

The perceived impact of digital disruption on video entertainment viewership in South Africa

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A research report submitted to the Faculty of Commerce, Law and Management, University of the Witwatersrand, in partial fulfilment of the requirements for the degree of Master of Management in the field of Digital Business

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ABSTRACT

This thesis investigates the perceived impact of digital disruption on video entertainment viewership in South Africa. The traditional television industry has been undergoing significant changes globally, driven by digital technological advancements and the emergence of alternative distribution services such as video streaming. This disruption has resulted in transformations in traditional TV viewership patterns, posing challenges to the viability and sustainability of the existing broadcast industry.

The research objectives focus on understanding the current state of traditional TV viewership and the adoption of over-the-top (OTT) video streaming services in South Africa. The study explores the relationships between the cost, convenience, and content of OTT services and the frequency of traditional TV viewership.

The study employs an online survey questionnaire as the method of data collection, enabling efficient targeting of a diverse and dispersed sample base. The key findings indicate a decline in traditional TV viewership in South Africa, attributed to the increasing popularity of OTT platforms. The research also highlights the importance of content curation, recommendation algorithms, and cost affordability in driving OTT service adoption.

The implications of the study suggest the need for broadcasters to refocus their strategies and policymakers to consider the challenges and opportunities presented by the digital transition. The findings underscore the significance of tailoring content and platform strategies to different age groups and socioeconomic backgrounds.

This study contributes valuable insights into the South African context, considering its unique cultural, societal, economic, and historical factors. It provides actionable recommendations for stakeholders in the media, broadcasting, and video entertainment industries in South Africa

KEYWORDS

over-the-top, online, platforms, video, streaming, television, TV, digital disruption, broadcast, media, video-entertainment, watching, viewership, video-on-demand

DECLARATION

I, D.K. Behari, declare that this research report is my own work except as indicated in the references and acknowledgments. It is submitted in partial fulfilment of the requirements for the degree of Master of Management in the field of Digital Business at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in this or any other university.



Name: Deon Krishen Behari

Signature:

Signed at Randburg

On the 30th day of June 2023

DEDICATION

I would like to dedicate this to the family members we lost during the Covid-19 epidemic.

ACKNOWLEDGEMENTS

I would like to acknowledge my family for being by my side through prolonged health issues and hospitalization in the past few years and for their unwavering love and support throughout, that helped see me through.

I would like to thank and acknowledge my employer for making it possible for me to undertake this study and for allowing me to gather data from our partners I would also like to thank and acknowledge my manager for allowing me the time and space to complete it.

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LIST OF ACRONYMS

ACRONYM	MEANING
OTT	Over-The-Top (Internet Enabled Video Ability)
TV	Television
SA	South Africa
SVOD	Subscription-Video-On-Demand (Streaming Service)
VOD	Video-On-Demand (Streaming Service)
U&G	Uses And Gratifications Research Theory

CHAPTER 1. INTRODUCTION

1.1 Statement of purpose

A quantitative research project exploring factors contributing to perceived impacts in traditional TV viewership (cable or satellite, i.e., DSTV or SABC)) due to digital disruption by over-the-top (OTT) video-streaming in the media broadcast industry in SA.

1.2 Background of the study

Television (TV) has become a powerful medium in contemporary society used to convey information, educate, and entertain audiences through sound and visual output (Soroka et al., 2013) where TV watching has been one of the biggest and probably dominant leisure-time activities around the world (Tóth-Király et al., 2019), where families gathering in their lounge at meal times in front of their TVs to watch the latest episode of the most popular TV show, soapy or drama has been an icon the world over.

This picture is fast fading away and for the most part barely exists anymore in many contemporary family settings, as the ways to access a multitude of programs has changed, coupled with fact that the options on how to view has increased dramatically as well, popularised by the internet which two decades ago, experienced as possibly the first major digital disruption.(Raustiala & Sprigman, 2019).

As we shift toward a more digitalised and digitally disrupted world, consumers are demanding flexible forms of consumptions (Viter, 2021).

Technological advancements, like fast internet, tech giants pumping increasing numbers of media devices able to view on, make it difficult to determine the impact on traditional TV viewership(cable or satellite) and related social dynamics effects.

Considering this background, the current study seeks to consider the effects that digital disruption through technology innovations and advancements like over-the-top streaming, is having on traditional TV viewership in the media broadcast industry in South Africa.

1.3 Research problem

Television as a medium for video entertainment viewership has been in transition in South African and across the world for the past few years as new technologies in media are changing how viewers experience television. Digital technological advancements made in the video entertainment industry have changed the landscape to one that is highly diversified, as new alternative distribution of services technologies like video streaming, video-on-demand models, smart user devices, and increased competition from international players, are disrupting traditional media and broadcast industries. This is further amplified by reduced barriers to entry like lower priced online video streaming models that have been boosted by growth and traction in broadband roll outs that are connecting more and more consumers to the internet. This transformation in how consumers are accessing TV media is resulting in traditional broadcast TV viewership patterns transforming with numbers of users on the decline which is impacting the long-term viability and sustainability of these existing broadcast models.

This traditional media broadcast industry has further impacted because of the coronavirus (COVID-19) epidemic lockdown, self-isolation and working from home that is spurring new patterns of viewership consumption nuances. Whether these new patterns of consumptions will persist in the long term, remains to be a question for many in the industry.

A better understanding of the impacts and consequences of these lower priced streaming models and related viewing options could contribute to the existing body of knowledge that recognises that changes in the media and broadcast industry like the introduction video-on-demand services as significant trends and shifts in media viewership, which could assist broadcasters in reviewing existing

business models and service offerings, to meet with the changing and evolving landscape.

1.4 Research objectives OR research questions

RQ1: What is the current state of traditional TV viewership in SA?

RQ2: What is the current state of OTT video streaming services, by looking at the services subscribed to, when, where, and how they are watching in SA?

RQ3.1: What is the relationship between the cost of OTT video streaming services and the frequency of traditional TV viewership?

RQ3.2: What is the relationship between the convenience of OTT video streaming services and the frequency of traditional TV viewership?

RQ3.3: What is the relationship between the content of OTT video streaming services and the frequency of traditional TV viewership?

1.5 Rationale

The reason for this study is to add local findings of a South African context to the pool of international research into this new field of research. As South Africa has many of its own nuances, as is seen with other countries globally, when considering cultural, societal, economic and the historical landscape as factors that render it unique in many senses.

With this context, the traditional TV and media broadcasting industry's models are currently being disrupted by digitization with the introduction of over-the-top technologies and new video service offerings from international players in the industry.

Although still relatively new in South Africa as compared and when in comparison to when introduced into other major markets like North America and Europe for instance, over-the-top video-on-demand services have (a few years to date)

begun offering their services to consumers onto the African continent, with the departure point of SA being mostly the first on the continent generally.

A study that looks at how the introduction of these technologies and related consumer service offerings is disrupting and impacting the traditional South African broadcast industry TV viewership will be vital for current or new broadcasters and the industry in this market. More specifically on how international video-on-demand service providers, which are leveraging over-the-top technology and using it to disrupt the current environment is critical for all those that participate in the South African broadcast and media industries.

These disruptive technologies, like OTT video services are contributing to new ways and methods of viewership consumption not seen before, thereby potentially disrupting the current media services and related offerings from traditional South Africa companies.

This research is worth conducting as it can benefit many stakeholders that constitute the media technology, broadcasting, and more significant video entertainment industries in South Africa. Further insights into how and why consumer viewership is impacted can help companies invested in this sector of the industry etc. ensure that their strategies are in line with these changes going forwards.

1.6 Delimitations of the study

This research project will be directed at video entertainment viewers residing/situated in Durban, Cape Town and Johannesburg in South Africa. Participants aged 18 years and above will be considered eligible for the study. The researcher will avoid the participation of persons below the age of 18 in this study.

The selected respondents will be pre-screened for access to:

- i) access to the internet
- ii) a computer, or laptop

- iii) a television
- iv) a smartphone
- v) access to at least one video streaming service/platform

1.7 Definition of terms

Terms	Definitions
Binge-watching	Is watching video shows or any video content for in excess of 2 hours in a single session, (Jenner, 2017)
Digital disruption	“Is when digital capabilities (Incl. channels and or assets) alter the fundamental workings, behaviours ,and expectations of an existing industry or market (Beadle, 2018)
Over-the-top (OTT)	The definition of OTT is that of video that is transmitted to any device via the internet without the influence, nor use of traditional TV broadcast infrastructure. (Abreu et al., 2017)
Social media	Media formats that let users share content and communicate through the internet or through mobile device (Cambridge dictionary, 2023)
Television	“It is a social media device which conveys message in sound and visual form” (Guo, 2018)
Video on demand (VOD)	Refers to a user’s ability to access video content from their network providers, over-the-internet and on-demand and includes any type of content, like movies or shows Beadle, 2018)
Viewership	“It is the frequency and time spend by people watching television programmes” (Cohen, 2016)

Video-entertainment	Shows, films, TV programs, or other entertainment-oriented activities or performances that can be viewed by users (Cambridge dictionary, 2023)
Cord-cutting	Refers to consumers dropping cable and satellite TV for video-on demand-services completely. (Nielsen, 2014)

1.8 Assumptions

The study will focus on the disruption that is occurring in the video entertainment industry brought on by digitization and thereby looking at its perceived impacts on traditional TV viewership. The coronavirus (COVID-19) lockdown and the resultant working-from-home setup may have had a knock-on effect, whereby it could impact traditional consumption patterns, as some members that normally go to work during average days are now working from home.

Therefore, some of the results may be subject to the effects of the coronavirus (COVID-19) lockdown and work-from-home change effects, rather than their traditional ways of viewership consumption.

1.9 Chapter Outline

Chapter 1 – Intro

The study's context along with the research problem and related topic are introduced here. The chapter also discusses the sub-problems together with the significance of the study.

Chapter 2 – Literature Review

The existing literature that was consulted for this study's context, is discussed.

The main issues that are addressed in the existing literature are further discussed and presented in this research context.

Chapter 3 – Research Methodology

Chapter 3 shows the methodology that will be used to address the research questions and related hypotheses found in chapter 2 where the literature is reviewed.

Chapter 4

The chapter whereby presentation of findings is presented.

Chapter five

The research is summarized in this chapter together with the presentation of results of this study. It will be preceded by a discussion of any insights gained together with conclusions derived from the research study and related results. Recommendations may be presented.

CHAPTER 2. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

The Oxford dictionary has defined digital disruption to when new and emerging business models and digital technologies together cause transformation.

Whereby existing service and products values in the industry are impacted by these new innovative models and technologies, hence the term “disruption” resulting in current markets for these service and products being disrupted and needing to be re-evaluated.

(Christensen et al., 2015) states that digital disruption is caused by new digital capabilities, asset or channels that fundamentally alter the behaviours and expectations in an industry, market, or culture.

One of the biggest forces of disruption has been digitalization which has impacted the shape of many industries and further amplified by the effects of the coronavirus (COVID-19) lockdown restrictions. The video entertainment industry, more so than others, as people were locked in their homes and needed to find new sources of entertainment, which was in line with large uptakes of new customers signed-on in alternate sources of media like subscription-video-on-demand services across the globe. This change in viewership behaviour is analysed to see what the impacts of digital disruption in the video entertainment media and broadcast industry have been.

2.2 Definition of topic or background discussion

When mentioned, the word “disruption” makes an unfavourable impression, but not all forms of disruption are necessarily a bad thing or harmful!

In the world of technology and especially high-tech, digital disruption is a game changer for many businesses.

Disruptive innovation has gathered a lot of attention in the past few years by research academics and business practitioners alike (Christensen et al., 2015). New and emerging technologies can create new markets or alter existing markets fundamentally and also argue that one of the most important traits of disruptive innovations are that they are easier to use and more affordable than current options in the market and established 5 principal attributes that they believed new innovations should have to be regarded as disruptive :

1. Its underperforming in terms of feature expectations from customers
2. It comes with some new attributes, but these are not appreciated by mainstream targeted customers at the onset.
3. It is less expensive and easier to use than its comparative existing technology.
4. At the introduction of the new technology, it targets the lower end of the market segment, who are more price-conscious and not regarded as sophisticated.
5. Over time increased enhancements give it better performance which is good enough to satisfy the mainstream segments needs which in turn attract a larger portion of customers.

Which can be summarised that, disruptive technologies should be less expensive, comes with new features that are not appreciated or widely accepted at first, but with enhancements over time attract larger portions of mainstream targets.

(Skog et al., 2018) state that digital disruption as a concept is positioned to be some sort of turbulence to the environment brought on by a new digital innovation which transforms the systems boundaries and approaches that is used to serve as the mechanism that organises factors of productions for value creation and the procuring of it.

Digital disruption, as being a massive reason for the destruction of basic and fundamental creative processes, has been mentioned reports from the likes of Gartner in (*Digital Disruption Myths*, n.d.) and McKinsey (*Digital Disruption |*

McKinsey & Company, n.d.) amongst others which all highlight firstly it's massive impact and secondly the systemic impacts as well.

(Skog et al., 2018) go on to argue that digital disruption may threaten entire sectors and that the cores of all industries may be shaken up in time to come.

Deloitte (*Patterns of Disruption*, n.d.) describes disruptive technologies as those that will alter the terrain of an existing and well-established market and significantly transform the way its businesses have always operated, whereby they can transform the industries to an extent where current business have to adapt, evolve, or will become irrelevant or even cease to exist. It can further even lead to the creation of entire new industry.

Gartner (2018) importantly notes that “change” does not equate to disruption and that there must be some sort of fundamental shift in the system. It is worth noting that contemporary perceptions of disruption often misconstrue the introduction of novel features as such, when in fact what is being depicted is the impact of digital disruption. This phenomenon is characterised by the introduction of new digital models and innovations, which in turn affect the value of existing goods and services, as well as the capabilities and services of businesses and industries.

These new components or elements go on to change or upset the times state of affairs or status quo, driving organizations to re-examine the ongoing business sector with respect to labour and products and potentially change.

The most important awareness for businesses is that digital disruption, brought in by new innovations and models, implies change, and that they need to be ready.

(Skog et al., 2018) state if organisations are to be successful in the age of digitization, they need to themselves induce systemic change by instigating digital disruption or position themselves to be able to exploit changes rapidly, to be successful.

Which is further echoed by Digital Streaming (2019) that stated that to stay relevant companies, have to adopt new strategies that include innovation, renovation, and their own disruptive tactics.

The question that industry leaders are faced with is, how they, as established industry players, risk facing disruption, by new industry players with new approaches, new business models and new technologies, which are busy capturing their market share. As unexpected threats emanating from disruption are normally based on approaches carried out now which were probably not feasible before, in that industry or market. (Deloitte, 2021)

As history has shown, many industries today have been disrupted and some shattered by underestimating the potential impacts of digital as seen in the car travel industry with the introduction of Uber, rentals lodgings with Airbnb, the personal computer that impacted minicomputer companies like DEC and Wang and recently the retail industry with online retailers (McKenzie et al., 2019).

Traditional industry players, no matter how strong today, do not want to find themselves on the wrong side of these big trends and ideally not act when it is too late. As seen in the example above, leaders that were too scared to disrupt or hurt their core business failed to identify opportunities themselves that their own clients want. Which ultimately opened the doors for other new and innovative firms to challenge for their customers.

2.2.1 Digital disruption in the video entertainment industry: The Internet, over-the-top technology, and online video streaming

Today the internet, after more than thirty years after the introduction of the world-with technology innovation and capital developments, and thus altering current ideas of social relations in the world as we know (Viter, 2021). In this section, particular focus will be placed on video-on-demand (VOD) and streaming services with focus on streaming service providers like Netflix including certain user behaviours like Binge-watching

(Hotz-Hart, 2000) and (Horst et al., 2018) did however note that one of the biggest challenges that globalization faces is that although its nature is to provide and disseminate new process and practices quickly, the rate of broadband infrastructure roll out and hence overall home internet connectivity to some countries citizens is hampering newer business models, as web-based or internet-based organizations reach larger audiences when contrasted with their counterpart traditional companies.

Although some countries have made large gains in bridging the gap in the digital divide, this continues to be a challenge in many countries especially in developing world and emerging markets.

The digital lives of households with lower incomes versus those with higher incomes vastly differ, even though broadband, internet and smartphone adoption has grown significantly in many parts of the world.

Especially challenging, was reported for those without internet during the Covid-19 pandemic, as stated by the Pew Research Centre, (2021) where affordability remains amongst the biggest hurdle for households with lower incomes.

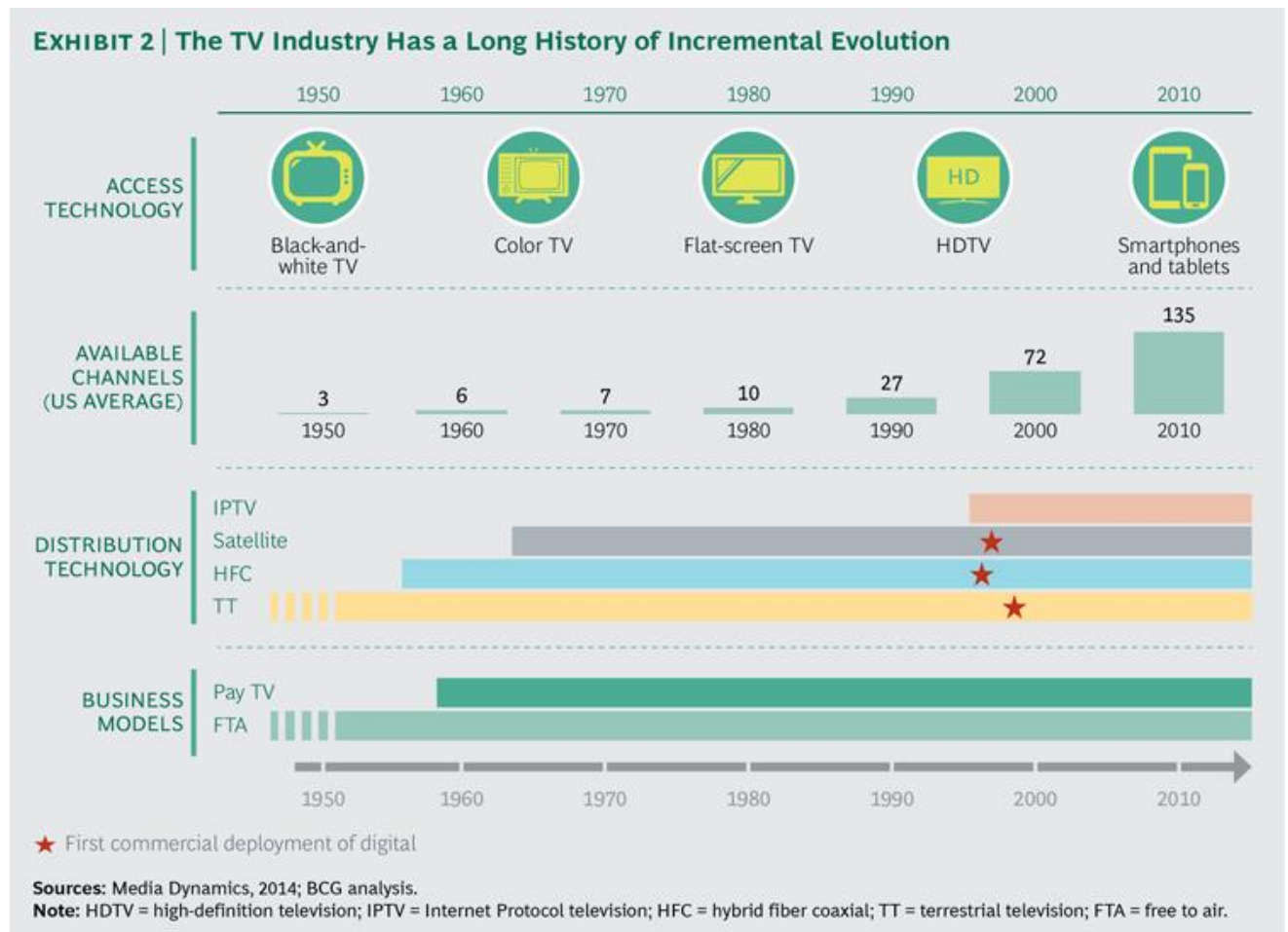
For markets, like in the developed world that have been fortunate in adopting faster broadband rollouts to date, (Horst et al., 2018), noticed that clients that were historically hesitant to move onto and part with their money for newer digital and online services are changing and these initial slower adopters are now fast adopting digital entertainment products for their new features.

As is shown by the Pew Centre for Research that reported that the level of Internet-utilizing for grown-ups watching films or series online has grown 2-fold in 2 years, from 16% to 32%. (Purcell, 2010) and in other research by the Pew Centre for Research noted that amongst US. Latinos, 74% of the population are now using the internet for their source of news.

This move to internet utilization for content is also being observed in the video entertainment industry, once dominated by TV, is amidst a digital revolution as well. Whereby online video streaming is growing rapidly, allowing people to view

anytime, anywhere on any device to the extent of removing TV from their viewing alternatives altogether BCG Global, (2016) as illustrated by the figure 1 below.

Figure 1: TV Industry Timeline and evolution



Source: Media Dynamics, (2014)

The rise in online video entertainment created primarily by the introduction of OTT technology, has impacted the TV industry, which is going through a major transformation, where digital disruption through digitization, has presented an opportunity for new TV services via this disruptive new business model (Given et al., 2012) and this new and value added service has been coined over-the-top (OTT).

This model allows video material to be sourced from any current traditional content provider but is then delivered to user's devices like mobile smartphones,

computers, any tablet or fablet type device and smart TVs that are connected to the internet (*Nielsen*, 2011).

Developments in faster internet connectivity have enabled viewers to view on alternate devices that now have a similar experience or even better to their television (*Cohen*, 2016).

The introduction of mobile devices with smartphone capabilities has had a revolutionary effect on OTT services which has been more notably observed on video and voice services and as most people today are using OTT services without even realising it, (*Viter*, 2021). Whereby the introduction of this technology and into viewers (daily) devices has been seamlessly fused into consumers lives, that are using it and not explicitly aware. (*PricewaterhouseCoopers*, 2020) reported that the number one personal device to access the internet by consumers is the smartphone.

OTT viewing through mobile devices and computers mobile devices spurned the notion of a “second screen” Vanattenhoven (2017) which is widely recognized now in the media industry as fast becoming the number one contender for video content viewership.

This new technology gives TV broadcasters and producers a route to bring video entertainment content directly to customers, by going over-the-top of traditional broadcast networks (*Prince & Greenstein*, 2013). A way to democratise video content accessibility by bypassing traditional broadcasters, who were the gatekeepers of this industry for so long.

More than 765 million people worldwide are using OTT video services at least once per month E-marketer (2018). As the world moves more and more towards digital, accelerated though the advent of Covid-19, consumers are now looking for more flexibility in how they consume video entertainment where viewers are craving newer services and products where globalisation is showing itself as a driving factor of social and economic change through rising and accelerated technological innovations (*Viter*, 2021).

During lockdown with stay-at-home restrictions brought on by the effects of the Covid-19 pandemic, worldwide revenue has grown by 26% in OTT video in 2020. (PricewaterhouseCoopers, n.d.) as entertainment at home was the only option and further reported that broadband at home was sitting at 1.1 billion and smartphones connecting to the internet at 1.6 billion during this period.

Some of the additional factors also contributing to this trend are globalisation and exposure to new international trends, growth in social media use and growth of household income etc. (Nijhawan & Dahiya, 2020)

With this rise in online video streaming and video-on-demand shifted behaviours by consumers, traditional broadcasters and content providers are coming under a lot of pressure as more viewers make the transition to “cord-cutting.” A phenomenon used to describe the dropping of satellite or cable TV services

2.2.2 Digital disruption in the video entertainment industry: Video-on-demand (VOD) and subscription-video-on-demand (SVOD) services

When proposed, disruptive models and new value propositions get viewers to think about their current usage patterns and consider changing over (Viter, 2021) These new models, attracting customers of the traditional organisations, meaning that changes are needed in current value-chains or new value chains have to be developed to adapt to these new innovations. Which in turn mean that business strategy must incorporate business models innovation and is paramount to business growth going forward.

As OTT as a technology has now allowed viewers to stream video over the internet on any compatible device meaning that content can now be streamed over the internet across a multitude of devices bypassing the need for traditional TV providers (Endavo, 2022)

Hence launching new, innovative, and disruptive products will force the competition to rethink and reform their own business models and that business-

model innovations captures market share from existing markets, by redesigning and reforming the existing services or products and also creating new methods of delivery (Markides, 2006)

(Deloitte, 2021) also mentions that as the world accepts and adapts to digital services, customer demands are increasing with regards to more scalability and more flexibility in their consumption of digital services and product as well.

Verizon.com on their website describe “streaming” as “Technology that enables the continuous flow of video and audio data over an internet connection, including live or recorded material delivered to computers or mobile devices for real-time playing. These include television series, music videos, movies, podcasts, webcasts, and more.”

With this situation, SVOD business models popped up as an alternative to traditional TV (Pérez, 2020). And streaming of video, on-demand by viewers as a new business model in the video entertainment industry made its entry.

Generally, for a flat monthly fee or in some cases an annual fee, SVOD providers deliver video streaming content to your devices (Endavo, 2022) and note that significantly SVOD already contributes some 40 plus percent of the total revenue in the OTT market today already.

Also, a key feature of SVOD is that viewers moving over to this service do not have to wait any more for their favourite series episode to air as per on traditional scheduled TV, because scheduling of viewing lies in the viewers hands entirely now.

One of the key attributes of the model is that it sustains itself by constantly diving into and focusing on meeting the individual needs of its customer and constantly improving in it thereby increasing value and long-term sustainability, something the SVOD does by meeting customers’ needs by responding to their individual preferences thereby impacting the traditional consumption habits of customers (*Disrupting Entertainment: A Breakdown On Startup Driven Innovation*, n.d.)

(Deloitte, 2021) states that a subscription-based economy homes in on and will focus on personalising customers individual experiences.

Hence the key factor for SVOD business growth is that SVOD providers are harvesting their viewers data and more importantly their viewing preferences. This knowledge of their user patterns of viewer preferences means that SVOD providers are monetising their services in a unique and individualised manner (Pérez, n.d.; Viter, n.d.) and one of the main reasons why SVOD type services are majorly disrupting traditional media and film business and the industry as a whole. A case in point is that of Netflix as broken down below.

(Lichtenthaler, 2018) states that with the arrival of Netflix, the world has taken a gigantic step forward in how entertainment is consumed.

Netflix is considered probably as the most disruptive companies in the video entertainment industries that has been responsible for revolutionising the way in which people watch movies and TV shows (Christensen et al., 2015).

The company founded in 1997 was a DVD rental service company back then, (Horst et al., 2018) and now has over 200 million subscribers worldwide (Alexander, 2021).

Back in 2007 Netflix is the actual company that actually launched the SVOD model (Viter, 2021) thereby significantly disrupting the traditional television and film media industries worldwide. OTT technology and video streaming services were the enablers for companies like Netflix to take advantage and utilise these technologies to create new business models and disrupt the current status quo in the industry.

Netflix customers can watch a wide variety of content like movies, documentaries, series, TV shows and in many different and diverse languages, on a variety of devices made available for a fixed monthly fee. (Martínez-Sánchez et al., 2021)

The original business model of the company was online DVD rentals by mail service and used the United States post-services to deliver online rented DVDs

to its clients but soon realised that shipping costs per client were working out more than the revenues per customer. In 2007, they (Netflix) saw an opportunity and potential of video streaming in the market and launched an online streaming service that was subscription based (Forte et al., 2021, Voigt et al., 2016) and this move by Netflix into video streaming enabled by VOD technology has resulted in the birth of a new market and forever transformed video entertainment consumption.

Fast forward to present day, its platform has more than 221.64 million subscribers across the globe (Statista, 2022).

One of the main components of this growth is rooted in bringing more convenience to its customers (Danesi, 2021) but also with a vast selection of video content that is available on demand at a very low price (Christensen et al., 2015).

After Netflix launched their subscription based video streaming services in 2007 the industry continues to become more and more competitive (Deloitte, 2015) as today, there are in excess of 270 video streaming services in the US alone (Viter, 2021).

While Disney with Disney Plus (Disney+) has reached approximately 95 million subscribers in 2021 (Viter, 2021), Amazon with its Prime Video brand has approximately 117 million subscribers (Stoll, 2019). It is worth noting that although Disney was a late comer to the SVOD industry with its Disney Plus (Disney+) offering, it has achieved this subscription base of 95 million in just 5 months. Netflix took 7 years to achieve that number of subscriptions (Griffith, 2019, *The Verge*, 2021)

(Stoll, 2021) also noted that the market size for video on demand has grown three-fold in just four years from 2016 onwards. Growing revenues to 67 billion U.S. dollars from 17 billion U.S. dollars. An indicator that adoption is now more rapid and fast becoming a mainstream choice for consumers worldwide.

It is worth noting however that though these SVOD rivals share similarities on their platforms there remains many differences however in overall usability and features.

Netflix is perceived to have greater device compatibility, much bigger content catalogue, and overall better usability (Mohan, 2014) whereas Amazon is said to be slightly cheaper with fresher content.

Netflix's approach to its strategy to stay ahead of the competition hovers on continuous improvement and advancing its content and technology and for Netflix this is a more important differentiation strategy than performance (Alexander, 2021). They have demonstrated what it takes to develop an innovative new video entertainment business model from the ground up and further shown the industry what it takes to sustain it as innovative companies will attract competition from others hence it is imperative to have innovation as part of the growth strategy.

Netflix's customers are tailoring their watching experience according to their lifestyle and individual needs made possible by the company allowing seamless viewing on a number of customers personal devices and that's not location dependant. (Statista, 2022).

(Brennan, 2018) summarises Netflix main features as exclusive content that audiences can resume watching from where they left off, even if switching to another connected device, with a seamless changeover and all viewing activity is recorded and kept up to date in real time. It is possible for viewers to build their own family-context profiles (PG enabled) so that each profile's viewing has its own system bookmarks for content watched. thereby astutely compiling information on the tastes of each of its unique viewers.

Adding to (Brennan, 2018) these are some of the summarised list of reasons why Netflix has successfully launched in over 190 countries to date:

- Artificial intelligence driven content recommendations systems that monitor viewers usage history and patterns and then recommends similar content for each user profile separately whereby everyone in the family's

viewing experience is moulded to suit their own individual tastes and preferences as a stickiness strategy.

- Make use up to six different cover images for each of its movies and series or shows titles. They note what content advertisement covers each user has a preference for and then shows them recommendations with covers that are attractive to them. Its artificial intelligence recommendations software monitors viewers watching habits and viewing patterns and will recommend content with images that are more likely to catch that viewers particular attention due to what their likes are and, in this way, keeping their customers watching and engaged for longer periods of time. Viewers can also download shows and watch them later offline.
- Viewers can pick up from where they last stopped viewing on any device. There is a smooth transition from the last watched contents position from one platform to another platform, be it from mobile, to laptop to web or smart TV etc.
- All episodes of its shows and series are available to its clients at once. Clients can access either all the shows episodes or all the seasons of a given series and its related episodes at any time.
- “Skip intro” for quicker transition of the next viewing episode transition, spurred a new viewing behaviour in binge-watching, i.e. the ability to now watch many series episodes one after another in a single sitting (Starosta et al., 2021).

Where the “auto play next episode” feature facilitates binge-watching, a new phenomenon with streaming behaviour.

This new phenomenon called ‘bingeing’ or ‘binge-watching’s’ origins lie with DVD box sets earlier on and as a precursor to online video streaming, binge-watching, as Charlotte Brunsdon back in 2010 linked the binge-watching of the past i.e., that of DVD box sets with a shift in the perception of TV and added that the then “new good television”, when contrasted to old addictive and bad TV isn’t broadcast network TV, rather TV that someone pays to watch or see on DVD (Jenner, 2017) and importantly, Brunsdon also noted that this new TV was not

associated with housewife's TV but rather a shift to smart, young and on the move TV which can be watched at your own convenience at will which is in line with the traits of VOD and binge-watching behaviour of today.

However there seems to be lack in consistency in defining binge-watching but 3 components seems to be common in time, quantity and content as noted by (Flayelle et al., 2017).

(Jenner, 2016) however states that binge-watching is defined as viewing more than 2 hours of shows back-to-back for one sitting, but Netflix on the other hand says binging is viewing in the region of one and six episodes back-to-back of its shows for a single sitting. At the end of the day the trend of binge-watching is viewing many episodes one after the other of a series for example in one stint.(Pittman & Sheehan, 2015).

(Rubenking & Bracken, 2021) agree that binge-watching have grown in the period from 2015 to 2020 and that binge-watching is a more common and new video consumption habit for most viewers today with access to streaming service and OTT content when compared to scheduled or appointment TV. This is in line with (Nielsen, 2016) that report an almost 8 % decline in traditional TV viewing and (Ruddick, 2017) that binge-watching's starting to be a pandemic and that it is becoming more pervasive and prevalent with streaming viewers as service providers like Netflix put control of time and content selection in the hands of the viewers. Though service providers have not provided actual statistics in their viewers patterns of usage due to reasons of competitiveness.

2.2.3 Cost of streaming services as a driver in streaming viewership

Many countries have national broadcasters that air free programming (Free-To-Air) content in local languages which makes any potential international subscriber wary to pay for any other local content that requires payments, recurring subscription fees or any additional costs to them (Brennan, 2018), like those charged for streaming services.

As is in many Latin American markets where, in comparison to US markets, their traditional Pay TV subscriptions is still very much lower than Cable or Satellite TV offerings in USA, resulting in the vast majority of residents still keeping their Pay TV subscriptions when streaming services were made available and that Pay TV and OTT streaming service are substitutes (Jung & Melguizo, 2023) and that some of the markets research data revealed that less than 3% of their consumers actually dropped their Pay TV subscription for OTT video streaming services.

Streaming services need a reliable and stable internet connection and sufficient data to be able to stream successfully, meaning that the cost of the streaming services subscription is not the only or deciding factor when choosing to adopt the service. When making a comparison users will weigh up the real costs of adopting a service.

Together with the absolute cost of adopting a streaming service subscription when compared to Pay TV for example, there needs to be a substantial value proposition to move to a new service in the consumer's reasonings.

Though (Jung & Melguizo, 2023) note that cord-cutting and cord-saving trends have continued to evolve across several regions, notably emerging economies, due to the fact that OTT platforms in general still continue to be typically less expensive than traditional Pay TV, this as broadband penetration increases and the streaming content grid gradually improves. Noting that that just the service of subscribing to the streaming is not the only factor that potential customer needs to consider, Streaming service providers need compelling packages offers to entice viewers to take up their offers, taking into consideration many factors in each individual market that they wish to enter, like how Netflix expanded to in excess of 190 countries in around seven years (Brennan, 2018) and more than half of its customers were outside America.

2.2.4 Streaming services Content as a driver of video streaming viewership

Content is key to the ability to entering markets and towards the growth strategy of OTT platforms and Streaming providers as Internet companies like Disney, Amazon and Netflix have all demonstrated, with Netflix leading the way in the number of countries it has launched in to date (Brennan, 2018) of which a huge part is securing content deals with local content providers as non-English speaking subscribers who are¹ generally the majority population in most non-western regions want locally produced content in their own languages and to further add to add to this is that many regions and our countries restrict what types of content even can be aired and percentage of local content that must be aired should service provides be granted licenses to operate and most markets already have broadcasters and fierce competition with local streaming service providers that have local content productions in place.

Another large part of the strategy employed by the likes of Amazon, Disney, Netflix to name etc. is to vertically integrate into the content production and distribution space and produce a lot of its own exclusive content (Jung & Melguizo, 2023) where large investments similar to those of traditional movie productions studios like in Hollywood and are leading to changes in consumer habits, brought about by these transitions as the content is available 24/7/365 on a variety of platforms besides the standard TV, including laptops, phones, tablets, and gaming consoles. Which has allowed these OTT platforms the capacity to provide unique, rich material that vastly outperforms the calibre and variety of traditional television viewing experiences (Chakraborty et al., 2023).

Also adopted by Netflix was a strategy to not enter too many markets at once as it is key to learn the nuances of each markets consumers and adopt its offering accordingly. With a higher degree of attractiveness in its content offering, in what consumers wanted and or prefer, what kind of marketing they responded to etc. in each market it could scale quicker into other markets later down the road.

2.2.5 Streaming services convenience as a driver of video streaming viewership

(Singh et al., 2021) noted previously that convenience, as a determinant of continued intent to use streaming service, was amongst the highest of variables. High speed connectivity continues to make access to media over-the-top easier for users, especially when on the go (Wu & Chiu, 2023) where features like binge-watching are designed to keep viewers watching for long periods of time. Understanding viewing patterns and gaining expertise in what content each segment of each market prefers together with marketing strategies that their viewers are responsive too are key drivers of a successful Streaming service provider. A content strategy that proved to be a key driver to Netflix's accelerated growth story that allowed Netflix to roll out to over 190 countries in a short space of time (Brennan, 2018).

This is echoed by several previous studies where convenience, amongst others, continue to be rated as the highest factor or variable for users in choosing to use streaming services over traditional broadcast TV formats (T.-Y. Kim & Shin, 2017; Lee et al., 2019).

Binge-watching further enhances the "no advertisement" viewing, where features like "skip intro" etc. speed up the pace that viewers can move through episodes.

It is worth noting that this type of viewing also has a direct impact on television advertising where there isn't 'ads' between content, as advertisement is a big part of the revenue stream in the traditional media broadcasting business model.

2.3 Research Question 1

RQ1: What is the current state of traditional TV viewership in SA?

Current academic literature suggests that new and emerging media technologies are changing how people engage with video entertainment and that traditional TV watching is declining in most markets where streaming services have been launched and all sectors of industry and business are being impacted by digital

disruption and quite heavily in the video entertainment and media sectors(Chakraborty et al., 2023; Danesi, 2021; Wu & Chiu, 2023).

Presently there are a host of service providers that provide video streaming services with good-quality content, made available to many platforms and devices for consumption and research currently also indicates that biggest demographic engaging with OTT viewing are in the millennials. And that primary viewing patterns are occurring primarily on mobile devices (Cohen, 2016; M. S. Kim et al., 2017).

New subscription models of video entertainment services contain vast content catalogues that allow for new watching behaviours e.g., binge-watching and that this represents a very competitive part of the market of customers for video entertainment media over traditional broadcast media together with the fact that the leading players in online video entertainment industry like Amazon and Netflix's report that they put constant innovation high up in their business strategies together with continuing to offer massive amount of content catalogues (Pittman & Tefertiller, 2015) as well make the industry very competitive.

These streaming services introductions will be impacting overall traditional viewership numbers in SA with consumers cord-shaving traditional TV subscriptions by moving to lower tiers of traditional TV subscriptions to supplement and taking up viewership of alternate offerings like streaming services that they perceive to offer a better value proposal than that of Traditional TV. As (Jung & Melguizo, 2023) notes that traditional TV networks still keeping the monopoly on Live News and Sport in SA will be preventing consumers from cord-cutting altogether .

2.4 Research Question 2

RQ2: What is the current state of OTT video services, by looking at the services subscribed to, when, where, and how they are watching in SA?

(Swat, 2016) mentions that digital transformation is going mainstream for all things concerning the media industry as the fast pace of technology advancement that bring countless opportunities with digitization which creates and enables environment for new entrants disrupt the current players. They go on to attract and move existing customers to their side quick quickly and thus destabilize the existing playing fields.

New technology advancements and the host of opportunities created by digital video has created an environment that enabled new emerging players to enter the market, disrupt, and destabilise the traditional media players. Also coupled with their ability to attract customers rapidly further enhances their position in the playing field.

The fact that consumers today demand and value instant gratification and want to be able to view content on demand, on any device, at any time or place (Oyedele & Simpson, 2018) something that's pushing traditional media organisations to respond to these threats in order to protect their customers and profits As broadband and internet penetration rolls out, there will be a similar move to VOD and SVOD growth in SA. The lower the cost of streaming service's the added/further/ joint decisive factor for the shift

This will lead to either to viewers having a complementary mix of traditional TV and OTT video streaming services and that they co-exist in users' homes or are dropping (cord-cutting) traditional TV altogether and take up OTT video streaming services only, because of broader and rich streaming offers at lower perceived prices or that that first time TV viewers moving straight to OTT video streaming services and skipping traditional TV altogether

2.5 Research Question 3

RQ3.1: What is the relationship between the cost of OTT video streaming services and the frequency of traditional TV viewership?

RQ3.2: What is the relationship between the convenience of OTT video streaming services and the frequency of traditional TV viewership?

RQ3.3: What is the relationship between the content of OTT video streaming services and the frequency of traditional TV viewership?

2.5.1 Hypothesis 1,2 and 3

H₁ – There is a **positive** relationship between the cost of OTT video streaming services and the frequency of traditional TV viewership.

H₂ – There is a **negative** relationship between the convenience of OTT video streaming services and the frequency of traditional TV viewership

H₃ – There is a **negative** relationship between the content of OTT video streaming services and the frequency of traditional TV viewership

2.6 ANALYTICAL FRAMEWORK

2.6.1 Theoretical Framework: Uses and Gratifications Theory (U&G)

The question of what makes users, or audiences, use certain media over others, in the search to explain relationship between media and users' specific needs satisfaction or the social and psychological media effects on users, has been the subject of early history of communications research since the 1940's (Ruggiero, 2000) and within this early field of research the Uses and Gratifications (U&G) research approach was developed.

Figure 2: Journal of Broadcasting & Electronic Media Uses and Gratifications Research Evolution timeline.

Figure 1
Gratifications Obtained from New Media (1940–2011)



Each color represents a specific type of gratification identified in the U&G literature and shared by two or more media. Gratifications that are unique to a given medium are not colored. Across the landscape of U&G studies from 1940 to 2011, two trends are noteworthy: (1) As we move from old to newer media, it appears that new gratifications do emerge with new technology; (2) Some broad gratifications, especially those related to social and information functions, tend to get more nuanced and specific with newer media.

U&G was developed by researchers such as Laswell around 1948 as part of these early studies and its difference to many other communications research studies carried out at them time was the fact that focuses on the motivations and gratifications people get from media and other communication venues and it implies that rather than being passive consumers of media messages, people actively select and employ media to satisfy particular wants and aspirations (Haridakis & Whitmore, 2006).

In 1974 Elihu Katz and Jospeh Blumler developed upon the Uses and Gratifications theory, which they also posited as an approach that rather sees audiences as active users, and not as passive users as many theories before it stated, and they highlighted and that it could be used to explain users motives for

using media to gratify their need and understanding the media behaviour and the identification of what consequences or functions followed from these motives needs and behaviours (Rubin, 1983). This seminal work done by Katz and Blumler provides an overview of the U&G theory and presents various perspectives and studies on gratifications research.

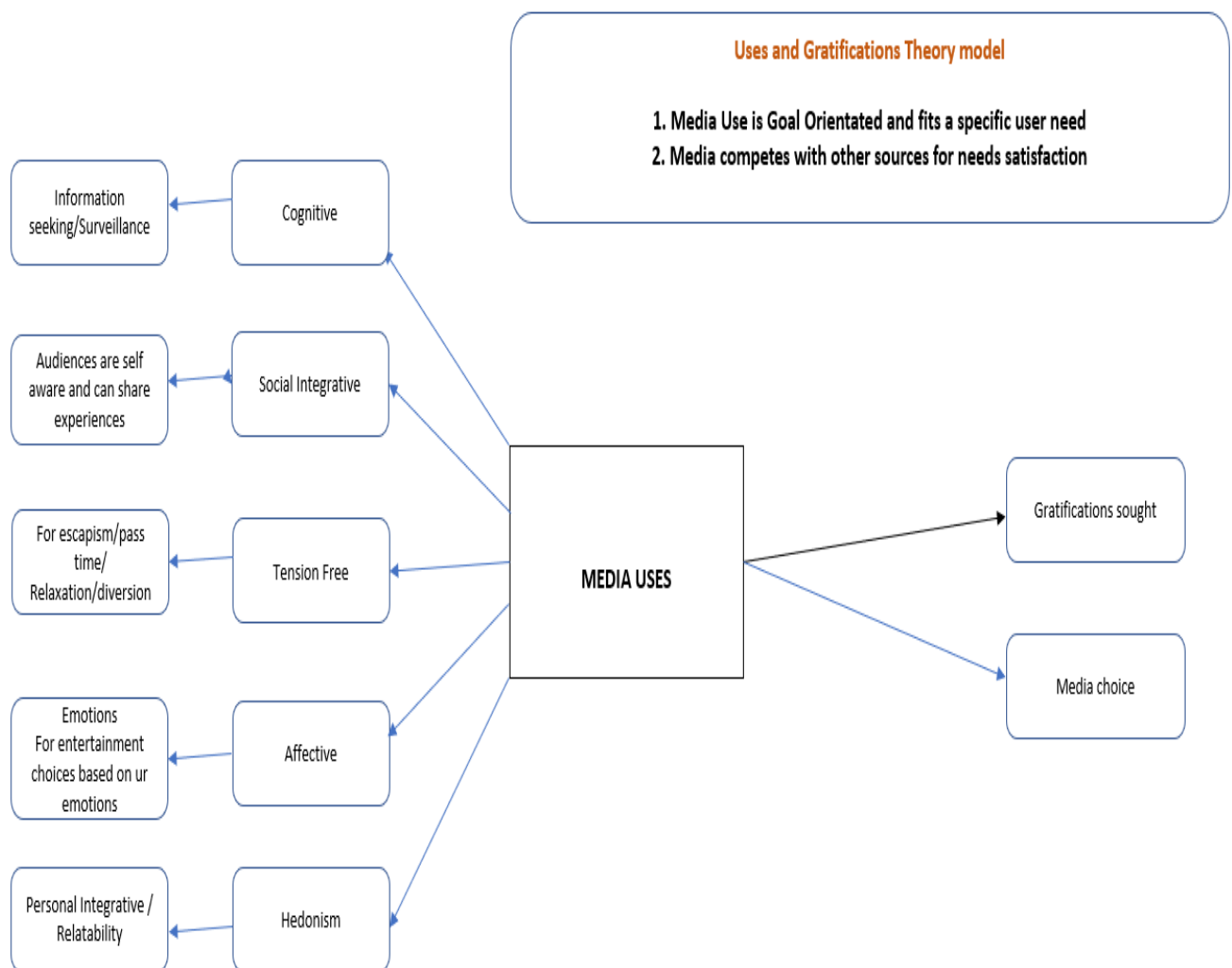
Katz and Blumler stated that the Uses and Gratifications approach deals with the origins of user's needs, that have certain outcome expectations of their choices of media, which in turn leads to (the selected) media exposure which ultimately gratifies the user's need/s and also may lead to some unintended consequences. (Haridakis & Whitmore, 2006).

The core element of the U&G approach being that users or audiences are active users of media and not just passive receivers of the media messages and that users actively seek out certain media to gratify certain needs. (Rubin, 1983). The uses-and-gratifications perspective and its connection to media effects are explored in Rubin's chapter in this comprehensive book on media impacts. It explores the theoretical underpinnings of the idea, gives the results of empirical study, and talks about the consequences for comprehending media influences.

In a contemporary view of media the paper by (Ruggiero, 2000) the author offers a modern interpretation of the theory of uses and gratifications and emphasizes its applicability to the media environment of the twenty-first century. It talks about the growth of media possibilities and platforms, the function of new technologies, and the theory's continuous relevance for comprehending media consumption.

(Rubin, 1983) who further looked at the U&G theory adopted a method to identify six television watching motivations; escape, companionship, pass time-habit, relaxation, learning and arousal and that the greater the need's met the greater the level of satisfaction derived as per below model.

Figure 3: Uses and Gratifications Research Theory Model



Studying the human behaviour and related usage in a particular system and understanding why certain decisions are made together with the related patterns of use within its components, portray expectations of wants and needs. An understanding of this is critical in providing usage in accordance with more of what users need to provide more satisfaction(Papacharissi & Mendelson, 2007)

In current day content, across the world and more recently in South Africa, video media users are changing their patterns of usage, from previously watching traditional broadcast television (cable/satellite) to online video streaming and video-on-demand viewing, due to the advent of new digital disruptive in the video entertainment industry (Pittman & Tefertiller, 2015).

Although this seems to be more prevalent among younger viewers, it is difficult to generalize that then all young viewers would then follow these same patterns of consumption.

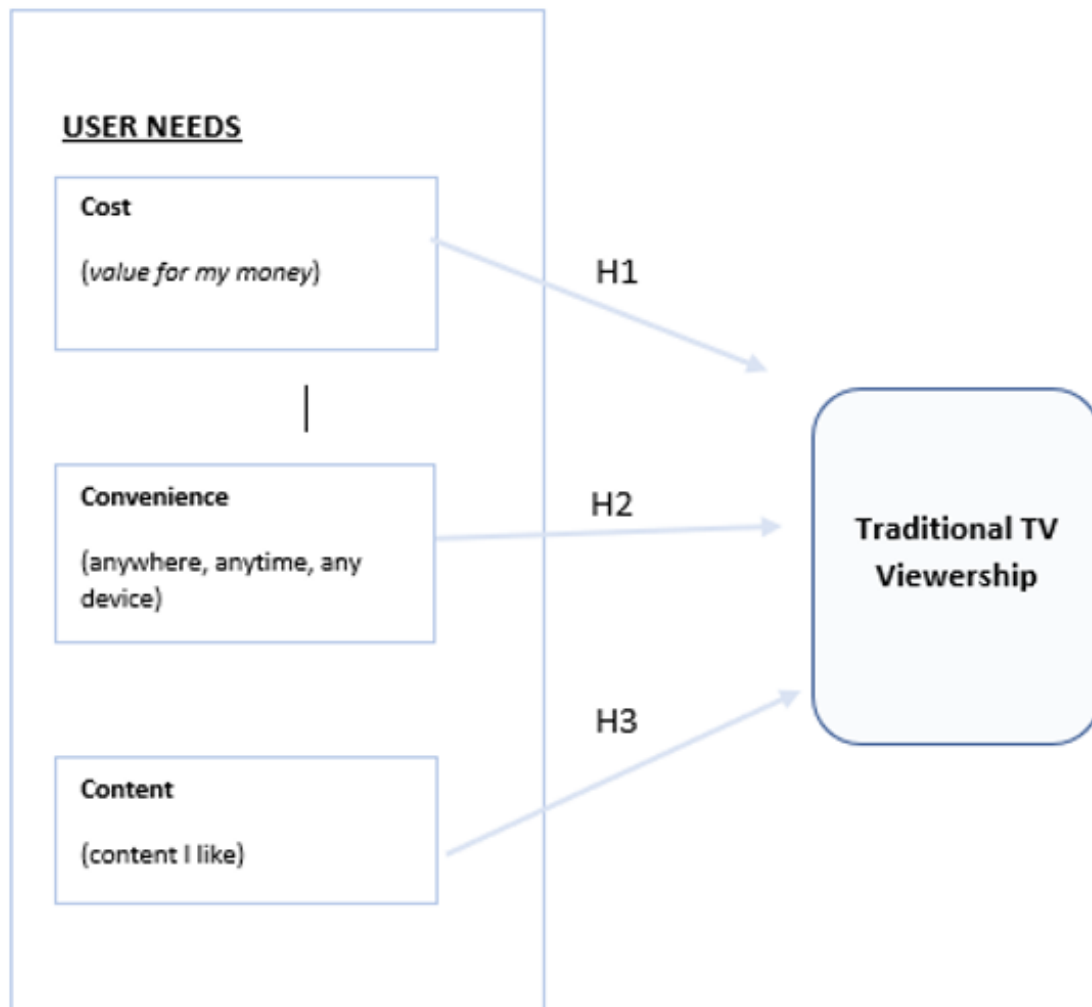
Uses and Gratifications Research or “need asking” (U&G) will help provide a framework for understanding the attributes that render this way of consuming media in meeting viewers viewing needs, as it is based on different motivations that people have when they engage with different media types.

As this theory states that the main role of media is in fulfilling viewers motivations and needs. U&G approach will help in understanding why viewers are following these patterns of usage, by providing guidelines in understanding what type of gratifications viewers are seeking to derive from this type of consumption methods i.e., information or knowledge seeking, escapism, entertainment, relaxation, social integration etc.

2.6.2 Conceptual Framework

The conceptual model in Figure 4 below shows the proposed hypothesis of the relationships between the dependent and independent variables.

Figure 4: Conceptual model based on literature reviewed.



2.7 Conclusion of Literature Review

Disruptive technologies, like streaming platforms and related services are impacting upon the video entertainment industry as they have opened a new era of video entertainment throughout the world which is impacting traditional TV viewership patterns which are transforming, as viewers move to more convenient and flexible forms of entertainment (Shin & Park, 2021)

Traditional television viewership in America, according to Nielsen, (2016) has been in decline for the past 10 years by around 7.7%. as viewers seem to be watching more video, but on different devices as opposed to just a traditional

television set. The television still seems to be the main viewing platform in the home, but with smart technology is being used for content other than traditional broadcast TV.

The introduction of OTT and subsequent subscription video-on-demand services is challenging traditional broadcast (cable and satellite) TV business for their customers. These new services like subscription-video-on-demand, transactional video-on-demand, advertising video-on-demand are homing in on personalised customers experiences as a value proposition in their business strategies. Together with continuous innovation, they are winning customers over from traditional broadcasters and continuing to sustain them. These platforms with their large content libraries, with technology that makes them accessible from a variety of (connected) devices anywhere and anytime are also a big draw card for viewers and possibly the factor leading to a trend seen across the globe where viewers are “cord-cutting”, i.e., they are dropping cable and satellite TV for video on demand services completely. Nielsen, (2014) noted that viewers are not just cord-cutting because of price factors only, but also for the alternatives video services capabilities as well. Another factor noted by Nielsen, (2014) is lifestyle factors as well, where the flexibility of not having to be held hostage to scheduled or appointment weekly TV and where new models of consumption allow viewership anywhere, anytime through an internet connected device which is in line with the instant gratification culture growing today. People are spending more time on their mobile devices today, and naturally video services that are easily accessible on mobile platforms will have a greater chance of being selected for viewing consumption. This also holds truer for the younger generation as options of a (Smart) TV and set top box for viewing do not seem so attractive when compared to the alternatives that can be found on their mobile smartphones and laptops especially when more “free Wi-Fi” access is growing.

Although the new types of viewership may not constitute as complete swapping of one for the other in traditional TV versus video-on-demand, traditional TV is being heavily challenged, where these options are made available for viewers.

2.7.1 Hypothesis 1

H₁: There is a **positive** relationship between the **cost** of OTT video streaming services and the **frequency of traditional TV viewership**.

2.7.1 Hypothesis 2

H₂: There is a **negative** relationship between the **convenience** of OTT video streaming services and the **frequency of traditional TV viewership**.

2.7.1 Hypothesis 3

H₃: There is a **negative** relationship between the **content** of OTT video streaming services and the **frequency of traditional TV viewership**.

CHAPTER 3. RESEARCH METHODOLOGY

3.1 Introduction

The study's methodology approach is identified and detailed in this chapter.

The process of doing research and scientific investigation is referred to as the methodology (Christiansen & Chandan, 2017; Neuman & Neuman, 2014) and emphasises the researchers theoretical perspective and paradigm and pays attention to the ontological and epistemological considerations.

The objectives of the methodology are looked at in this chapter and include the following sections: the research approach (section 3.1): the research design (section 3.2), data collection methods (section 3.3), population and sample (section 3.4), the research instrument (section 3.5), procedure for data collection (section 3.6), data analysis strategies and interpretation (section 3.7), possible limitations of the study (section 3.8), quality assurance in terms of validity and reliability measurements (section 3.9) that are done to evaluate and determine the level of the research's quality.

3.2 Research approach

The broad methodology or method for conducting research is referred to as the research approach or research strategy and also known as the research paradigm which can take 2 forms, either qualitative or quantitative or sometimes a mixture of both called mixed methods (Babbie, 2013).

In this study a quantitative approach will be utilized to test the hypothesis which represents a strategy of quantification, that is looking at empirical evidence, which signifies collecting and analysing data to be represented numerically (Bryman, 2012) and examining the relatedness of certain variables and their subsequent relationships.

The mechanism to check and test for this will be a survey of respondents via a questionnaire.

For example (Chakraborty et al., 2023; Singh et al., 2021; Soroka et al., 2013; Sundar & Limperos, 2013) researched the intention to use and continue to use certain over-the-top streaming services using variables of convenience, content, monetary value (cost of service) amongst others to test these relationships and determine continued usage or not. In doing so determine a causal relationship between variables, as this study aims to determine as well, using existing scales as well as exploratory and new scales within the context and backdrop of South African nuances.

The sample size selected for this survey is 250 and is a subgroup of a larger group of individuals that have previously indicated that they watch video entertainment and were selected as part of a media survey by a large company invested in this sector of the industry and is made up of South African adults (male, female or other) above the age of 18 years, old residing in Durban, Cape Town and Johannesburg in South Africa who own or have access to a TV in their respective households.

3.3 Research design

Creating a structure and framework to collect, sort, and analyse the information needed to test the hypothesis is referred to as the research design (Bryman, 2012) and there are many different types of research design, e.g. longitudinal, case study, cross sectional etc. (Adedoyin, n.d.; Walliman, 2011) and each has its ways and methods of getting the required data and analysing it which can include cross-sectional, descriptive, ethnological, exploratory factor analysis, confirmatory factor analysis, correlation analysis amongst others.

The research design chosen for this study is cross-sectional or commonly referred to as a survey, as it is generally easier to reach a large population electronically and thereby allows the ability to receive and quantify the data or many cases at once (Babbie, 2013) and has the advantage of being able to identify variations and relationship patterns.

This survey questionnaire will be emailed to the participants. It is easier to target and reach a diversely located land large sample base electronically with a survey questionnaire. The benefits are that is cost efficient in reaching dispersed and larger samples and that the emails can be tracked electronically as well.

As mobile smartphone use is prolific these days, most viewers will find it easier to select and complete a survey that is emailed to them, from their mobile phones. This will make it possible for respondents to complete the survey while on the go, potentially increasing the likelihood of receiving more thorough responses.

Surveys do come with certain limitations however, as some drawbacks are that the poll could be missed if some respondents' mailboxes route the email to their spam or trash folders or that potential respondents may be busy when they receive the survey through email and may not complete it right away, making the timing of the survey a disadvantage and additionally that some respondents could decide to finish the survey later than when it was initially sent, but they forget to do so (Walliman, 2011)

3.4 Population and sample

3.4.1 Population

The term "population" denotes a comprehensive collection of elements, from which a research sample is selected based on their relevance to the study's research objectives (Neuman & Neuman, 2014)

In order for researchers to achieve the aims of their research it is recommended that the participants selected for a study, basis be the focus of the study (Christiansen & Chandan, 2017) and in this study the targeted population is:

Age: 18 years and older (Adult male, female, or other)

National Status: Residing in Durban, Cape Town, and Johannesburg in South Africa.

Video entertainment viewership: Must be a viewer of general video entertainment and have access to at least one video streaming service.

The main justification for this population is that all the selected potential respondents are viewers of video entertainment and are likely have inputs, views and beliefs that talk to this study's aims.

3.4.2 Sample

In this study the sample consists of 252 respondents/participants from the general population of Durban, Cape Town, and Johannesburg in South Africa.

The participants in this study were a subgroup of an existing group of people in the broader South African context that were selected as a survey panel by a corporate company with a vested interest in the media broadcast industry in South Africa.

This group is made up of South African adults over the age of 18 years old residing in Durban, Cape Town and Johannesburg in South Africa who own a TV and have previously been screened to have access to at least one video streaming service or platform.

The main justification for this population is that all the selected respondents have been previously vetted to regularly watch video entertainment. Also, to make use of a population target from 3 different and larger provinces in South Africa's geographic locations, will possibly assist in helping receive far reaching and more variable responses that are more representative of the general population.

3.4.3 Sampling method

Sampling is the process of choosing the observation "units" or the group of people that will be the subject of a study (Babbie, 2013) and is normally selected from the greater population to represent the generalised view of the population.

Sampling assists in getting reach to a representative portion of bigger populations so that a better understanding of the actual population can be understood.

Whereby the samples represent a particular portion of a larger population. The sample being a targeted element of the actual greater population.

Non-probability and probability sampling are the 2 types of sampling methods (Bryman, 2012) of which the non-probability sample techniques are quota sampling, snowball sampling, judgemental sampling, and convenience sampling.

Probability sampling are simple random, stratified random and systemic random sampling techniques (Neuman & Neuman, 2014).

This research study will use a non-probability sampling technique where the convenience sampling technique will be employed as it will be based on the willingness and availability of the sample available to the research due to resource and time factors.

The total sample size which is the total number of people used in the sample (Neuman & Neuman, 2014) of targeted respondents was 250 at the start of the study and the final number of respondents consisted of 252 participants as many factors had to be taken into account of the target sample like time available, cost factors in attempting to find a balance between these considerations. In terms of regression or correlation analysis in research, a sample of 50 or more is acceptable (Babbie, 2013) as this was the analysis of data type undertaken for the study. Previous studies also used between 150 and 380 respondents for similar studies where the probability sample technique is employed (Setiawan et al., 2022; Singh et al., 2021; Sundar & Limperos, 2013)

3.5 The research instrument.

The collection tool for data sourcing is called the instrument, (Babbie, 2013) and the instrument that will be used, is a questionnaire for this study, which will be made up of questions that are mostly closed ended. All respondents will be sent the same series of questions and hence relative answers, as this allows for

responses to be standardized, whereby the respondents will be presented with statements or questions and will have to choose one of the provided responses or choices to the question or statement (Bryman, 2012). Many questions are scale-item answerable, where respondents need to provide an answer on a 5-point Likert scale.

Open-ended questions, where appropriate, will be used strategically in the questionnaire as well.

The reason for using a questionnaire is that questionnaires are a suitable instrument to reach large volumes of people in a short space of time as they are easily designed to meet a research study's purpose, and are also relatively cost-effective (Bryman, 2012) whereby participants must read the questions and answer it for themselves unlike interviewer assistance as with qualitative interviews.

The research instrument used consists of 3 sections, namely, sections A, B and C.

Section A consists of 2 parts. The first part being a single screening question determining whether respondents make or previously have made use of at least one streaming service as a qualification or disqualification criterion in continuing with the rest of the survey questionnaire.

The second part of Section A is to capture the demographic characteristics or profile of the respondents, i.e., those that passed the screening question and hence qualified to continue with the survey.

Section B is about capturing respondents' traditional TV-watching (DSTV with a decoder or SABC) usage, views, and related behaviours. Section C is about capturing respondents' video streaming usage, views, and related behaviours.

A pilot study was used to allow for refinement of the data instrument and test the overall research processes and procedure for data collection.

3.6 Procedure for data collection

The procedure of data gathering from a sample for the purposes of answering research questions is referred to as data collection and there are many ways to go about collecting data, e.g. setting up focus groups, interviews for qualitative research, observing people in real life, (observation/ethnography), questionnaires that are self-administered (via email or internet linked surveys) (Bryman, 2012.; Babbie, 2013)

For this study's data collection an email was be sent to the selected respondents telling them more about the details of the research with a cover message that mentioned issues around personal data collection and privacy of the respondents.

The email contained a link to the survey from the Survey Monkey software programme with the questionnaire to be completed by the selected respondents.

The approximate time to complete the survey was also be mentioned in the cover email message.

Respondents were notified that they are under no obligation to take up and/or complete the survey and that if they proceeded, they could stop or pull out at any time. It also stated that no compensation was awarded for completing the survey questionnaire and that completion was entirely voluntary and that going forward and proceeding with the survey was taken as acceptance of this.

The advantage of this method is that it is generally very cost effective, time efficient, can be designed in such a way that according to certain responses respondents can be automatically navigated through to the next applicable question accordingly, so that the correct sequences are followed. The survey software programme also allows for automatic data capturing and coding for the purposes of accuracy and compliance and this prevents the requirement of any manual transfer of data and reduces the possibility of data corruption or transcription error (Neuman & Neuman, 2014)

3.7 Data analysis strategies and interpretation:

IBM's analytical and statistical software SPSS was used to analyse the data.

Frequencies & Descriptive statistics was used to analyse each question in the instrument where the basic statistics like counts, percentages, means, minimums, maximums are summarized and discussed to reveal patterns of data from the respondents.

The constructs were tested for reliability and validity using Exploratory Factor Analysis.

The significance(statistical), direction and strength of relationships between the variables was analysed and described via Correlation analyses.

The predictive strength or power of relationships between the independent variables: cost, convenience, and content (of OTT video streaming services) and the dependant variable: traditional TV viewership, was tested using multiple regression analyses.

A breakdown of the analysis in the order the of analyses steps, consisted of the following:

- Descriptives and Frequencies
- Exploratory factor analysis (EFA) to test validity:
 - Extraction method using principal axis factoring.
 - Rotation method using varimax rotation.
- Empirical & theoretical reliabilities via the Cronbach's alpha
- Descriptives on scales/factors
- Regression analysis

3.8 Possible limitations and challenges of the study

- With surveys it is possible that not all respondents may receive the email.

- It is further understood that not all respondents may answer all questions truthfully.
- It is considered that respondents may not answer all questions in the questionnaire.
- Some respondents may decide not to take up the survey at all.

3.9 Quality Assurance

3.9.1 *Validity*

A research instrument is designed to measure something specific. The extent to how well the instrument is actually measuring what it seeks to measure is referred to as the validity of the instrument (Bryman, 2012; Neuman & Neuman, 2014) and in the absence of validity, the constructs being used to measure the relationships with a variable is possibly weak or poor.

There are several ways to measure the validity of an instrument and those specifically used for qualitative research, like internal validity or credibility, external validity or transferability were used and checked for this study.

3.9.2 *External validity OR transferability*

External validity in research refers to how well the conclusions of a particular study or the outcomes of the study can be applied outside the setting of that study's context. Can the findings of the study be generalised outside of the study's setting (Bryman, 2012) possibly to a broader setting of people. The research study surveyed people that resided in some of the main metros of 3 major provinces of South Africa and thus varied the sample somewhat, which improves the external validity, though maybe limited, as all South Africans don't live in major metros and hence may not be fully representative of the broader context or characteristics of all South Africans.

3.9.3 Internal validity OR credibility

The degree to which a study reliably demonstrates the causal effect relationship is referred to as the internal validity and is primarily depending on methods used in the study and how meticulously it is carried out. It is significant to have or prove internal validity as once its proven it allows or enables the exclusions of other reasons for a discovery or findings (Wagner et al., 2008). The consistency of reliability is a very important feature of internal validity and means that the methods and process test for the same thing. (Neuman & Neuman, 2014). The widely accepted measure for testing the scales' reliability or internal consistency is the Cronbach's alpha and that an acceptable score or benchmark is 0.7 and above (Babbie, 2013)

3.10 Ethical considerations

As part of the ethics considerations, all respondents will be made are of the following in the introduction section of the invitation email of the online instrument:

- What is the purpose and aim of this research study?
- What are the goals and benefits of this research study?
- Privacy and protection of all data will be strictly maintained and always protected.
- No personal identifiable detail swill be requested form respondents.

By choosing to proceed with the survey the respondents are accepting these are informed consent. The period for storing the survey results and related raw data in a password protected file is 12 months. No vulnerable categories of participants are identified as respondents in this survey. No unintended consequences of this research study have been identified.

CHAPTER 4. PRESENTATION OF RESULTS / FINDINGS

4.1 Introduction

In this chapter the data received from respondents that completed the online survey will be interpreted, analysed, and presented beginning with descriptive and frequency analysis followed by exploratory factor analysis testing validity, empirical and theoretical reliabilities using cronbach's alpha, the descriptives on scales and finally the regression analysis. The data set was analysed using SPSS software and a sample size of 250 respondents was aimed at.

There was a total of 270 responses received of which 18 did not qualify, limited by the screening question of the survey. The remaining 252 respondents that completed the survey had usable data.

The thorough analysis of the data that was gathered to explore the dynamics of Over-the-Top (OTT) video streaming service usage and its effects on traditional TV viewing in South Africa is presented in the fourth chapter of this research study. The entertainment sector has changed because of the development of technology and the digital domain, with OTT video streaming platforms playing a crucial role in contemporary content consumption habits. However, a thorough analysis of this shift's quantitative measure, association with other OTT service components, and influence on traditional TV viewing is still needed, particularly in the context of South Africa.

Beginning with a description of data pre-processing and cleaning techniques, this chapter sets the stage for further analysis with a solid and accurate foundation. After that, the descriptive data give an overview of how traditional TV viewing and OTT video streaming services are currently faring in South Africa, giving a quantitative look at the condition of the media landscape. The study then moves into the area of inferential statistics, going further into the connections between the convenience, cost, and content of OTT video streaming services, as well as traditional TV viewing. The chapter explores the complex interactions between

these variables and derives statistically significant conclusions using regression analysis, ANOVA, and collinearity diagnostics.

The foundation of every research process, data pre-treatment and cleaning create the basis for reliable analysis and precise outcomes (Rahm & Do, 2000). Addressing missing data, locating, and controlling outliers, and ensuring that data abnormalities do not jeopardise the study's validity are all part of this phase. Multiple procedures were followed in this investigation to guarantee the accuracy of the data used for the analysis.

Data preparation includes managing missing data in large part. Missing data may inject bias into the analysis, lowering the study findings' generalizability and robustness (Schafer & Graham, 2002). In this investigation, we used the listwise deletion technique, which entails removing all the data in a scenario when there are one or more missing values. When the percentage of missing data is low, as it was in our sample where just 7.1% of the cases were removed owing to missing data, this approach is widely employed.

Statistical findings can be greatly impacted by outliers, which can distort mean values and inflate variance estimates, producing biased or ineffective estimators (Aggarwal, 2017). In this study, outliers were closely reviewed, and any extreme examples were thoroughly evaluated to make sure they reflected true answers. Robust statistical techniques that are less susceptible to outliers were used where necessary.

Other abnormalities in the data, in addition to missing data and outliers, may inject bias or mistake into the study. These might include inaccurately submitted information, improbable values, or inconsistent answers. To find these abnormalities, a thorough data screening process was used in this investigation. The raw data were reviewed and adjusted as appropriate if discrepancies were found.

4.1.1 Screening Question

A screening question, “A1” was set at the start of the questionnaire as the first question that asked, “***Do you watch online video streaming content like Netflix, Showmax, Amazon Prime, Disney, YouTube, Apple TV, Tik Tok, DSTV Streaming, Facebook videos, etc.?***” to check if respondents met the criteria to be able to continue to answer the rest the questionnaire or not.

There were 252 that answered “Yes” and 18 respondents that answered “No” that they never used any streaming service previously and hence were excluded and not used as part of the study.

Table 1: Screening Question

Selection	Frequency	Percent
Yes	252	93.3
No	18	6.7
Total	270	100.0

4.2 Description of the Demographic Characteristics

In this section descriptive analysis is used to provide the demographics variables of the respondents. All subcategory percentages quoted are of the “valid” percentages gathered form the data analysis and exclude missing cases. (i.e., no response received from respondents for the questions)

The poll had 270 responses, with a substantial majority, 252 (93.3%), confirming that they consume online video streaming material such as Netflix, Showmax, Amazon Prime, Disney, YouTube, Apple TV, Tik Tok, DSTV Streaming, Facebook videos, and so on. This high response rate reflects South Africa's considerable penetration and utilisation of digital video streaming services, which is consistent with global trends of increased digital content consumption (CISCO, 2021).

4.2.1 Gender

The 252 respondents who acknowledged that they use internet video streaming content were 151 male (59.9%) and 96 female (38.1%), with 5 respondents opting not to declare their gender (2%).

Table 2: Gender distribution

Gender					
		Frequency	Percent	Valid Percent	Cumulative Percent
	Female	96	38,1	38,1	98,0
	I prefer not to say	5	2,0	2,0	100,0
	Total	252	100,0	100,0	

This pattern is consistent with research by Smith (2022), who discovered that, with a little amount of variance, both genders utilise digital media at about identical rates.

4.2.2 Age

Most respondents fell within the age group of 36-40 years old (29%), followed by the 41-45 years old (23.4%), 31-35 years old (14.7%), 46-50 years old (10.3%), 26-30 and 51-55 both at 6.3%, with the least number of respondents being 56-60 years old and 61+ both at 3.2%.

Table 3: Age distribution

Age					
		Frequency	Percent	Valid Percent	Cumulative Percent
	31-35	37	14,7	14,7	21,4
	36-40	73	29,0	29,0	50,4
	41-45	59	23,4	23,4	73,8
	46-50	26	10,3	10,3	84,1
	51-55	16	6,3	6,3	90,5
	56-60	8	3,2	3,2	93,7
	61+	16	6,3	6,3	100,0
	Total	252	100,0	100,0	

This shows that the majority of online video streaming content consumers are in their forties and fifties, owing to their greater levels of digital proficiency and disposable money.

4.2.3 Ethnicity

252 valid responses were received for this question. The ethnic group make up in the distribution is important to understand, as South Africa has a diverse and multicultural society. Table 4 and Figure 7 indicate the ethnicity distribution among the respondents and is as follows: Black people (61.1%), White people (11.9%), Asian people (19.4%), and people of colour (7.5%).

Table 4: Ethnicity breakdown

Ethnicity					
		Frequency	Percent	Valid Percent	Cumulative Percent
	White	30	11,9	11,9	73,0
	Colored	19	7,5	7,5	80,6
	Asian	49	19,4	19,4	100,0
	Total	252	100,0	100,0	

The ethnic distribution of the nation is in line with this proportional representation which provides valuable information for the accessibility and inclusiveness of digital streaming services in South Africa (Statistics South Africa, 2021).

4.2.4 Employment Status

252 valid responses were received for this question. Of the respondents, a majority were employed full time (65.1%), followed by self-employed (15.9%), unemployed (6.7%), part-time employed (6.3%), and retired (6.0%).

Table 5: Employment Status

Employment Status					
		Frequency	Percent	Valid Percent	Cumulative Percent
	Employed part-time	16	6,3	6,3	71,4
	Self-Employed	40	15,9	15,9	87,3

Unemployed	17	6,7	6,7	94,0
Retired	15	6,0	6,0	100,0
Total	252	100,0	100,0	

The rising world employment rate may explain why many respondents can afford OTT services (World Bank, 2023).

4.2.5 Educational Status

252 valid responses were received for this question. The highest number of respondents held a Post-Matric Diploma or Certificate (35.7%), followed by a bachelor's degree (27.4%), Post-Graduate degree (20.6%), Grade 12 (Matric, Std 10) (15.9%), with the least number having a Grade 11 or Lower (Std 9 or lower) qualification (0.4%).

Table 6: Highest Educational level of respondents

Educational Status					
		Frequency	Percent	Valid Percent	Cumulative Percent
Grade 12 (Matric, Std 10)		40	15,9	15,9	16,3
Post-Matric Diploma or Certificate		90	35,7	35,7	52,0
Bachelor's Degree(s)		69	27,4	27,4	79,4
Post-Graduate Degree(s)		52	20,6	20,6	100,0
Total		252	100,0	100,0	

The statistics are congruent with study by Vu (2022) that highlighted a relationship between educational attainment and digital media consumption, suggesting that higher educational attainment tends to correspond with increasing usage of OTT services.

4.2.6 Size of Household

252 valid responses were received for this question. The most common household size was 4 (35.3%), followed by 3 (19.0%), 5 or 6 (17.5%), 2 (16.7%), and households with more than 6 members (4.8%), with the least common being a household size of 1 (6.7%).

Table 7: Household size

Size of your Household					
		Frequency	Percent	Valid Percent	Cumulative Percent
	2	42	16,7	16,7	23,4
	3	48	19,0	19,0	42,5
	4	89	35,3	35,3	77,8
	5 or 6	44	17,5	17,5	95,2
	More than 6	12	4,8	4,8	100,0
	Total	252	100,0	100,0	

This data can impact how OTT services are packaged and sold by providing useful insights into the watching habits of different family sizes. The survey demographics give a full depiction of video streaming content users in South Africa. The following sections will give a thorough examination of the various

demographic groups and their link to the usage of traditional TV and OTT services.

4.3 Traditional TV Viewership Habits

4.3.1 Frequency of Traditional TV Viewership (B8)

According to the research, a sizable proportion of respondents still watch traditional TV broadcasts and that a moderate amount (37.3%) and a great deal (31.0%) of the respondents often watch traditional broadcast TV which indicates that there is still an overall high prevalence of traditional TV viewership, In contrast, a smaller but significant group indicated that they occasionally/sometimes (20.6%) watch traditional broadcast TV, while a minority rarely (8.3%) or never (2.8%) tune in to traditional TV (Moore, 2022).

Table 8: Frequency of Traditional TV watching.

B8 How often do you watch traditional broadcast TV? (DSTV with a decoder or SABC)						
		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	Never	7	2,8	2,8	2,8	
	Rarely	21	8,3	8,3	11,1	
	Occasionally/sometimes	52	20,6	20,6	31,7	
	A moderate amount	94	37,3	37,3	69,0	
	A great deal	78	31,0	31,0	100,0	

	Total	252	100,0	100,0		
Multiple Response						
Case Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Per cent
B9	244	99,6%	1	0,4%	245	100,0%

These results are consistent with recent research that points to a gradual transition away from traditional TV and towards digital streaming platforms rather than an outright replacement (Cunningham & Silver, 2022). This shows that, despite the growing popularity of OTT services, traditional broadcast TV still draws a sizable audience, supporting the concept of a dual-media consumption paradigm (Kumar & Lim, 2023).

4.3.2 Content Preferences on Traditional TV.

In terms of content preferences, the most consumed content on traditional broadcast TV was sport (70.5%) and news (66.4%). The popularity of sport and news may be due to the live nature of this content, which is often better suited to traditional broadcast models (Newman, 2023). Other popular content types were movies (61.5%), series (54.5%), reality TV (51.6%), and documentaries (52.0%).

These results show the importance of various content kinds in promoting traditional TV watching. They support the 'content diversity hypothesis' (Huang & Chen, 2022) which contends that a broader variety of content offers boosts media platform appeal and may, thus, increase viewing.

Interestingly, some respondents (6.1%) listed other forms of content such as gospel programs, home channels, and music channels. The discovery of these extra categories indicates the variety of interests of South African TV viewers and can guide attempts to provide more specialised content.

Table 9: Content normally viewed on traditional TV.

Content type	Responses	
	N	Percent
B9.1 News	162	13.0%
B9.2 Sport	172	13.8%
B9.3 Soapies or Drama	105	8.4%
B9.4 Kids Shows	77	6.2%
B9.5 Reality	126	10.1%
B9.6 Series	133	10.7%
B9.7 Movies	150	12.1%
B9.8 Nature	72	5.8%
B9.9 Documentaries	127	10.2%
B9.10 Food channels	104	8.4%
B9.11 Other	15	1.2%
Total	1243	100.0%

4.3.3 Specificity of traditional TV consumption (DSTV with a decoder or SABC) Time of day and duration

Examining favourite watching times and durations provide further information about traditional TV viewing patterns. The data showed that most respondents

(77.1%) watch traditional broadcast TV in the evening (5 pm to 10 pm), aligning with traditional prime time periods (Nielson, 2022). A small segment watches traditional TV in the morning (9.0%), afternoon (8.6%), and late at night (5.3%), indicating variations in individual schedules and preferences.

Table 10: Time of day and no. of hours of daily traditional TV viewership

B10 What time of day do you mainly watch traditional broadcast TV (DSTV with a decoder or SABC)?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Morning (5 am to 12 pm)	22	9,0	9,0	9,0
	Afternoon (12 pm to 5 pm)	21	8,6	8,6	17,6
	Evening (5 pm to 10 pm)	189	77,1	77,1	94,7
	Late at night (after 10 pm)	13	5,3	5,3	100,0
	Total	245	100,0	100,0	
B11 How many hours of traditional broadcast TV (DSTV with a decoder or SABC) content do you watch on average daily?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 1 hr.	22	9,0	9,0	9,0
	1 to 2 hrs.	41	16,7	16,7	25,7

	2 to 3 hrs.	71	29,0	29,0	54,7
	3 to 4 hrs.	53	21,6	21,6	76,3
	More than 4 hrs.	58	23,7	23,7	100,0
	Total	245	100,0	100,0	

With regards to duration, it was found that 29.0% of respondents watch 2 to 3 hours of traditional TV daily, followed by those who watch more than 4 hours (23.7%) and those who watch 3 to 4 hours (21.6%). Fewer respondents watch 1 to 2 hours (16.7%) or less than 1 hour (9.0%). This finding underscores the continuous relevance of traditional TV in the daily media consumption of South Africans, despite the rise of OTT platforms (Jung & Kim, 2023).

4.3.4 Specificity of traditional TV consumption (DSTV with a decoder or SABC) preferred Device for Viewing

In terms of viewing device preferences, most respondents (71.2%) watch traditional TV via a DSTV decoder on a TV. This indicates a high portion of respondents that have a Pay TV subscription, which remains a popular way of accessing traditional TV. This is followed by viewing on a smart TV via DSTV (Now) Streaming (12.3%), and a normal TV (non-Smart TV) at 9.9%. Fewer respondents watch on a smart TV (SABC) (4.9%) or a mobile device (1.2%). This preference for bigger displays over mobile devices while watching traditional TV is consistent with other research that contends that screen size has a significant impact on how people consume media.

Table 11: Preferred Devices used to watch traditional TV.

Device	Frequency	Percent
On a normal TV (non-Smart TV)	24	9.5
On a Smart TV (SABC)	12	4.8

On a Smart TV via DSTV (Now) Streaming	30	11.9
Via a DSTV decoder on a TV	173	68.7
On a Mobile device	3	1.2
Other	1	0.4
Total	243	96.4
System	9	3.6
Total	252	100.0

Only 1 person indicated that they viewed traditional TV on an “Other”, device which was a Projector in this case.

Table 12: Other" device used to watch traditional TV.

Other device	Frequency	Percent
	251	99.6
Projector	1	0.4
Total	252	100.0

4.3.5 Location and rationale of Traditional TV consumption

This was a multiple response question with 319 valid responses received.

Examining the locations of traditional TV consumption within the household provides valuable insight into the behavioural patterns of the audience. The data reveals that the most common location to watch traditional broadcast TV is in the lounge, with 90.6% of the respondents stating this as their preference. This is followed by the bedroom (34.3%), which signifies the increasing personalisation and privacy associated with media consumption (Cunningham & Turnbull, 2022). Viewing in the study (2.9%), kitchen (0.4%), or other places (2.0%) like a hobby room or a bedsitter were less common, reinforcing the popularity of communal spaces for TV viewing.

Table 13 presents the respondents' preferred locations for watching traditional broadcast TV within their homes. Most respondents (90.6%) opt to consume

traditional TV in the lounge. It demonstrates a preference for shared viewing experiences in communal living spaces. By contrast, a smaller, but still substantial, proportion of respondents (34.3%) prefer to view in the more private setting of their bedrooms. Locations such as the kitchen and study are far less popular, and other locations, such as a bedsitter or a hobby room, constitute only 2.0% of responses.

Table 13: Area of home used for traditional TV viewing.

Location	N	Percent
In the lounge	224	70.2%
In the bedroom	84	26.3%
In the kitchen	1	0.3%
In the study	7	2.2%
Other	3	1.6%
Total	319	100.0%

4.3.6 B14 Rationale behind Streaming Content Preference

Understanding why viewers prefer streaming over traditional TV viewing is critical for predicting the future of broadcast TV. A significant majority (77.2%) of respondents prefer streaming because it allows them to view at their own leisure, suggesting that flexibility and control are significant factors in media consumption. The annoyance caused by advertisements was another crucial factor, as 50.0% of respondents cited it as a reason to prefer streaming. Furthermore, 43.5% of respondents mentioned the delay in new releases on traditional TV, whereas 28.5% reported that traditional TV lacks content that suits their preferences. The inability to access specific packages or subscriptions due to unaffordability or non-availability was less common, indicating that the streaming preference is driven more by viewing experience than cost or access factors.

Table 14 displays respondents' reasons for preferring streaming over traditional TV. According to the study, most viewers (77.2%) prefer streaming since it enables them to watch at their own convenience. It shows that consumers prefer the independence and adaptability that streaming services provide to traditional TV's set broadcast times (McDonald & Smith-Rowsey, 2016). The fact that 50%

of respondents dislike commercials also reflects the rising desire for ad-free watching experiences. The availability and diversity of material are equally important, with 43.5% of respondents criticising the wait for new releases and 28.5% complaining that traditional TV lacks interesting programming.

Table 14: Reasons for Streaming Preference Over Traditional TV

Reason	Responses	
	Frequency	Percent
B14.1 Don't like to wait for the releases on traditional TV every week	107	17.2%
B14.2 Not a fan of Ads in between what I'm viewing on traditional TV	123	19.8%
B14.3 I prefer viewing at my own leisure (where, when, how, not weekly or scheduled)	190	30.6%
B14.4 I do not have that specific package or subscription	9	1.4%
B14.5 I cannot afford that package or subscription	11	1.8%
B14.6 There is not a lot of content that is to my liking or preference on traditional TV	70	11.3%
B14.7 They don't have all the episodes	41	6.6%
B14.8 They don't have all the seasons	49	7.9%
B14.9 Other	21	3.4%
Total	621	100.0%

4.4 Descriptive and Frequencies of the state of OTT video streaming services in SA.

4.4.1 Household streaming service subscriptions?

This was a multiple response question with 772 valid responses received.

The Streaming service with the highest number of subscriptions among the respondents was Netflix with 25%. The prominence of Netflix as a preferred

platform is consistent with research indicating its global dominance in the online streaming market (Lobato, 2019)

Showmax, a South African platform, is the second most popular streaming service with a frequency of 21%, indicating a preference for locally curated content. This aligns with studies highlighting the importance of cultural proximity in media consumption (Straubhaar, 1991)

DSTV Now, an offshoot of the traditional broadcast service, is subscribed to by 18% of respondents, demonstrating the potential for traditional broadcasters to transition successfully into the digital streaming sphere.

Other platforms such as Disney+ Amazon Prime and YouTube Premium with around 10% each. Apple TV was around 5% subscriptions.

With regards to free text for selecting “Other” streaming services subscribed to, Brit Box, Hulu, Chrome Cast, Crunchyroll, DAZN and ZEE5 accounted cumulatively for just under 3% of the households’ subscriptions, some respondents also mentioned non-subscription services like 'Free YouTube', highlighting the role of free platforms in the streaming ecology (Cunningham, Craig, & Silver, 2016).

Table 15: Household Streaming services

Streaming Service	Responses	
	N	Percent
C15.1 Netflix	196	25.4%
C15.2 Amazon - Prime Video	74	9.6%
C15.3 Showmax	161	20.9%
C15.4 Disney+	80	10.4%
C15.5 DSTV (Now) Streaming	135	17.5%
C15.6 YouTube Premium	70	9.1%
C15.7 Apple TV	36	4.7%
C15.8 Other	20	2.6%

	772	100.0%
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4.4.2 Streaming Platforms Usage Frequency

There were 238 valid responses for this question and fourteen invalid that were not used. The question had 1 (Never watch) to 5 (Always watch) Likert rating scale, and by ordering them according to the Mean scores for each streaming service watched. According to the Mean scores, the top watched streaming service was YouTube Premium that rated between “Sometimes and Often” watched the platform despite a lower subscription rate, suggesting a strong engagement among its user base (Papacharissi & Rubin, 2000).

This was followed next and close second was Netflix that also rated between “Sometimes and Often” watched. This frequent engagement confirms Netflix's dominance and supports earlier studies that link high subscription rates with high user activity (Hoskins, McFadyen, & Finn, 2004).

DSTV Streaming was the third most watched service and rated as “Sometimes” watched. Showmax, Tik Tok, Disney+, Facebook Videos all were rated as watched “Sometimes” slightly below DSTV Streaming. This may highlight the role of localized content in keeping audiences engaged (Ibrus & Scolari, 2012).

Other platforms such as Amazon Prime Video, Disney+, and Apple TV see lower frequent usage, indicating that subscriptions may not necessarily convert into active viewership (Budzinski & Lindstädt-Dreusicke, 2019). Social media platforms Facebook and TikTok also find usage as video streaming platforms, pointing to the evolving role of these platforms in the streaming ecology.

Table 16: Usage Frequency of various Streaming Platforms

Streaming Service	Valid	Missing	Mean	Mode (Most chosen)	Std. Deviation
C16.6 YouTube Premium	238	14	3.54	4	1.255

C16.1 Netflix	238	14	3.41	4	1.259
C16.5 DSTV (Now) Streaming	238	14	2.90	3	1.313
C16.3 Showmax	238	14	2.89	4	1.291
C16.9 Tik Tok	238	14	2.50	1	1.449
C16.8 Facebook Videos	238	14	2.43	1	1.406
C16.4 Disney+	238	14	2.07	1	1.330
C16.2 Amazon - Prime Video	238	14	1.86	1	1.206
C16.7 Apple TV	238	14	1.40	1	0.840

4.4.3 Assessment of Video Streaming Platforms.

Participants were asked to rate their experience with various streaming platforms from 'Poor' to 'Excellent.' The mean values in Table 4.9 reveal that Netflix scores the highest (M=3.98), supporting the platform's dominant status found in previous sections (Meese et al., 2015). YouTube Premium follows (M=3.77), underscoring the user value derived from ad-free streaming and exclusive content (Cunningham & Silver, 2013). DSTV Now (M=3.57) and Showmax (M=3.55) are closely matched, suggesting a localised audience's satisfaction with their offerings (Barnes, 2019).

Table 17: Rating of Streaming platforms

Streaming Platform	Mean	Median	Mode (Most chosen)	Std. Deviation
C17.1 Netflix	3.98	4.00	4	0.945
C17.6 YouTube Premium	3.77	4.00	4	1.095

C17.5 DSTV (Now) Streaming	3.57	3.50	3	1.056
C17.3 Showmax	3.55	4.00	4	1.030
C17.4 Disney+	3.34	3.00	4	1.133
C17.9 Tik Tok	3.29	3.00	3	1.219
C17.2 Amazon - Prime Video	3.19	3.00	3	1.096
C17.7 Apple TV	3.07	3.00	3	1.321
C17.8 Facebook Videos	2.89	3.00	2	1.191

4.4.4 Average daily Viewing Time?

As shown in Table 18 most participants watch online video streaming content between one to three hours daily, with a 29.2% falling within the 2 to 3 hours category. This result is consistent with earlier study, which indicates that digital devices have increased media multitasking, resulting in an increase in media consumption time (Foehr, 2006).

Table 18: Hours of online video streaming content watched on average daily?

Daily Viewing Time	Frequency	Percent
0 to 1 hr.	26	10.3
1 to 2 hrs.	66	26.2
2 to 3 hrs.	69	27.4
3 to 4 hrs.	31	12.3
More than 5 hrs.	44	17.5
Total	236	93.7
System	16	6.3
	252	100.0

4.4.5 Preferred device for Streaming

Smart TV and mobile smartphones were the most frequently used devices for streaming (63.4% and 68.9%, respectively), shown in Table 19. This is consistent with a trend towards media consumption on personal, mobile devices and internet-connected televisions (Statista, 2022).

Respondents who selected 'Other' (3.8%) specified devices such as Apple TV, decoders, gaming consoles (Xbox), and other streaming devices. This underscores the trend towards multi-platform streaming service accessibility (Evans, 2011).

Table 19: Devices used for streaming.

Device	N	Percent
C19.1 Smart TV	151	32.5%
C19.2 Mobile Smartphone	164	35.3%
C19.3 Laptop	85	18.3%
C19.4 Desktop computer	11	2.4%
C19.5 Tablet or Fablet device	44	9.5%
C19.6 Other	9	1.9%
	464	100.0%

4.4.6 Time of day mainly spent watching online video streaming.

There were 2252 valid responses received for this question. The majority of respondents said they watched streaming content at night between 5pm and 10pm. Fifteen percent said they watched in the afternoons and 12 percent said they watched during late night after 10pm. The time of day least spent watching streaming was in the mornings.

Table 20: Streaming time of day

Daily Viewing Time	Frequency	Percent
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Morning (5 am to 12 pm)	15	6.0
Afternoon (12 pm to 5 pm)	39	15.5
Evening (5 pm to 10 pm)	154	61.1
Late at night (after 10 pm)	30	11.9
Total	238	94.4
System	14	5.6
	252	100.0

4.4.7 Location for streaming?

There were 230 valid responses received for this question. Most respondents, at 73% watched streaming content at home while less than 10% each said they watched at school, work, while out, at university or during daily commute/transit.

Table 21: Streaming Location

Location	N	Percent
C21.1 At home	230	73.2%
C21.2 At work or school/university etc.	26	8.3%
C21.3 Restaurant or Pub etc.	11	3.5%
C21.4 At friends or family's place	25	8.0%
C21.5 In the car/daily public transport daily commute	22	7.0%
	314	100.0%

4.5 Comparison and Evaluation of Streaming Platforms

When focusing on the broader perspective of streaming platforms, it is apparent from the data that there are significant variations in user experiences and preferences. The data suggests that while Netflix has the highest rating (M=3.98), other platforms such as Amazon Prime Video (M=3.19), and Apple TV (M=3.07) are perceived as less satisfactory by the users. It can be interpreted that the high score of Netflix may be due to its wide variety of content and excellent user

interface, which has been shown to be a key factor in user satisfaction in previous studies (Hosseini et al., 2020).

Conversely, platforms like Facebook Videos and TikTok, primarily known for user-generated short-form content, received lower mean scores of 2.89 and 3.29, respectively. This could reflect a preference for professional long-form content when considering video streaming services, as discussed by Nelson (2018). However, it should also be noted that around 36% of users had no experience with these platforms, suggesting that these platforms may not be seen as traditional streaming platforms or are not appealing to all demographics.

4.5.1 *Streaming Consumption Patterns*

In terms of time spent on online video streaming, it is worth noting that a sizable fraction of respondents (29.2%) stated they view 2-3 hours of content every day. This data is consistent with the findings of Chorianopoulos and Lekakos (2011), who discovered that users of online streaming services view around 2.8 hours of video each day on average. This popularity of streaming consumption might be attributed to a move away from traditional broadcast television and towards digital media platforms (Lotz, 2017).

Mobile phones (68.9%) and smart TVs (63.4%) were the most popular devices for consuming internet video streaming material. This reflects the trend of multi-screening and the transition towards more individualised viewing experiences, which is backed by Hassoun (2014) results. Other devices, such as laptops (35.7%), tablets (18.5%), and desktop computers (4.6%), are also being used, illustrating the range of ways in which digital media may be consumed. Other technologies mentioned, such as game consoles and streaming devices such as Apple TV, highlight the changing nature of media consumption in the digital era (Jenkins, 2006).

4.5.2 *Understanding User Consumption Patterns*

A thorough study of respondents' temporal consuming habits assists in identifying the primacy of video streaming. The consumption habits of the respondents indicated that a considerable number, 61.1%, favoured the evening hours (5 pm to 10 pm) for online video streaming. This was followed by 15.5% choosing the afternoon (12 p.m. to 5 p.m.) and 12.6% choosing late night after 10 p.m. In the morning, just 6% of people streamed. The findings are consistent with research conducted by Flurry Analytics (2018), which discovered that mobile application use increases in the late hours.

The research of the locations where respondents streamed films revealed that home settings were preferred by 96.6% of respondents. Fewer respondents (10.9%) streamed while work or school, while 9.2% streamed during everyday commutes and 4.6% streamed in public locations such as restaurants. This lends credence to the "home-entertainment" narrative promoted by many video streaming firms, who argue that their services are best experienced in the comfort and privacy of one's own home (Smith and Telang, 2019).

4.5.3 *Evaluating Cost Perception and Content Availability*

When gauging respondent's attitudes towards the cost of video streaming services, majority perceived it as affordable as and cheaper than traditional TV, yielding mean scores of 3.45 and 3.54 respectively on the Likert scale. Value for money and wise use of time also received similar ratings of 3.68 and 3.64, respectively. This supports the value proposition strategy used by many online video streaming companies, which provide enormous content libraries at cheaper costs than traditional media channels (Hoskins, 2020).

Responses on the accessibility of the content were overwhelmingly favourable. For instance, the statement "it has a lot of content" and "because I want to see the entire series" both had a mean score of 4.03. Additionally, respondents praised the platforms for making it simple to access older (3.47) and more popular (3.87) material. This is consistent with recent research, which claims that one of

the main draws of streaming services is a wider, more varied collection (Hagiu and Wright, 2020)

4.5.4 *Appreciation of Convenience Factors*

The attraction of video streaming services is largely due to their distinctive features that improve user ease and personalization. Most respondents (mean score of 4.12) agreed that they could watch a lot of episodes all at once, watch material anytime they wanted (4.20), and resume watching on any device (4.13). These results are consistent with other research suggesting that binge-watching and scheduling flexibility are two of the main benefits of internet streaming (Matrix, 2014). In line with the individualised character of these platforms, further research also showed that there was substantial agreement (mean score of 3.95) with the assertion that family members can have distinct viewing profiles.

4.5.5 *Convenience of Video-Streaming Platforms*

The ease it provides is another crucial factor that significantly affects the use of online video streaming services. The information gathered shows that customers value the adaptability and flexibility these platforms offer (Tables C24.1 to C24.8). The results of Pittman and Sheehan (2015) are consistent with the responses of the respondents, who stated that they could binge-watch numerous episodes or seasons at once (mean=4.12). When connected, having the opportunity to consume content whenever and wherever you want scored well (mean=4.20), reiterating the points highlighted by Cunningham and Silver (2013) regarding the freedom from the tyranny of schedules. Similar praise was given for the ability to resume watching where they left off on any connected device (mean = 4.13).

The ability to bypass waiting for the next episode is a key factor of convenience (mean=4.10). This concurs with Lotz's (2017) observation that the traditional broadcast schedule has been disrupted by video streaming services, which also enable viewers to interact with information at their own speed. Additionally, the respondents prioritised having access to the most recent releases (mean=3.95),

showing that video streaming services meet the desire for immediate gratification and easy access to fresh content (Jenner, 2016).

4.5.6 Content Offered by Video-Streaming Platforms

Content variety is a key aspect that shapes the user preference for video streaming platforms. According to the survey replies (Table C23.1 to C23.8), the respondents strongly concur regarding the variety and depth of material given by these platforms. Specifically, most respondents (mean=4.03) agreed or strongly agreed that these platforms contain a lot of material, which is a combination of fresh (mean=3.77) and old (mean=3.47) stuff. This is consistent with McDonald and Smith-Rowsey's (2016) conclusions that the sizeable video streaming platform libraries are essential for luring and keeping users.

The respondents also emphasised how simple it was to locate material they liked (mean=3.86) and how specialised content was accessible on these platforms (mean=3.74), reinforcing the notion that these platforms cater to a wide spectrum of likes and preferences (Matrix, 2014). Both the availability of well-liked material (mean=3.79) and the willingness to watch the complete series (mean=4.03) were noteworthy elements. This supports Lotz's (2017) claim that the availability of complete seasons of shows at once has resulted in a substantial change in watching habits brought about by video streaming services.

4.5.7 Perception of Cost and Value of Video-Streaming Platforms

The cost and value perceptions of video streaming platforms were also analysed (Tables C22.1 to C22.7). According to the data, respondents believe these platforms to be less expensive than traditional TV (mean=3.54), which is consistent with Wayne's (2018) findings. Furthermore, most respondents agreed or strongly agreed that their money is well spent on these platforms (mean=3.70) and that they are receiving a good bargain (mean=3.57). This suggests that respondents find high value in the content and the services offered by these platforms, aligning with the arguments of Tryon (2013) who emphasized that

perceived value is a key determinant of consumer choice in the context of video streaming services.

The data also highlighted that many respondents use video streaming because they perceive traditional TV to be too expensive or overpriced (mean=3.18), and that they believe it is affordable for them (mean=3.45). This is consistent with previous research that has highlighted cost efficiency as a significant advantage of video streaming platforms over traditional TV (Jenner, 2016; McDonald and Smith-Rowsey, 2016).

Table 22: Costs of video streaming services factors

Cost factor		Valid	Missing	Mean	Std. Deviation
C22.2 I think it is money well spent.		234	18	3.70	0.988
C22.3 I think it is value for (my) money.		234	18	3.68	1.001
C22.4 I think it's time well spent (for my money)		234	18	3.64	0.958
C22.5 I know I'm getting a good deal.		234	18	3.57	0.948
C22.1 I perceive it to be cheaper than traditional TV.		234	18	3.54	1.161
C22.7 I use video streaming because I believe it is affordable for me		234	18	3.45	0.963
C22.6 I use video streaming because I perceive traditional TV to be too expensive/overpriced.		234	18	3.18	1.087

Table 23: Content of video streaming services factors

Content factor	Valid	Missing	Mean	Std. Deviation
C23.1 It has a lot of content.	234	18	4.03	0.888
C23.3 Because I want to see the entire series	234	18	4.03	0.914
C23.4 Because it has a lot of content that I like	234	18	3.87	0.905
C23.7 Because the content I like is easy to find	234	18	3.86	0.930
C23.8 Because it has a lot of popular content	234	18	3.79	0.927
C23.5 Because it has the latest content	234	18	3.77	0.947
C23.2 Because of the specialized content	234	18	3.74	0.909
C23.6 Because it has a lot of older content	234	18	3.47	0.913

Table 24: Convenience of video streaming services factors

Convenience factor	Valid	Missing	Mean	Std. Deviation
C24.6 I can watch content whenever or wherever I choose when connected.	234	18	4.20	0.873
C24.5 I can pick up where I last watched on any connected device.	234	18	4.13	0.899
C24.2 I can binge-watch many episodes or seasons in one go.	234	18	4.12	0.951
C24.7 I don't have to wait for the next episode.	234	18	4.10	0.933

C24.1 Family members have their own viewing profiles and can watch and track content individually	234	18	3.95	1.069
C24.8 I can watch the latest releases first.	234	18	3.95	0.968
C24.3 Content I like is recommended to me, so I don't have to search for it	234	18	3.79	0.952
C24.4 I can follow intricate storylines.	234	18	3.70	0.863

4.6 Exploratory Factor Analysis (EFA)

As it is a newly developed instrument, aspects of previously used scales have been referenced as a guide in development, and statistically, Exploratory Factor Analysis was used to test the validity of the conceptual model of the 3 scale factors of cost, content, and convenience of streaming service variables with the dependant variable of “traditional TV viewership”,

Previous study’s referenced scales:

- Using OTT services helps me watch movies/TV content more quickly, Using OTT services improves my chances of watching movies/TV content that are interesting to me (Davis, 1989)
- Costs Scales:
 - OTT services are reasonably priced, Using OTT services is a good value for the money, At the current price, OTT services provide a good value, How often do you stream video via OTT services, How often do you watch movies/TV content using a PC/laptop, How often do you watch movies/TV content, using a tablet, How often do you watch movies/TV content, using a smartphone (Nagaraj et al., 2021)

Exploratory Factor Analysis is a sophisticated and rigorous statistical approach for revealing the latent, multidimensional patterns underlying a data collection (Tabachnick & Fidell, 2013). By dividing observable variables into fewer unseen variables called as 'factors,' this technique assists in interpreting the intricate interactions among observed variables. In other words, it seeks to find the hidden dimensions underlying survey responses, lowering data complexity while preserving data integrity (Fabrigar, Wegener, MacCallum, & Strahan, 1999).

The initial step in executing EFA is assessing the suitability of the data for factor analysis. It demands an assessment of the data's 'factorability' - the ability to derive meaningful and trustworthy components from the data. The Kaiser-Meyer-Olkin (KMO) measure of sample adequacy and Bartlett's Test of Sphericity (Kaiser, 1974; Bartlett, 1954) are two extensively used statistical tests in this respect).

The Extraction method that was used is Principle axis factoring as it the most commonly used method used for Likert scale data, secondly the Principle axis factoring method was that it does not make any distributionally assumptions hence no test for normality was required and thirdly we are looking at the shared variance in the scale's items (Pallant 2013)

The rotation method used was Varimax Rotation because it gives a simplified factor structure and distinctive factors. (Pallant, 2013)

Table 25: KMO and Bartlett's Test

KMO and Bartlett's Test			
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.			0,931
Bartlett's Test of Sphericity	Approx. Chi-Square		4002,542
	df		253

	Sig.	0,000
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The KMO statistic in this study was 0.931, signifying that the proportion of variance in the variables could be caused by underlying factors. Given that shared variance is a crucial need for factor analysis (Hutcheson & Sofroniou, 1999), the value of 0.931 significantly surpasses the recognised cutoff of 0.6 (Kaiser, 1970). The significance of doing the EFA is therefore confirmed by the high KMO value, which indicates that the dataset has sufficient patterns of correlations to be condensed into a smaller collection of factors or constructs.

Simultaneously, Bartlett's Test of Sphericity was conducted to ascertain the appropriateness of factor analysis. The hypothesis being tested is that the correlation matrix's variables are uncorrelated, in which case it would be an identity matrix (Field, 2009). The statistical significance (p.000) of the Bartlett's test in this study disproves this hypothesis, demonstrating that the variables are sufficiently related to one another and supporting the suitability of the factor analysis.

4.6.1 *Interpreting the Correlation Matrix*

The correlation matrix is a crucial tool that forms the empirical backbone for factor analysis. Essentially, it provides a numerical representation of the strength and direction of interactions by displaying the pairwise correlation coefficients between the variables in the dataset (Mukaka, 2012).

Inspecting the correlation matrix is an essential preliminary step before factor extraction. When determining the underlying factor structure, it offers valuable information regarding the strength and direction of interactions between pairs of variables (Pallant, 2013).

Each of the variables in our present dataset, C22.1 to C24.8, correlates with every other variable, with correlation coefficients ranging from -1 to +1. Positive coefficients signify a direct correlation, meaning that when one variable rises, the other also does. Negative coefficients, on the other hand, indicate an inverse link,

meaning that when one variable increases, the other decreases (Field, 2013). The higher the connection between the variables, the nearer to +1 or -1 the correlation coefficient is.

When examining the matrix, it is evident that a number of the correlation coefficients are high (>0.5), indicating that there is a significant linear link between these pairs of variables. For instance, variable C22.2 and C22.3 have a correlation of 0.777, indicating a very high positive association between these two variables. This suggests that the attribute represented by C22.3 tends to rise together with the characteristic recorded by C22.2. Other pairings of variables with strong correlation coefficients show a comparable tendency.

However, it is worth noting that correlation does not imply causation (Schober, Boer, & Schwarte, 2018). The movement of one of these variables does not necessarily affect the other, even if they may move in the same or opposing directions.

Correlation coefficients that are nearer 0, on the other hand, suggest weak or no linear correlations. One example of a weak correlation between two variables is the 0.273 correlation between C22.1 and C23.1.

4.7 Anti-Image Correlation Matrices Analysis:

In factor analysis, Anti-Image Correlation Matrices are employed as a gauge for how well-suited each variable is. This is a measurement of the amount of unique information each variable offers that is not redundant with the other variables, not merely how well it correlates with the other variables.

A matrix's anti-image has partial correlations. The anti-image correlation matrix shows the partial correlations that are partially cancelled out by all other variables, or their negatives. The Measures of Sampling Adequacy (MSA) for each variable are located in this matrix's diagonals. To proceed with an acceptable factor analysis, each of them must be more than 0.5.

The anti-image correlation matrix's MSAs in this investigation were in the range of 0.8 to 0.9. This suggests that the variables are largely separate from one another and that they individually provide useful and unique information for the research. These high MSAs indicate that each variable has little in common with the other variables in terms of variance, which makes them perfect for adding distinctive information to the extracted components.

Additionally, while controlling for all other factors, off-diagonal components of the anti-image correlation matrix offer the negative of the partial correlation between each pair of variables. Small off-diagonal values demonstrate that each variable is uniquely predicted by no more than a few other variables.

The anti-image correlation matrix analysis provides an important measure of the quality of the variables included in the factor analysis. The high MSAs in this instance imply that the variables are suitable for the factor analysis, with each providing specific data that helped identify the factors.

4.7.1 Communalities Analysis

Communalities represent the amount of variance a variable share with all other variables included in the analysis. Estimates of each variable's variation that can be explained by all other variables make up the first communalities. Estimates of the variation in each variable that the factors in the factor solution are expected to account for are provided by the extraction communalities.

Table 26: Communalities

	Initial	Extraction
C22.1	0,529	0,551
C22.2	0,696	0,698

C22.3	0,791	0,855
C22.4	0,770	0,800
C22.5	0,742	0,753
C22.6	0,567	0,705
C22.7	0,670	0,763
C23.1	0,722	0,714
C23.2	0,598	0,570
C23.3	0,658	0,592
C23.4	0,737	0,721
C23.5	0,655	0,625
C23.6	0,314	0,261
C23.7	0,611	0,597
C23.8	0,679	0,652
C24.1	0,492	0,408
C24.2	0,715	0,707
C24.3	0,569	0,480
C24.4	0,627	0,574
C24.5	0,676	0,668
C24.6	0,675	0,669
C24.7	0,710	0,655

C24.8	0,712	0,612
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In this data, the extracted communalities for all variables are relatively high (ranging between 0.408 and 0.855), which indicates that the retained factors account for a substantial portion of the variance in the original variables. This shows that the analysis's factors are appropriate.

4.8 Rotated Factor Analysis and Streaming Preferences

The Rotated Factor Matrix further elucidates the underlying dimensions explaining the behavior of video streaming consumers. The rotation approach used here is Varimax with Kaiser Normalisation, which is a strategy for reducing factor complexity and improving interpretability (Field, 2013).

Table 27: Rotated Factor Matrix

	Factor			
	1	2	3	4
C24.2 I can binge-watch many episodes or seasons in one go.	0,767	0,294	0,162	0,075
C24.7 I don't have to wait for the next episode.	0,764	0,215	0,104	0,123
C24.5 I can pick up where I last watched on any connected device.	0,762	0,231	0,171	0,068
C24.6 I can watch content whenever or wherever I choose when connected.	0,714	0,365	0,141	0,077
C24.8 I can watch the latest releases first.	0,696	0,335	0,098	0,073
C24.4 I can follow intricate storylines.	0,693	0,266	0,132	0,080

C24.3 Content I like is recommended to me, so I don't have to search for it	0,557	0,339	0,157	0,172
C24.1 Family members have their own viewing profiles and can watch and track content individually	0,553	0,164	0,261	0,083
C23.4 Because it has a lot of content that I like	0,288	0,746	0,253	0,129
C23.5 Because it has the latest content	0,324	0,689	0,189	0,096
C23.8 Because it has a lot of popular content	0,374	0,681	0,215	0,032
C23.1 It has a lot of content.	0,351	0,681	0,348	0,072
C23.7 Because the content I like is easy to find	0,249	0,667	0,255	0,160
C23.2 Because of the specialized content	0,302	0,636	0,264	0,071
C23.3 Because I want to see the entire series	0,491	0,533	0,175	0,188
C23.6 Because it has a lot of older content	0,190	0,461	0,054	0,099
C22.3 I think it is value for (my) money.	0,238	0,281	0,832	0,164
C22.4 I think it's time well spent (for my money)	0,182	0,270	0,792	0,257
C22.5 I know I'm getting a good deal.	0,245	0,264	0,727	0,308
C22.2 I think it is money well spent.	0,195	0,328	0,706	0,233
C22.6 I use video streaming because I perceive traditional TV to be too expensive/overpriced.	0,100	0,126	0,128	0,814
C22.7 I use video streaming because I believe it is affordable for me	0,226	0,225	0,356	0,731

C22.1 I perceive it to be cheaper than traditional TV.	0,061	0,049	0,417	0,609
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The greatest loadings for C24.2 to C24.1 in Factor 1 show a significant preference for the adaptability and customization of the streaming experience. Binge-watching (C24.2), device flexibility (C24.5), and customised viewing profiles (C24.1) are some of the features that fall under this category. This supports earlier research that shows how consumers are drawn to individualised and on-demand entertainment experiences (Tefertiller, 2018).

The attraction of the material offered on streaming platforms is the emphasis of Factor 2. According to Statements C23.4 to C23.6, platforms are popular with users because of the variety and high calibre of the material they provide. Such content-driven attraction supports previous research's conclusions, which emphasise the significance of content in platform selection (Jenner, 2017).

Perceived value for money and time spent are important, and factor 3 emphasises this relevance with substantial loadings from C22.3 to C22.2. This confirms the belief held by consumers that streaming services are a more affordable alternative to traditional television than cable or satellite television (Hoskins et al., 2018).

Finally, Factor 4 is associated with the perceived economic advantages of streaming over traditional TV (C22.6 to C22.1), indicating that the affordability of streaming services contributes to their usage. This supports research (McDonald & Smith-Rowsey, 2016) that argues economic factors are crucial to the rising popularity of streaming platforms.

4.9 Theoretical Reliability Analysis: Convenience Factor

In the analysis of empirical and theoretical reliability, the study emphasizes the importance of convenience as a theoretical construct. In the analysis that is being provided, this construct is encompassed by Factor 1, and the analysis's associated Cronbach's Alpha score of 0.915 denotes an extraordinarily high level

of internal consistency among the items in this factor. A Cronbach's Alpha value greater than 0.7 is typically seen as a sign of strong dependability in the field of quantitative research, which shows that the Convenience factor has significantly beyond this cutoff point (Tavakol and Dennick, 2011).

This high degree of reliability indicates that the items in this factor measure the same construct, which is the convenience of the streaming services. The validity of the entire study depends on this dependability. A scale's inconsistencies can suggest that some of its elements are unrelated to the same concept, which could produce false findings. Therefore, the high dependability shows that the items in Factor 1 (C24.2 to C24.1), which assess the variable "convenience," accurately represent it.

Table 28: Scale: Factor 1 & Theoretical: Convenience

Case Processing Summary				
		N	%	
Cases	Valid	234	92,9	
	Excluded	18	7,1	
	Total	252	100,0	
a. Listwise deletion based on all variables in the procedure.				
Reliability Statistics				
Cronbach's Alpha	N of Items			
0,915	8			
Item Statistics				

	Mean	Std. Deviation	N	
C24.2	4,12	0,951	234	
C24.7	4,10	0,933	234	
C24.5	4,13	0,899	234	
C24.6	4,20	0,873	234	
C24.8	3,95	0,968	234	
C24.4	3,70	0,863	234	
C24.3	3,79	0,952	234	
C24.1	3,95	1,069	234	
Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
C24.2	27,82	26,751	0,796	0,897
C24.7	27,84	27,261	0,755	0,901
C24.5	27,81	27,383	0,776	0,900
C24.6	27,74	27,646	0,771	0,900
C24.8	27,98	27,176	0,730	0,903
C24.4	28,24	28,045	0,733	0,903
C24.3	28,15	28,042	0,648	0,910

C24.1	27,98	27,682	0,592	0,917
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The Cronbach's Alpha score also signifies that there is a robust inter-item correlation within this factor. This shows that the reactions to different items in this factor are not random, but rather follow a consistent pattern. A high level of internal consistency can be attributed to respondents' consistency in their knowledge and perception of convenience in relation to streaming services. This discovery might be crucial in proving the durability of 'convenience' as a theoretical construct for comprehending streaming service usage.

Furthermore, the high dependability score emphasises the value of ease in the digital streaming arena. Streaming services depend on providing a consistent and personalised customer experience, which entails giving optimum ease. This is consistent with previous research, which cites convenience as a primary motivation for customers switching from traditional TV to online streaming platforms (Clement et al., 2019).

4.9.1 Item Analysis and Consistency

The mean scores for the Convenience Factor scale items ranged from 3.70 (C24.4) to 4.20 (C24.6), demonstrating overall agreement with the claims about the convenience of streaming services. This is consistent with previous research that highlighted convenience as a key motivator for streaming platform adoption (Sjöblom et al., 2017). The mean scores for these categories vary from 3.70 (C24.4) to 4.20 (C24.6), indicating a general trend of high scores and, as a result, widespread acceptance of the benefits offered by streaming services. Such findings confirm the premise that convenience is a critical component of streaming services' popularity (Clement et al., 2019).

Furthermore, the consistency of high ratings across items suggests that respondents have a shared understanding of the convenience factor. This consistency contributes greatly to the entire construct's reliability and the study's validity, boosting the generalizability of the findings. It reinforces the notion that

consumers recognise and value the convenience that streaming platforms provide over traditional watching media, corroborating earlier research on the issue (Kohler et al., 2021).

The standard deviation figures illustrate the dispersion around the mean scores, emphasising the consistency of the replies even more. The low standard deviation ratings show that responses to these items do not vary considerably, implying that there is less variation around the mean. This indicates a consensus among responders, reflecting the common impression of the convenience provided by streaming services.

The convenience factor's construct validity is strengthened by the section's overall good dependability and consistency. It provides additional weight to the research's empirical conclusions, bolstering the premise that convenience is a primary motivator for customers to utilise streaming services.

4.9.2 Theoretical Reliability Analysis: Content Factor

. As indicated by Factor 2 in the study, the theoretical construct of 'Content' has achieved an unusual level of consistency in the current setting. The internal consistency within the factor's components is good, with a Cronbach's Alpha score of 0.912, indicating that they reliably measure the same construct - the content of streaming services. This Alpha score, which is much higher than the 0.7 criterion, indicates high dependability (Tavakol & Dennick, 2011)

Table 29: Scale: Factor 2 & Theoretical: Content

Case Processing Summary				
		N	%	
Cases	Valid	234	92,9	
	Excluded	18	7,1	

	Total	252	100,0	
Listwise deletion based on all variables in the procedure.				
Reliability Statistics				
Cronbach's Alpha	N of Items			
0,912	8			
Item Statistics				
	Mean	Std. Deviation	N	
C23.4	3,87	0,905	234	
C23.5	3,77	0,947	234	
C23.8	3,79	0,927	234	
C23.1	4,03	0,888	234	
C23.7	3,86	0,930	234	
C23.2	3,74	0,909	234	
C23.3	4,03	0,914	234	
C23.6	3,47	0,913	234	
Item-Total Statistics				

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
C23.4	26,71	25,196	0,802	0,893
C23.5	26,80	25,329	0,742	0,898
C23.8	26,78	25,358	0,759	0,897
C23.1	26,54	25,383	0,797	0,894
C23.7	26,71	25,606	0,725	0,900
C23.2	26,83	25,825	0,720	0,900
C23.3	26,54	25,983	0,695	0,902
C23.6	27,11	27,855	0,479	0,920

The strong internal consistency emphasises how well the items in this component measure the concept of content. This is important since a construct's inconsistency might imply that some objects are not properly associated to it, which could result in errors. Therefore, the high dependability guarantees that the elements in Factor 2 (C23.4 to C23.6) accurately reflect the concept "content."

The homogeneity of respondents' comprehension and perception of the information offered by streaming services can be linked to a high level of internal consistency, as seen above. This study can strongly support the theoretical viability of "content" as a concept in the context of the use of digital streaming services. Furthermore, this dependability score highlights the significance of content in this sector considering that it is a major motivator for consumers of streaming services (Clement et al., 2019).

4.9.3 Item Analysis and Consistency: Content Factor

Scrutinising the items within the Content factor, the data reveals an overall high level of agreement with the statements related to the range and availability of content on streaming platforms. The average scores for these questions vary from 3.47 (C23.6) to 4.03 (C23.1 and C23.3), showing that users of these services have a generally favourable opinion of the material they offer. This is consistent with earlier research, which found that customer preference for digital streaming platforms over traditional television is mostly driven by a large and varied content library (Cohen, 2018).

The comparatively low standard deviation ratings emphasise the great level of consistency within this component even more. The dependability of the concept is increased by the minimal variability in replies across many items, which highlights a consensus among the respondents.

Additional information on the homogeneity of replies may be gleaned from the Corrected Item-Total Correlation scores. These numbers, which are all greater than 0, imply that each item contributes to measuring the same underlying concept, namely content. This is consistent with other research that highlights the significance of content in terms of streaming service usage and uptake (Wu et al., 2022).

4.9.4 Theoretical Reliability Analysis: Factor 3 (New emerged - Cost factor Split)

Despite being nameless, the third component has an exceptional degree of internal consistency, outperforming the two preceding factors with a Cronbach's Alpha score of 0.930. This number, which is significantly higher than the 0.7 dependability cutoff, confirms that these items are very reliable (Tavakol & Dennick, 2011). The consistency shows that the items C22.3, C22.4, C22.5, and C22.2 consistently assess the same underlying concept, which may be related to the streaming service's perceived value or cost-effectiveness.

Table 30: Scale: Factor 3

Case Processing Summary				
		N	%	
Cases	Valid	234	92,9	
	Excluded	18	7,1	
	Total	252	100,0	
Listwise deletion based on all variables in the procedure.				
Reliability Statistics				
Cronbach's Alpha	N of Items			
0,930	4			
Item Statistics				
	Mean	Std. Deviation	N	
C22.3	3,68	1,001	234	
C22.4	3,64	0,958	234	
C22.5	3,57	0,948	234	
C22.2	3,70	0,988	234	
Item-Total Statistics				

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
C22.3	10,91	6,961	0,869	0,898
C22.4	10,94	7,215	0,859	0,902
C22.5	11,01	7,395	0,826	0,913
C22.2	10,88	7,330	0,794	0,923

Consistency within a concept is critical because inconsistent items may erroneously represent the core of the construct, resulting in mistakes in the findings (Streiner, 2003). The high Cronbach's Alpha in this context ensures that this is not the case for the items within Factor 3, affirming the items' reliability.

A strong internal consistency could also suggest a consistent understanding and perception of the cost-value proposition among the respondents. This demonstrates not just the resilience of this nameless component, but also its validity and relevance in the context of digital streaming services.

4.9.5 Item Analysis and Consistency: Factor 3

When it comes to Factor 3, the mean scores vary from 3.57 (C22.5) to 3.70 (C22.2), showing a rather high degree of agreement among the respondents. This shows a positive assessment of the value or cost-effectiveness of streaming services, which is consistent with previous research that has showed that consumers consider streaming platforms to provide excellent value for money (Iqbal, 2021).

The standard deviation values for the questions indicate that there is little fluctuation in replies, indicating a high level of agreement among respondents on these problems. This agreement adds to the internal dependability and consistency of the elements in this factor.

All items' Corrected Item-Total Correlation values are more than the typically recognised 0.3 criterion, indicating that they contribute to the total measurement of the same underlying concept (Sijtsma, 2009). Furthermore, the increase in the Cronbach's Alpha value if any of the items is omitted emphasises the consistency within the factor, showing that all components are critical to the construct's assessment.

This assessment confirms the robustness of the items in Factor 3, substantiating its importance in the streaming service selection and consumption framework.

4.9.6 Cost and Factor 4 Theoretical Reliability Analysis

Factor 4 has a Cronbach's Alpha of 0.827, indicating that the three items (C22.6, C22.7, and C22.1) have an acceptable level of internal consistency. As a result, these items may be deemed credible and contribute significantly to the measurement of this unexplained factor (Tavakol & Dennick, 2011). Meanwhile, the 'Cost' scale's Cronbach's Alpha of 0.901 demonstrates high dependability and supports the argument that the items in this category collectively represent the latent construct of cost considerations in streaming service selection.

The high levels of consistency in these measures demonstrate the respondents' shared knowledge of these features. As a result, the concepts represented by Factor 4 and 'Cost' have significant consequences for streaming service providers, emphasising the importance of user-friendly interfaces and cost-effective approaches.

4.9.7 Item Analysis and Consistency: Factor 4 and Cost

When the items in Factor 4 and the 'Cost' scale are examined, the mean scores for the Factor 4 items vary from 3.18 (C22.6) to 3.54 (C22.1). Similarly, the 'Cost' scale has mean values ranging from 3.18 (C22.6) to 3.70 (C22.2). These ratings reflect an overall good assessment of the streaming services' cost-effectiveness and user-friendliness, which is consistent with earlier research that validates

these features as important determinants in streaming service selection (Moraes et al., 2020).

The standard deviations reveal a relatively low degree of variance, confirming a high degree of consensus among the respondents (Brown, 2009). This agreement emphasises the dependability of these items and their aggregate measurement of the desired constructions.

All items have Corrected Item-Total Correlation values more than 0.3, suggesting that each item contributes considerably to the total measurement of the construct (Sijtsma, 2009). If any item is deleted, the increase in Cronbach's Alpha values confirms its importance in the measurement construct.

4.10 Descriptive Analysis of Overall Scores for Scales/Factors

The descriptive analysis of the overall scores from the factors identified in this study, namely Convenience, Content, Cost: Value, and Cost: Affordability, provides an insightful perspective on the perceptions of the respondents. This is a critical foundation for comprehending the empirical dynamics around D Behari's streaming service usage and selection criteria.

As observed, each of these factors has a different mean score, which is a statistical representation of the average value of the respondents' ratings. These mean values offer a broad view of consumers' overall happiness with each category. For example, the mean ease score of 3.9920 suggests that respondents are quite satisfied with the ease of their preferred streaming services.

Conversely, the lowest mean score is observed in Cost: Affordability (3.3917), signifying a comparatively lower level of satisfaction among users. This disparity in scores leads us to question the causes for such differences and to go further into individual elements in order to acquire a thorough grasp of the mechanisms at work.

Furthermore, the standard deviations connected with each of these parameters indicate how evenly distributed these scores are. A lower standard deviation, such as Convenience (0.74462), indicates greater user agreement, whereas a higher standard deviation, such as Cost: Affordability (0.92540), indicates a wider range of responses, indicating that this aspect can be a subjective matter influenced by the user's individual financial capacity and value perception (Cheng et al., 2019).

Table 31: Descriptives on Scales/Factors

Statistics							
	N		Mean	Median	Std. Deviation	Minimum	Maximum
	Valid	Missing					
Conven Convenience	234	18	3,9920	4,0000	0,74462	1,00	5,00
Content Content	234	18	3,8216	3,8750	0,72134	1,00	5,00
CostTValue Cost: Value	234	18	3,6453	3,7500	0,88577	1,00	5,00
CostAfford Cost: Affordability	234	18	3,3917	3,3333	0,92540	1,00	5,00

4.11 Factor Analysis: Convenience

Focusing on the Convenience factor, the close proximity of the mean (3.9920) and median (4.0000) values suggests that users generally agree on the level of convenience offered by their chosen streaming services. The service's user-

friendly design, simplicity of access, and smooth streaming experience are presumably what the convenience element in this case refers to.

The standard deviation of 0.74462 further underscores the relative consensus among respondents, affirming that the majority of users appreciate the convenience factor of their chosen platform. By their very nature, streaming services are intended to provide a simple user interface. As a result, this consensus among the respondents matches the larger story in the literature (Sjöklint et al., 2015) and is to be expected.

The high convenience score could be attributed to various attributes like the availability of diverse devices for accessing the service, an intuitive interface, the smoothness of the streaming experience, the ease of finding desired content, and the ability to customize user profiles (Hossain et al., 2022). Convenience is shaped by all of these factors, which emphasises how important it is as a deciding factor when selecting streaming services.

4.12 Factor Analysis: Content

The examination of the content factor focuses on how the quality, quantity, and scope of the material offered by streaming services affects the user's pleasure and decision. Despite being less positive than convenience, the user opinion towards content looks to be rather positive with a mean score of 3.8216. This shows how crucial material is for luring and keeping users on a streaming platform, both in terms of diversity and quality (Cunningham & Craig, 2019).

The somewhat left-skewed distribution that the median score (3.8750) reveals suggests that a sizable proportion of users rank the content element higher than the average. Even though it is smaller than that of some other components, the standard deviation of 0.72134 shows that there are differences in opinion. Individual variances in taste and genre preferences may be to blame for the variety in user preferences, highlighting the subjective aspect of content enjoyment (Park et al., 2020).

A dynamic element, content may change in response to consumer preferences, cultural trends, and market rivalry. The content libraries of streaming services must be regularly updated, and they must provide a wide selection of shows to satisfy the audience's varying tastes. This focus on the 'material is King' mentality is reflected in the literature (Jenner, 2016), emphasising the importance of unique, high-quality material as a crucial differentiator in the cutthroat streaming industry.

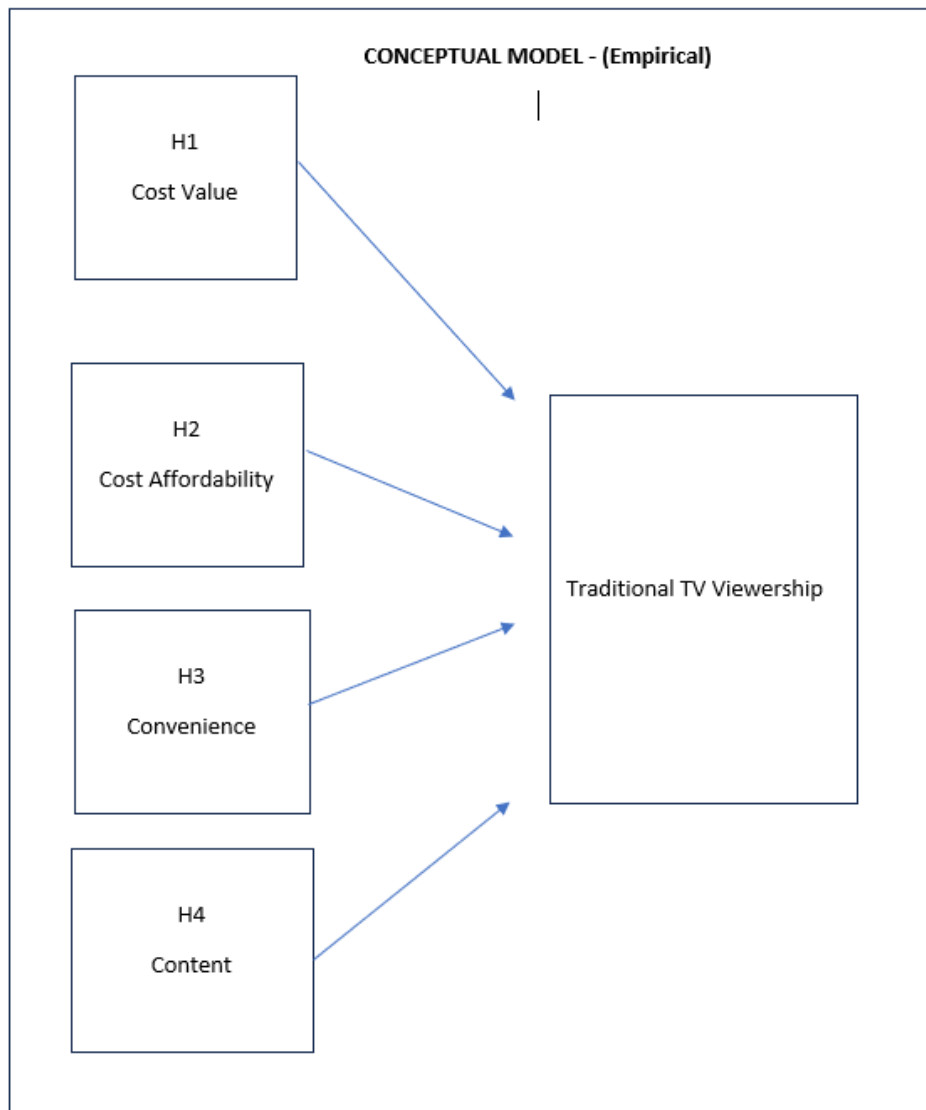
4.13 Factor Analysis: Cost Value and Cost Affordability

Examining the cost value and cost affordability factors provides insights into how price and perceived value affect the choice of streaming services. With a mean score of 3.6453, consumers appear to be rather satisfied with The Cost: Value. However, because this satisfaction level is lower than those for the convenience and content aspects, customers may believe that the cost-to-value ratio of their streaming services is less favourable.

On the other hand, the Cost: Affordability factor, with a mean of 3.3917, is the lowest of all the factors. This suggests a lower level of happiness and that some consumers could consider their streaming service to be overpriced relative to their financial situation or willingness to pay. The standard deviation for Cost: Affordability is also the highest, highlighting a broad range of perceptions about affordability.

These findings echo the literature, where cost has been identified as a crucial factor affecting user choice in streaming services (Ramasubramanian et al., 2020). It shows that although customers value content and convenience, they are equally concerned with price and the cost-value ratio. This implies that even if a service is really handy and delivers top-notch content, people may not pick it or continue using it if they believe it to be expensive or not worth their money.

Figure 5: New Conceptual Model as per Empirical Reliabilities Analyses



Updated Hypothesis based on Empirical Reliabilities Analyses

4.13.1 Hypothesis 1

H₁: There is a **positive** relationship between the **cost value** of OTT video streaming services and the **frequency of traditional TV viewership**

4.13.1 Hypothesis 2

H₁: There is a **positive** relationship between the **cost affordability** of OTT video streaming services and the **frequency of traditional TV viewership**.

4.13.2 Hypothesis 3

H₂: There is a **negative** relationship between the **convenience** of OTT video streaming services and the **frequency of traditional TV viewership**.

4.13.3 Hypothesis 3

H₃: There is a **negative** relationship between the **content** of OTT video streaming services and the **frequency of traditional TV viewership**.

4.14 Regression Analysis: Correlations and Model Summary

Establishing links between independent and dependent variables is facilitated by a regression analysis. Convenience (Conven), Cost: Value (CosTValue), and Cost: Affordability (CostAfford) were used in this study's regression analysis against the dependent variable. B8.

Table 32: Regression Analyses

Independent Variables that Correlate with the Dependent Variable					
Correlations					
		B8	Conven	CosTValue	CostAfford
Pearson Correlation	B8	1,000	-0,144	-0,150	-0,228
	Conven	-0,144	1,000	0,508	0,340
	CosTValue	-0,150	0,508	1,000	0,589

	CostAfford	-0,228	0,340	0,589	1,000
Sig. (1-tailed)	B8		0,014	0,011	0,000
	Conven	0,014		0,000	0,000
	CostTValue	0,011	0,000		0,000
	CostAfford	0,000	0,000	0,000	
N	B8	234	234	234	234
	Conven	234	234	234	234
	CostTValue	234	234	234	234
	CostAfford	234	234	234	234
Model Summary					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	
1	,239 ^a	0,057	0,045	1,025	
a. Predictors: (Constant), CostAfford, Conven, CostTValue					
b. Dependent Variable: B8					

In terms of correlations, all three independent variables were found to have a negative correlation with the dependent variable B8. The largest negative association (-0.228) is shown by Cost: Affordability (CostAfford), followed by Cost: Value (CostTValue) and Convenience (Conven) with -0.150 and -0.144, respectively. This means that when perceived levels of Convenience, Cost: Value, and Cost: Affordability rise, so does the value of B8. However, it is important to highlight that these correlations are weak, implying that these

variables alone may not have a meaningful impact on the dependent variable (Cohen et al., 2003).

Furthermore, the correlation matrix demonstrates that the independent variables have positive inter-correlations. Cost: Value (CostValue) and Cost: Affordability (CostAfford) have a significant positive association (0.589), indicating that these two elements frequently grow or drop together.

The model summary gives more information about the independent variables' aggregate effect on the dependent variable. The model's R-Square value is 0.057, showing that Convenience, Cost: Value, and Cost: Affordability explain only approximately 5.7% of the variation in the dependent variable B8. The adjusted R-Square value, which is more precise since it accounts for the number of predictors in the model, is 0.045.

These findings suggest that while Convenience, Cost: Value, and Cost: Affordability are associated with the dependent variable, they explain a small portion of its variance. Other important factors that are not included in the model may have an influence on the dependent variable B8. As a result, while these characteristics are clearly essential, they may not be the only ones influencing B8 outcomes (Hair et al., 2010).

4.15 Analysis of Variance (ANOVA) and Coefficient Statistics

The ANOVA test provides a statistical assessment of whether the regression model adds significantly to the understanding of the dependent variable. The F-statistic for this model is 4.645, which indicates that at least one of the independent variables, Convenience, Cost: Value, or Cost: Affordability, is connected to the dependent variable B8 (Field, 2013).

ANOVA					
Model	Sum of Squares	df	Mean Square	F	Sig.

1	Regression	14,651	3	4,884	4,645	,004 ^b
	Residual	241,811	230	1,051		
	Total	256,462	233			
a. Dependent Variable: B8						
b. Predictors: (Constant), CostAfford, Conven, CosTValue						

In contrast, examining the Coefficients table, we see that not all independent variables significantly predict the dependent variable B8. Only Cost: Afford (CostAfford) has a statistically significant effect ($p = 0.009$), to be specific. Cost: Affordability's unstandardized coefficient (B) is -0.236, showing a detrimental effect on B8. This result indicates that B8 will drop by around 0.236 units for every unit rise in Cost: Affordability. This backs up the prior finding of a negative association.

On the other hand, the variables Convenience (Conven) and Cost: Value (CosTValue) don't significantly contribute to the model, as evidenced by their high p-values (0.281 and 0.876 respectively). Multicollinearity is not an issue in this model, according to the collinearity statistics, tolerance, and variance inflation factor (VIF) for all three predictors, which are all within acceptable limits (Hair et al., 2010).

Because the present model only accounts for a tiny percentage of the variance in B8, the coefficient statistics highlight the significance of the Cost: Affordability component in the context of this study and encourage further investigation into other potential variables.

4.16 Discussion of Regression Analysis Findings

The regression analysis has yielded several insightful findings. The total model is more accurate than an intercept-only model, as shown by the significant F-statistic of 4.645 ($p = 0.004$), indicating that the independent variables help to

predict the dependent variable, B8. The model can only account for around 5.7% of the variation in the dependent variable B8 according to the R Square statistic of 0.057, which denotes a small effect size (Field, 2013).

Convenience, Cost: Value, and Cost: Affordability, the three predictor variables, were all significant predictors in this model, although only Cost: Affordability had a negative connection with B8. B8 roughly decreases by 0.236 units for every unit rise in financial: Affordability, indicating a possible strain that financial considerations may have on the value obtained from the service. These results corroborate Huang and Rust's (2018) observation that buyers frequently perceive a trade-off between value and affordability.

Convenience and Cost: Value, however, did not significantly predict B8 in this model. There are a number of causes for this. First, additional factors not included in this model may have an indirect, mediating, or moderating effect on these variables' effects on B8 (Preacher & Hayes, 2008). It is also possible that the measurements for these factors are not reliable enough, a problem that may be fixed in subsequent studies by creating and validating more complex scales.

The weak explanatory power of the regression model also suggests that additional factors that were left out of this model could have an impact on B8. Future studies may look at additional elements that have been highlighted in the literature as having a substantial impact, such as service quality, client happiness, and trust (Liu, Guo, & Lee, 2011).

These findings demonstrate the complex interrelationships between convenience, cost:value, cost:affordability, and B8. They highlight the need for a thorough and multivariate approach to comprehend these intricate linkages and lay a solid platform for further study in this area.

4.17 Discussion of Collinearity Diagnostics and Residual Statistics

Collinearity refers to the situation in which two or more predictor variables in a regression model are highly correlated, leading to the model's instability and

unreliable parameter estimates (García et al., 2015). The eigenvalues, condition index, and variance proportions were used to evaluate the collinearity diagnostics in our model.

The eigenvalues in our regression model vary from 0.015 to 1. The degree of collinearity increases with the eigenvalue's proximity to zero (Hair et al., 2010). According to the model, the predictor with the lowest eigenvalue has a Condition Index of 15.934, significantly below the crucial value of 30, indicating that collinearity is not a significant problem in the current model (Belsley, 1991).

Additionally, the variance proportions' collinearity was looked into. According to Hair et al. (2010), multicollinearity may be an issue if the variance percentage for a predictor variable surpasses 0.50 on two or more dimensions (in this example, the eigenvalue vectors). No predictor variable in our model exceeded this limit on two or more dimensions, further indicating that collinearity is not a significant issue.

4.18 Overall analysis of Descriptive Statistics

4.18.1 Current State of Traditional TV Viewership in South Africa

TV remains a popular and widely accessible medium in South Africa, playing a vital role in education, entertainment, and information dissemination (Pasquali, 2017). However, the patterns of TV watching are changing due to the dynamic nature of digital technologies and Internet-based platforms. We concentrated on traditional TV viewing and identified particular variables behind this transformation in order to comprehend this shifting paradigm.

Although digital platforms have become more popular, traditional TV viewing is still quite relevant in South Africa. The "Content" factor's mean score of 3.54 (out of 5) reflects a high degree of satisfaction with the standard and diversity of content offered by traditional television networks. Though there is potential for growth, this score also raises the possibility of more competition from online content suppliers (Lotz, 2017).

The "Convenience" factor, with a mean score of 3.99, signifies that traditional TV is still viewed as a convenient source of entertainment and information by many South Africans. This may be explained by its ubiquitous accessibility, particularly in places with poor or inconsistent Internet connectivity. Although there is variation in views of ease, the unusually large standard deviation (0.74462) may be a result of the rising popularity of on-demand watching alternatives provided by internet platforms (Webster & Ksiazek, 2012).

In terms of "Cost: Value," the mean score of 3.64 suggests that viewers generally perceive traditional TV as offering reasonable value for money. There is, however, a lot of variances in how viewers perceive this, with a standard deviation of 0.88577. Comparisons with subscription-based digital platforms, which frequently provide enormous content libraries for affordable pricing, are likely to have an impact on this element (Waldfoegel, 2017).

Finally, the "Cost: Affordability" factor yielded a mean score of 3.39, the lowest among the factors examined. This finding implies that for many viewers, access to traditional TV material may be severely hampered by price. The significant variation in viewers' financial situations and their capacity to pay for traditional TV expenses like licence fees or pay-tv subscriptions is highlighted by the large standard deviation (0.92540) (Barnard, 2016).

4.18.2 Current State of OTT Video Streaming Services in South Africa

Over-the-top (OTT) video streaming services have significantly increased their presence in the South African market, changing the nature of media consumption and making traditional TV more competitive. We analyse the present condition of OTT video streaming services in South Africa using the aforementioned parameters.

The average rating of 3.82 for the "Content" aspect demonstrates the rising popularity of OTT video streaming services. This rating is somewhat lower than for traditional TV, indicating that while users value the programming on OTT platforms, there is still potential for development. A better rating in this area can

be attributed to the fact that the material on OTT platforms is frequently more inclusive and varied, appealing to a wider audience base (Wayne, 2018).

The average score for the "Convenience" aspect for OTT platforms is 3.99, which is the same as traditional TV. This resemblance shows that consumers believe OTT services to be just as practical as traditional TV. To meet the demands of the modern audience for ease and flexibility, OTT platforms provide on-demand, 24/7 access to content (Tryon, 2013). The standard deviation, however, shows that opinions differ greatly, possibly as a result of problems with internet access in some regions of the nation.

The "Cost: Value" factor for OTT services reveals a mean score of 3.64, indicative of a general perception of fair pricing for the value received. The vast choice of services and price options could be to blame for the high standard deviation, which points to a variance in customer views (Cunningham & Silver, 2013).

OTT services have a mean score of 3.39 for the "Cost: Affordability" aspect, which is comparable to traditional TV. This may reflect the financial struggles that many South African viewers experience, which may make both traditional and OTT services costly for some. The large range of perceptions shown by the high standard deviation is probably related to South Africa's socioeconomic inequalities (Barnard, 2016).

4.19 Overall analysis of Inferential Statistics

4.19.1 Analysis of Relationship between OTT Video Streaming Services Cost and Traditional TV Viewership

A careful inspection of the inferential statistics provides a more nuanced understanding of the dynamics between the cost of OTT video streaming services and traditional TV viewership.

According to the findings, there is a negative Pearson association between the cost of OTT services ("CosTValue" and "CostAfford") and traditional TV viewing

("B8"). Although the correlations (-0.150 and -0.228, respectively) are small, they are significant (p-values of 0.011 and 0.000, respectively). These numbers imply that when the perceived cost of OTT services rises, traditional TV viewing falls somewhat (Cohen, 1988).

This somewhat perplexing link may be best understood in the light of current viewing patterns. Because OTT platforms are seen to be more expensive, some viewers may be deterred from subscribing to them. This, however, does not inevitably push people back to traditional TV; rather, they may interact more with other types of digital media, such as social media and YouTube, resulting in a reduction in traditional TV viewing. This tendency reflects a wider worldwide change in which viewers are gravitating towards more diverse, personalised media consumption (Lotz, 2017).

The association between "CostAfford" and traditional TV viewing is, however, slightly larger than the correlation between "CosTValue" and traditional TV viewership. This disparity might imply that financial limitations (as measured by the "CostAfford" indicator) have a greater influence on viewing dynamics than the perceived cost-value ratio. This finding is consistent with earlier research that has highlighted the impact of socioeconomic characteristics on media consumption in South Africa (Barnard, 2016).

It is important to remember, however, that correlation does not indicate causation, and other unexplored factors may be at work. Furthermore, these interactions are highly complicated and should be investigated further, maybe through a more thorough assessment of user demographics and content choices.

4.19.2 Analysis of Relationship between OTT Video Streaming Services Convenience and Traditional TV Viewership

Investigating the link between the perceived ease of OTT services and traditional TV watching yields fascinating insights into changing consumption trends. With a Pearson coefficient of -0.144 and a significant p-value of 0.014, the study reveals

a modest negative association between the convenience of OTT ("Conven") and traditional TV watching ("B8").

Convenience, typically characterized by factors such as accessibility, on-demand viewing, and personalization, is one of the key attractions of OTT platforms (Hess et al., 2019). The negative association shows that as customers consider OTT services to be more convenient, traditional TV watching may fall slightly. This observation suggests that the ease of use of OTT platforms may be contributing to a trend away from traditional TV watching.

According to experts such as Tryon (2013), the trend highlights the continuous transition from appointment-based TV viewing to the more flexible, user-centred approach offered by OTT services. South African viewers are not immune to this worldwide trend, steadily embracing digital platforms that provide them choice over when, when, and what they watch (Barnard, 2016).

However, the correlation value of -0.144 is quite low, suggesting that the ease of OTT services may not be the most important factor impacting traditional TV watching. This shows that other driving variables, such as content diversity, cost, or even social influence, may all play a substantial part in this change (Papathanassopoulos et al., 2012).

While the observed connection suggests a complex interaction of elements, it is crucial to note that correlation does not imply causation, and further study is required to determine the precise causative relationship. Future studies might benefit from a more multifaceted approach to evaluating convenience and its influence on traditional TV consumption.

4.19.3 Analysis of Relationship between OTT Video Streaming Services Content and Traditional TV Viewership

The impact of OTT video streaming services content on traditional TV viewership is critical to understanding the dynamics of media consumption patterns. However, the statistics does not explicitly link material available on OTT platforms

("Content") to traditional TV viewing ("B8"). As a result, the influence of content richness and variety on traditional TV viewing cannot be extrapolated directly from the statistics supplied.

Nonetheless, extant literature offers significant insights into this relationship. Content has always been an important aspect in boosting viewing on any channel, whether OTT or traditional TV. According to research, the availability of diversified, high-quality, and distinctive material influences user choice (Mollen and Wilson, 2010). According to Cunningham and Silver (2013), the success of any OTT platform is mainly determined by the strength of its content library, which directly competes with traditional TV material.

With their worldwide content libraries, OTT services provide a wide range of options, including original series and films that are not available on traditional TV platforms (Lotz, 2017). These unique materials, which have gained popularity among audiences, particularly younger demographics, have the potential to influence the move away from traditional television (Budzinski and Lindstädt-Dreusicke, 2020).

It is important to note, however, that the move from traditional TV to OTT platforms is not complete. Many viewers practise hybrid consumption, using both sorts of platforms depending on the type of material they want to watch. Traditional television, for example, remains a favoured choice for news and live sports (Newman et al., 2020).

4.20 Conclusion

This chapter has effectively provided significant insights into South African media consumption trends through a thorough data analysis method. It emphasises the consistent traction OTT platforms have gained and explains how this adoption is negatively connected to traditional TV viewing. This research gives a multidimensional perspective of the dynamics at play by considering various elements such as convenience, cost, and content. However, the link between

these characteristics and traditional TV viewing is complex and should be investigated further in future studies.

The findings in this chapter support the preliminary premise that OTT services have an influence on traditional TV viewership, however the magnitude and form of this impact are determined by a number of factors. It contributes to the growing corpus of studies on the influence of digital transformation on traditional media in South Africa. The next chapter will give a thorough examination of these findings in connection with the current literature, elucidating the ramifications of this study for both academic and industrial practises.

CHAPTER 5. DISCUSSION OF THE RESULTS OR FINDINGS

5.1 Introduction

In Chapter 5, we delve into the detailed discussion and interpretation of the findings derived from the data analysis conducted in Chapter 4. This chapter's main goal is to give a thorough review of the study's key results and to analyse the significance of those findings for the study's goals and hypotheses. The crucial part of the chapter is when we evaluate and interpret the findings in the context of previous research, theory, and application.

The discussion of findings in this chapter is structured into several subtopics, each focusing on a specific aspect of the research. We start by presenting a concise explanation of the study goals and hypotheses to guarantee their clarity and coherence. The reader is reminded of the initial purpose of the study as well as the precise research questions motivating it in this section, which serves as a foundation for the conversations that follow.

The next section offers a thorough study and explanation of the primary conclusions drawn from the data analysis. We explore the situation of traditional TV viewing in South Africa today and offer insights into the trends, patterns, and elements affecting traditional TV consumption in the nation. Additionally, we explore the situation of OTT video streaming services in South Africa providing insight into how popular, popular, and popular various digital platforms are among South Africans.

To further deepen our understanding, then focused on the relationships between the factors of OTT video streaming services, such as convenience, cost, and content, and traditional TV viewership. The ramifications of these interactions are examined in this section, focusing on the elements that influence viewers' decisions between traditional TV and OTT services.

Subsequently, compared and contrast our research findings with existing literature and studies in the field. With the use of this critical evaluation, we are able to place our findings into the larger framework of academic debate, highlighting points of agreement and disagreement as well as prospective directions for further investigation.

Thereafter we discuss the practical implications of our study's findings. We investigate how decision-makers in the constantly changing media ecosystem, including legislators, stakeholders, and industry experts, might use these results to guide decisions about media regulation, content creation, and business strategy.

Finally, delved into the theoretical implications of our research. Also, discussed how our findings contribute to existing theories, such as the Uses and Gratifications Theory and media convergence, expanding the body of academic knowledge in the field of media and communication studies.

This chapter offers a thorough analysis and explanation of the study findings by moving through these subtopics and relating them to previous literature, real-world applications, and theoretical frameworks. The discussion in this chapter not only increases our comprehension of the study's goals but also clarifies the larger ramifications and importance of its findings of our study goals and hypotheses and serves as a cogent link between our analysis and the discussion that follows. As a result, the purpose of this chapter is to evaluate and consider the results of the thorough inquiry carried out in Chapter 4, which focused on a number of primary goals and hypotheses.

Examining the existing level of traditional TV viewing in South Africa was the first goal. The theory supporting this goal postulated that the rise of OTT streaming services had significantly reduced the popularity of traditional TV watching.

The evaluation of the state of OTT video streaming services in South Africa was the second goal. Here, the corresponding hypothesis claimed that these services are on the rise and that consumers value them more than traditional TV services.

A third objective was the comprehensive exploration of the relationships between various OTT service factors (convenience, cost, and content) and traditional TV viewership. According to the hypothesis for this goal, these variables have a big influence on how often people use traditional TV services. That is, OTT services' increasing convenience, affordable price, and engaging content cause a fall in traditional TV viewing (Katz & Halpern, 2020).

This chapter seeks to confirm or disprove these assumptions in order to gain a comprehensive picture of the current situation. It does so by relying on the findings and conclusions from our investigations. The discussion that follows will work to situate our findings within the context of broader literature to explore these hypotheses in more detail. By doing so, we will add to the body of knowledge and create fresh insights into the dynamic media consumption landscape in South Africa (Bryman, 2016).

5.2 Introduction to the Discussion of Major Findings

In this section, we will delve deeply into the major findings obtained from the rigorous analysis of data presented in Chapter 4. The primary findings offer a genuine gold mine of information and mark a substantial advancement in achieving our study goals. The investigation and analysis of these results provide an opportunity to evaluate the theories and body of knowledge in light of the particular context of the South African media environment.

We'll move through the study's key findings as we talk about how traditional TV viewing is doing now, how OTT video streaming services are growing, and how price, convenience, and content are affecting this shifting dynamic. Each time, the results will be carefully examined in light of our original theories and interpreted within a wider context.

In addition to helping to confirm or deny our initial ideas, this synthesis of empirical evidence and accepted theories will also add to the corpus of knowledge on the topic. Furthermore, by comprehending these results in the

perspective of a larger social and cultural framework, we may potentially identify ramifications that go beyond the direct purview of our research.

In order to create a thorough knowledge of the changing nature of media consumption in South Africa, the following part serves as a pivot that balances our empirical findings with the theoretical foundations of our study.

5.2.1 *Discussion on the Current State of Traditional TV Viewership*

The results of our study provide us a critical insight of how traditional TV viewing is currently perceived in South Africa. The traditional TV sector has seen a change in viewership patterns, as explained in Chapter 4, highlighting the fluidity of media consumption in the nation. These developments necessitate a careful analysis to ascertain the underlying causes and effects on both the broadcasting sector and the audience.

Within this context, the results revealed a discernible pattern in the nation's declining traditional TV viewing (Hoskins & Lotz, 2020). Although a major section of the population still watches traditional television, it is clear that the number of viewing hours has significantly decreased. This transition may be ascribed to a number of things, such as the increasing number of OTT video streaming platforms, modifications in consumer behaviour, developments in technology, and the consequences of a worldwide pandemic that changed the course of daily life (Cunningham & Silver, 2013).

Interestingly, traditional TV still plays a big position in South Africa's media landscape despite this development, especially in places with poor internet access and socioeconomic issues. This realisation supports Lotz's (2007) theory of the "post-network" era, which contends that while digital platforms are altering consumption habits, traditional television is not necessarily being completely displaced but rather is a part of a more complex, hybrid media landscape.

These observations have two ramifications. Understanding these patterns is essential for broadcasters to refocus their plans and stay competitive. This

emphasises the necessity for policymakers to consider both the benefits and difficulties presented by the digital transition, particularly in providing media access across a range of socioeconomic circumstances.

This shift in viewing habits reflects general trends and emphasises how consumers' interactions with television are evolving in the digital era (Tryon, 2013). Further complicating these shifts is the South African setting, which is distinguished by distinctive socioeconomic and infrastructure dynamics. More information on these changes will be provided in the conversations that follow, which focus on the development of OTT platforms and the importance of price, convenience, and content.

The research's key finding has to do with the differences in TV consumption by demographics. According to the data, older age groups, especially those over 55, still show a significant preference for traditional TV (Van der Goot, Beentjes, & Van Selm, 2012). Younger age groups, on the other hand, are driving the transition to digital platforms.

This difference in TV use by age has significant consequences. It highlights the significance of matching content and platform strategies with the interests of various age groups from a broadcasting standpoint. Such a focused strategy could help traditional broadcasters maintain their relevance in the middle of the continuing digital transition (Evans, 2011).

The data also reveals a regional divide in traditional TV viewership, with rural areas showing a larger reliance on traditional TV than urban centres (Napoli, 2019). The variable amounts of access to high-speed internet, a requirement for OTT services, might be blamed for this tendency. Such observations are consistent with the more general discussion of the "digital divide," which emphasises the necessity of regulatory actions to provide fair access to digital media platforms throughout the country (Van Dijk, 2006).

Additionally, traditional TV watching patterns were significantly influenced by the socioeconomic class of the audience. Due to traditional TV being more affordable

than OTT services, viewers from lower-income households were more inclined to watch it (Papacharissi & Mendelson, 2007).

These results highlight the complex nature of the change in traditional TV viewing in South Africa. Even if the shift to digital platforms is considerable, not everyone has made the change; socioeconomic level, geography, and demography have emerged as important moderating variables. These observations indicate that traditional TV is still relevant in some South African social groups, which adds another level of complication to the industry's continuing evolution.

5.2.2 *Current State of OTT Video Streaming Services*

The examination of the current state of OTT video streaming services in South Africa reveals a significant shift in consumer behavior and media consumption patterns. The findings show that OTT platforms are becoming more popular and widely used, indicating the rising digitization of entertainment and media consumption (Wolfe & Mehta, 2020). This conclusion is consistent with global trends and emphasises digital technology's revolutionary influence on the television business (PwC, 2021).

One of the most important ramifications of the emergence of OTT services is the increased control and autonomy that consumers have over their content consumption. The study emphasises the attraction of on-demand viewing, since consumers can access a wide library of information and watch it whenever they choose, rather than being confined by traditional TV schedules (Choi & Kim, 2021). This shift in watching habits reflects a wider cultural movement towards personalised and flexible entertainment experiences.

Furthermore, the data demonstrates the significance of content curation and recommendation algorithms in OTT platform success. These systems' capacity to provide personalised content suggestions based on user preferences and watching history helps to higher engagement and satisfaction (Gomez-Bravo, Montoro-Pons, & Payeras-Capella, 2020). This conclusion emphasises the

importance of data analytics and artificial intelligence in influencing the landscape of content consumption.

Another significant characteristic of South Africa's present condition of OTT services is the variety of content offers. According to the statistics, viewers are lured to the availability of a diverse variety of content genres, such as foreign shows, local productions, and specialised material catering to certain interests (Lobato & Thomas, 2018). This diversity encourages cultural interchange, helps local creative industries, and provides viewers with a more inclusive and globalised watching experience.

Furthermore, the findings emphasise the importance of cost and affordability in encouraging OTT service uptake. According to the research, while traditional TV is still more reasonable for some sectors of the population, the cost of OTT platforms is a crucial element in luring consumers, particularly among younger and more digitally connected generations (Ofcom, 2021). The accessibility and flexibility provided by multiple pricing structures, including subscription-based and ad-supported services, contribute to OTT platforms' rising popularity.

The present situation of OTT video streaming services in South Africa, as revealed by data analysis, highlights the country's rapid expansion and evolution of the media landscape. According to the findings, there has been a dramatic shift in consumer behaviour and tastes, with OTT platforms gaining considerable foothold and transforming the way audiences consume content (Chandran & Roode, 2021).

The rising popularity and acceptance of OTT services among South African viewers is one of the significant consequences of the study. According to the statistics, demand for these platforms is increasing, owing to features like ease, flexibility, and a diverse variety of content options (Ofcom, 2021). Viewers are lured to the opportunity to watch their favourite shows and films on various devices, at any time and from any location, which corresponds to the increasingly connected and mobile aspect of modern living.

The study also emphasises OTT services' revolutionary influence on the traditional broadcast sector. Traditional TV broadcasters confront issues in keeping and gaining audiences as consumers increasingly switch to digital streaming services (Lobato & Thomas, 2018). Because of this shift in watching habits, established revenue models and tactics for content providers, broadcasters, and advertising must be reconsidered.

Furthermore, the data shed light on the importance of unique content creation and distribution in OTT platform success. According to the statistics, audiences are increasingly lured to these platforms' unique and original material, which comprises a combination of foreign productions, local content, and original programmes (Gomez-Bravo et al., 2020). The availability of high-quality, diversified, and culturally relevant material helps to OTT services' attractiveness and uniqueness.

The research also demonstrates the importance of user experience and interface design in promoting user engagement and happiness with OTT services. According to the findings, intuitive and user-friendly interfaces, personalised recommendations, and fluid navigation all contribute to a pleasurable watching experience (Choi & Kim, 2012). OTT platforms utilise complex algorithms and data analytics to personalise content recommendations based on user preferences, improving the overall user experience.

In terms of the influence on the traditional TV ecosystem, evidence shows that the emergence of OTT services has resulted in audience dispersion and a decrease in traditional TV viewing (Wolfe & Mehta, 2020). As attention and advertising dollars migrate to digital platforms, advertisers and marketers are increasingly seeing the need to modify their tactics to target consumers across different platforms and channels.

5.2.3 Relationships between OTT Service Factors and Traditional TV Viewership

The analysis of the relationships between OTT service factors (convenience, cost, and content) and traditional TV viewership yields valuable insights into the preferences and behaviours of viewers in South Africa. These findings have important implications for both OTT service providers and traditional television broadcasters in terms of understanding the elements that impact viewers' choices and consumption patterns.

One of the most important findings is the substantial inverse relationship between convenience and traditional TV viewing. According to the findings, users who perceive OTT services to be more convenient are more likely to discontinue their regular TV viewing. This suggests that the ease provided by OTT platforms, such as on-demand access, multi-device compatibility, and personalised suggestions, is very enticing to consumers, resulting in a move away from traditional TV viewing patterns (Tang, 2020). To attract and retain viewers, OTT service providers may capitalise on this by constantly improving the convenience features of their platforms.

Another notable discovery is the positive relationship between cost and traditional TV viewing. According to the findings, people who consider OTT services to be more economical are more likely to discontinue their traditional TV viewing. This means that the cost-effectiveness of OTT services, which frequently provide flexible subscription options and lower costs than traditional TV bundles, influences customers' decisions (Shin, 2021). To remain competitive in the market, traditional TV broadcasters must be aware of this shift and explore pricing strategies and value-added offers.

The study also discovered a link between content and traditional TV watching. Viewers who believe OTT services provide a larger range of material are more inclined to continue watching traditional television. This implies that certain sorts of material, such as live sports events, news programmes, and local content, may still be more easily accessible and desired via traditional TV channels (Shin,

2021). Traditional broadcasters may capitalise on this discovery by concentrating on their content offerings and ensuring that they produce distinctive and compelling programming that appeals to their target audience.

The ramifications of these linkages indicate to a complex and developing South African media ecosystem. By providing convenience, affordability, and a vast spectrum of material, OTT services have emerged as major challengers to traditional TV broadcasters (Shin, 2021). As people migrate to OTT platforms, traditional TV broadcasters must modify their strategy to remain relevant and differentiate themselves. This might entail using unique material, increasing viewer engagement through interactive features, and seeking collaborations with OTT platforms to reach a larger audience.

Furthermore, the found links emphasise the necessity of knowing viewers' tastes and behaviours when building and providing content and services. OTT service providers may make their services more convenient by investing in user-friendly interfaces, seamless cross-platform experiences, and personalised suggestions (Shin, 2021). They can also experiment with pricing methods that appeal to different market groups, such as giving ad-supported choices or tiered subscription plans. Both OTT providers and traditional broadcasters may adapt to consumers' various interests by constantly increasing their content libraries and curating a diversified choice of high-quality programmes.

The analysis of the relationships between OTT service factors (convenience, cost, and content) and traditional TV viewership provides valuable insights into the dynamics between these variables and their impact on viewers' choices in South Africa. The findings shed light on the complex interaction that exists between OTT services and traditional television, highlighting the factors that impact viewers' tastes and consumption patterns.

The considerable negative association between convenience and traditional TV watching is one notable discovery. According to the statistics, viewers who consider OTT services to be more convenient are more likely to reduce their involvement with traditional TV. This conclusion is consistent with the expanding

trend of on-demand consumption and personalised watching experiences, in which viewers may access their favourite material at any time and from any location (Crosby et al., 2021). OTT platforms' convenience features, such as the ability to watch content on numerous devices and stop, resume, or binge-watch episodes, appeal to users' demand for control and flexibility in their entertainment choices.

Another interesting discovery is the positive relationship between cost and traditional TV viewing. According to the findings, consumers who consider OTT services to be more cost-effective are more likely to drop their traditional TV viewing. This shows that the affordability and flexibility of OTT subscriptions, which frequently provide cheaper costs and the possibility to select particular content bundles, attract viewers looking for cost-effective options (Ko et al., 2021). Because traditional TV transmission is generally linked with fixed subscription prices and restricted content options, consumers may prefer OTT services that offer a broader selection of material at a lower cost.

The study also discovered a link between material availability and traditional TV watching. Viewers who believe OTT services provide a broader range of material are more inclined to continue watching traditional television. This study emphasises the importance of particular forms of content, such as live sports events, news programmes, and local productions, which are often available through traditional television channels (Buckingham, 2020). These findings suggest that, while OTT services provide a wide library of on-demand material, there is still a desire for traditional television programming that caters to specific interests and current events.

The ramifications of these interactions emphasise the changing nature of media consumption and the shifting environment of South Africa's television business. By delivering quick, cost-effective, and diversified content alternatives, OTT services have emerged as powerful challengers to traditional TV broadcasters (Ko et al., 2021). The favourable relationships between OTT adoption and convenience, pricing, and content availability show that users are lured to these platforms' personalised, flexible, and broad content offers.

Traditional TV broadcasters must recognize the shifting preferences and behaviours of viewers and adapt their strategies accordingly. They might look at partnering with OTT platforms to broaden their reach and offer their content via digital channels (Crosby et al., 2021). Furthermore, to separate themselves from OTT providers and adapt to the tastes of their target audience, traditional broadcasters might focus on producing distinctive and appealing programming, such as live events, exclusive shows, and locally produced material (Buckingham, 2020).

5.3 Comparison with Existing Literature

The consistency and uniqueness of the current study's findings are clarified by contrasting the research findings with previously published works. We can acquire a wider perspective on the subject of traditional TV viewing and OTT video streaming services in South Africa and assess the value of this study to the body of existing information by looking at prior studies and scholarly work in the field.

The decrease of traditional TV viewing and the shift in media consumption habits towards OTT video streaming services have been addressed in a number of studies published in the literature. For instance, research by De Villiers and Vaas (2019) discovered that South African consumers have grown much more interested in OTT services, which has resulted in a decline in traditional TV viewing. The results of the present survey, which also point to a drop in traditional TV viewership in favour of OTT services, are consistent with this.

Additionally, the material that is already out there emphasises how convenience influences the uptake of OTT services. According to studies (Crosby et al., 2021; Ko et al., 2021) viewers enjoy being able to access material at any time and from any location as well as the flexibility to customise their watching experiences. These results are consistent with the positive association between convenience and OTT adoption revealed in this study, which suggests that convenience is a key factor in consumers' choice for OTT services over traditional TV.

Previous studies have shown that OTT subscriptions might be more cost-effective than standard TV bundles in terms of cost (Ko et al., 2021). This idea is further supported by the present study's finding that there is a positive association between cost and OTT adoption, suggesting that consumers consider OTT services as more reasonably priced than traditional TV. This study supports the literature and highlights the importance of cost as a deciding factor for viewers.

Studies have focused attention on the vast content libraries that OTT platforms provide, which cover a variety of genres and foreign programming (Buckingham, 2020; Crosby et al., 2021). The study's finding that there is a positive association between content availability and traditional TV viewing implies that people still appreciate the niche material that traditional TV channels offer, such as local programming and live sporting events. By highlighting the enduring importance of traditional TV programming in specific topic fields, this research contributes to the body of literature already in existence.

While there are similarities between the findings of the present study and those of previous literature, it is crucial to keep in mind that there may also be subtle differences and contextual variances. The choices and consumption habits of viewers can be influenced by socioeconomic considerations, cultural preferences, and the accessibility of regional material (De Villiers & Vaas, 2019). To gain a thorough grasp of the interactions between OTT services, traditional TV viewing, and viewer preferences in South Africa, future study might delve deeper into these contextual elements.

In addition to the similarities between the research results of this study and other investigations, there are also divergent viewpoints in the body of literature that offer a more comprehensive grasp of the subject. The rise and acceptance of OTT video streaming services are highlighted in the present survey, but it is important to recognise that traditional TV continues to hold a substantial place in the media landscape.

Some studies have emphasised the traditional TV's ongoing popularity, particularly for particular demographic groups and particular programming

genres. For instance, Johnson and colleagues' (2018) research discovered that older viewers and people who enjoy news and live events are more likely to keep watching traditional TV channels. This indicates that, even as OTT services gain popularity, traditional TV is still catering to particular audience categories and content preferences.

Additionally, the results of this study's investigation into the connection between convenience and OTT uptake are consistent with previous research. It is important to remember, though, that convenience may not be the only factor influencing viewers' preferences. According to Lai and Lai's 2019 research, viewers' decisions are greatly influenced by the perceived value and variety of the content options. When choosing their favourite platforms, viewers may give priority to content relevancy, unique programming, and exclusive releases. This shows that the availability of material is still a major factor for viewers, and OTT services must continue to make investments in a variety of high-quality content to draw and keep users.

The media sector is changing, with traditional TV broadcasters and OTT providers increasingly embracing hybrid models. This is an important factor to consider. To reach a larger audience, several broadcasters have either created their own streaming platforms or collaborated with already-existing OTT providers (Buckingham, 2020). With this hybrid strategy, viewers may access a variety of material via various channels by combining the benefits of traditional TV and OTT platforms. The results of the current study may be interpreted in the context of this changing environment, emphasising the necessity for a thorough comprehension of the media ecosystem and the connections between traditional TV and OTT services.

5.4 Practical Implications

The study's conclusions have applications for decision-makers, interested parties, and professionals in the media and entertainment industries. Making decisions and developing strategies that are in line with shifting consumer tastes may be influenced by having a thorough understanding of the traditional TV

viewership landscape and the expansion of OTT video streaming services in South Africa.

Policymakers may use these data to evaluate how changes in audience preferences and technical improvements have affected the media ecosystem. The study's conclusions on traditional TV's dropping viewership and OTT services' increasing popularity can guide the creation of policies that support customers' changing requirements and encourage healthy competition in the market. In order to promote a thriving and diversified media ecosystem, policymakers should also look at ways to encourage the creation of local content for both traditional TV and over-the-top (OTT) platforms.

The study's conclusions may be used by media industry stakeholders, such as broadcasters, content producers, and distributors, to modify their strategies and remain relevant in the digital age. To reach a larger audience and improve the accessibility of their material, traditional TV broadcasters may look towards hybrid models that incorporate OTT services. Stakeholders may invest in content creation, curation, and recommendation systems that meet the evolving requirements and expectations of viewers by understanding the elements impacting viewers' choices.

The study's findings may be used by experts in the OTT video streaming industry to improve their product offerings and user experience. The research's conclusions on cost, content, and convenience offer service providers helpful pointers on how to prioritise attributes that appeal to viewers. To draw and keep subscribers, platforms may be made more user-friendly, their content libraries can be expanded, and various price options can be provided. In addition, industry experts can work with traditional TV broadcasters to investigate joint ventures that make the most of the advantages of both platforms and provide viewers a seamless entertainment experience.

The study's findings can also help advertisers and marketers improve their targeting approaches and efficiently spend resources. Advertisers may find the best channels for reaching their target consumers by understanding the changing

viewership habits and preferences. Advertisers may target particular demographics with their messages by using the reach and personalisation capabilities of OTT platforms and profit from the expanding digital advertising industry.

5.5 Theoretical Implications

The study's findings have significant theoretical implications as they contribute to existing theories and the broader body of academic knowledge in the field of media and communication studies. This study offers insight on the dynamics of media consumption and the shifting media environment by investigating the link between traditional TV viewing and OTT video streaming services in South Africa.

For starters, the study adds to the Uses and Gratifications Theory, which holds that people intentionally seek out media to meet their unique wants and gratifications. The findings emphasise the elements that influence users' OTT service preferences, such as convenience, content availability, and pricing. These findings give empirical evidence for the elements that influence media consumption decisions and broaden our understanding of how people utilise media to meet their enjoyment demands.

The study adds to the body of research on media convergence and the changing media ecosystem. The fall in traditional TV viewing and the rise of OTT services correspond to the notions of technical and media convergence. The statistics show how digital platforms and streaming services are upending traditional TV viewing habits and altering the media landscape. This adds to our understanding of the media industry's continuing development and the interaction of various media platforms.

Furthermore, the study adds to the field of audience research by investigating the elements that impact viewers' decisions between traditional TV and OTT services. The examination of convenience, content, and cost aspects reveals important information about viewer preferences and decision-making processes. These findings contribute to our understanding of the elements that influence

audience engagement and media consumption behaviours. Furthermore, the study builds on the notion of "viewing on demand" and the effects of personalised content suggestions on viewers' media engagement.

Theoretical ramifications extend to media economics and commercial models as well. The data on the cost element in respect to traditional TV viewing and OTT services help customers comprehend the value offer. This can help guide debates in the media sector about pricing tactics, subscription arrangements, and income creation. The study's findings can also be used to help traditional TV broadcasters and OTT service providers in South Africa establish viable business strategies.

Furthermore, the study emphasises the importance of local content in moulding viewers' tastes. The findings highlight the need of curating and developing localised content to suit to South African viewers' tastes and cultural interests. This is consistent with wider debates about media globalisation and the need of preserving local cultural identities in the face of global media domination.

5.6 Conclusion

In this chapter, we discussed in depth the significant conclusions generated from the data analysis performed in Chapter 4. The major goal was to present a thorough review of the study findings, their ramifications, and their contribution to current field knowledge. Let us now review the main concepts covered in this chapter.

First, we summarised the study aims and hypotheses to provide clarity and coherence. This reiterated the study's driving questions and established the stage for the future conversations.

Moving on, we examined the significant results where we investigated the present situation of traditional TV viewing in South Africa. The study provided useful insights into the patterns, trends, and factors that influence traditional TV

consumption in the country. We talked about audience preferences, viewing patterns, and the influence of demographic considerations on traditional TV viewership.

We continued our investigation by looking at the existing situation of OTT video streaming services in South Africa. The findings give information on the South African population's adoption, usage, and preferences for OTT platforms. We discovered the variables driving OTT service popularity, such as convenience, pricing, and content diversity. We also talked about the competition between traditional TV and OTT platforms, emphasising the altering media consumption environment.

We examined the links between the variables of OTT video streaming services and traditional TV viewing. The findings shed light on how variables such as convenience, cost, and content impact consumers' decisions between traditional TV and OTT services. These findings have important implications for media companies and content providers looking to understand the elements that influence customer choices and engagement.

We compared our findings to current literature and research. This comparative approach enabled us to contextualise our study within the larger academic debate, finding areas of agreement, disagreement, and future research prospects. Our study contributes to the corpus of research in the field of media and communication studies by building on and enhancing current knowledge.

The practical implications of our findings were then discussed. We investigated how policymakers, stakeholders, and industry experts may use these data to create educated media decisions and strategies. Our research gives useful insights into consumer preferences, trends, and behaviour, as well as recommendations for media legislation, content creation, and corporate strategies in the continually changing media world.

Finally, we discussed our research's theoretical ramifications. We spoke about how our findings fit into established ideas like the Uses and Gratifications Theory and media convergence. Our research contributes to the field's theoretical

underpinnings by developing theoretical frameworks and enhancing our knowledge of media use and preferences.

Finally, this chapter presented a thorough examination of the study findings, their ramifications, and theoretical and practical consequences. The findings offer insight on the present situation of traditional TV viewing in South Africa, as well as the rising importance of OTT video streaming services. The links between OTT service parameters and traditional TV viewing were also investigated, yielding crucial insights into customer behaviour and preferences. This chapter extends our understanding of the South African media environment and contributes to greater academic knowledge in the subject by comparing our findings with current literature and discussing practical and theoretical implications.

CHAPTER 6. CONCLUSIONS & RECOMMENDATIONS

6.1 Introduction

We provide an extensive review of the major conclusions, suggestions, and findings from the research study in this last chapter. The first section of the chapter summarises the key conclusions from the data analysis and discussions covered in Chapters 4 and 5. After considering these results' consequences and addressing the study's goals and hypotheses, it reaches conclusions. The study's contributions to the body of information already known in the subject are also discussed in the chapter, along with its theoretical and practical ramifications. Additionally, it acknowledges the study's weaknesses and recommends areas for further investigation to resolve them. The chapter ends with suggestions for practical applications of the results and offers guidance for decision-making, audience engagement, content strategy, and media regulation in the South African media environment.

6.2 Summary of Findings

6.2.1 *Key findings from the data analysis and discussions*

Chapter 4 and Chapter 5 of our study focused on conducting a comprehensive data analysis and presenting the key findings related to the current state of traditional TV viewership and OTT video streaming services in South Africa. The investigation produced a number of important findings that deepen our understanding of the nation's media environment.

Our data suggest that traditional TV is still a popular medium in South Africa in terms of viewing. A sizeable segment of the population still watches traditional TV channels despite the development of OTT services. Age, economic level, and geography were discovered to have an impact on viewing patterns, emphasising the significance of demographic factors in comprehending media consumption habits.

OTT video streaming services have shown a noticeable increase in uptake and usage in South Africa, according to the report. OTT services are becoming popular, especially with younger consumers, thanks to their flexibility and ease. Users have been drawn to these platforms in large part because to the abundance of local and international content.

In addition, our research examined the connections between traditional TV viewing and several OTT service characteristics, including cost, convenience, and content. According to the research, OTT platforms with better degrees of convenience and a wider variety of content were linked to a drop in traditional TV watching. The pricing of OTT services, however, did not show up as a significant factor affecting traditional TV watching, indicating that other factors may have a greater impact on consumer choices.

Overall, these results offer insightful information on how traditional TV and OTT video streaming services interact in South Africa. They show how consumers' media consumption habits are evolving as they gradually move towards OTT platforms while traditional TV maintains a sizable viewership. The research emphasises how crucial it is to consider elements like practicality and diversity of information when analysing how the media environment is evolving.

These findings have important ramifications for several media sector players. These insights may be used by content creators, broadcasters, and regulators to modify their plans and products in response to changing customer preferences. The results also lay the groundwork for additional investigation and study of the intricate connections between media platforms, consumer behaviour, and the larger media ecosystem.

6.2.2 *Overview of the main results*

The data analysis and discussions presented in Chapter 4 and Chapter 5 yielded significant findings regarding traditional TV viewership, OTT video streaming services, and the relationships between them in the context of South Africa.

Our study revealed that traditional TV viewership remains substantial in South Africa, despite the emergence of OTT platforms. It has been discovered that demographic parameters including age, economic level, and geography have an impact on viewing patterns, highlighting the need of taking these aspects into account when analysing media consumption trends.

The study of OTT video streaming services revealed a considerable increase in South Africa's acceptance and use of them. Due to their adaptability and simplicity, these platforms are becoming increasingly well-liked, especially among younger audiences. Users have been drawn in large numbers to OTT platforms thanks to the abundance of local and international content.

Our research also looked at the connections between various OTT service variables and traditional TV viewing. According to the research, OTT platforms with better degrees of convenience and a wider variety of content were linked to a drop in traditional TV watching. The pricing of OTT services, however, did not show up as a significant factor affecting traditional TV watching, indicating that other factors may have a greater impact on consumer choices.

These conclusions offer a thorough grasp of South Africa's contemporary media environment. They emphasise the cohabitation of traditional TV and OTT video streaming services, illuminating viewers' changing media consumption behaviours. The research emphasises the significance of accessibility, variety of material, and demographic factors in determining viewing habits.

Our study's important conclusions have application for a range of media sector stakeholders. Content creators, broadcasters, and politicians may use these data to create specialised plans and products that reflect shifting customer preferences. The results also add to the body of knowledge in the sector by illuminating the intricate relationships between OTT platforms and traditional TV.

6.3 Conclusions

Several inferences about traditional TV viewing, OTT video streaming services, and their interactions in South Africa may be made in light of the research findings and their consequences.

Traditional TV viewership remains a significant aspect of media consumption in South Africa, particularly among certain demographic groups. While there are now more alternatives for content consumption thanks to the rise of OTT platforms, traditional TV is still relevant, especially for elderly viewers and those without easy access to streaming services or high-speed internet. This result highlights the significance of considering the varied media landscape and the various audience group preferences.

OTT video streaming services have experienced substantial growth and have become increasingly popular among South African audiences, particularly the younger demographic. The attraction of OTT platforms has been influenced by its simplicity, adaptability, and accessibility to a large variety of content alternatives. These results demonstrate the necessity for content creators and broadcasters to modify their approaches in order to meet the changing viewer tastes and take use of OTT services.

Additionally, the study of the connections between OTT service features and traditional TV viewing showed that convenience and variety of material are important variables in determining viewer choices. A change in audience behaviour has been brought about by the simplicity of using OTT platforms to obtain content and the availability of a wide variety of content alternatives. This highlights how crucial it is to offer seamless user experiences and a wealth of content to draw in and keep viewers in the changing media landscape.

The research's findings also imply that the price of OTT services might not be the main factor influencing viewers' choices. While price is still a concern for customers, other elements like convenience and the availability of content have a bigger impact. This conclusion affects pricing plans and emphasises the

necessity for a thorough knowledge of the value proposition provided by OTT platforms that goes beyond just price.

The study's findings offer important new perspectives on South Africa's evolving media environment and consumer habits. The study advances knowledge of how OTT video streaming services coexist with traditional TV viewing and affect audience behaviour in the nation.

The report first clarifies the situation of traditional TV viewing in South Africa at the moment. It demonstrates that while traditional TV still accounts for a sizable portion of media consumption, especially for older audiences and those with little access to streaming services, the emergence of OTT platforms has opened up new possibilities for content consumption. This knowledge aids in contextualising the media preferences of various audience segments and the variables affecting their decisions.

The study emphasises how important and popular OTT video streaming services are becoming in South Africa. It highlights how OTT platforms have become more popular, particularly with younger audiences, as a result of ease, a variety of content, and flexibility. This awareness of the allure of OTT services aids in a greater appreciation of the changing environment of media consumption and the tastes of modern viewers.

Additionally, the examination of the connections between OTT service elements and traditional TV viewing sheds light on the variables influencing audience behaviour. The research highlights how convenience and content accessibility influence viewers' preferences. This knowledge emphasises the necessity for content producers to concentrate on delivering seamless user experiences, personalised content offers, and straightforward accessibility to attract and keep viewers in the increasingly cutthroat media business.

The study also sheds light on how price influences viewers' choices. The findings imply that other criteria, such as convenience and content diversity, carry greater sway, even though cost is still a concern. This research casts doubt on the idea that viewing decisions are solely influenced by price and emphasises the need

for a comprehensive understanding of the value proposition provided by OTT platforms.

OTT video streaming services and traditional TV viewing in South Africa were the subjects of this study, which also sought to understand the connections between the two forms of media consumption. The data analysis and discussions were directed by the study objectives and hypotheses, which provided a framework for comprehending the results.

The initial goal was to evaluate South Africa's traditional TV viewership at the moment. The data research showed that traditional TV is still quite relevant in the media environment, especially for older audiences and people who have less access to OTT services. This result supports the idea that traditional TV viewing has persisted despite the rise of OTT providers.

Examining the situation of OTT video streaming services in South Africa was the second goal. The results showed that OTT services are becoming increasingly popular and widely used, especially among younger viewers. This finding lends credence to the idea that among some demographic groups, OTT services have emerged as the preferred method of content consumption.

The third goal was to investigate the connections between traditional TV viewing and the OTT service aspects of cost, convenience, and content. The study of the data showed that while cost had a relatively less impact on audience behaviour, convenience and a variety of material were important motivators. This finding challenges the idea that price is the main factor influencing viewership preferences and partially supports the idea that accessibility to content and convenience are important considerations.

Overall, the data analysis showed that the research's goals and assumptions were generally validated. The results offer important new understandings of the existing traditional TV viewership situation, the development of OTT video streaming services, and the variables affecting audience behaviour. The study's findings help stakeholders make wise choices regarding content production,

distribution, and audience engagement tactics by deepening awareness of South Africa's shifting media ecosystem and media consumption trends.

The study met its goals, and the hypotheses were mostly validated, but there are still some drawbacks to consider. The data analysis used a specified sample size and might not accurately reflect South Africa's varied population. The study also only looked at a certain time period, and media consumption patterns could still be evolving quickly. To give a more thorough knowledge of the interactions between traditional TV viewing and OTT video streaming services, future study might investigate additional aspects and undertake longitudinal studies.

6.4 Contributions to Knowledge

The current study adds some new insights to the corpus of knowledge in the field of media and communication studies. Primarily, it gives a current and thorough picture of traditional TV viewing in South Africa. While earlier research has looked at media consumption habits, this study provides fresh insights into the elements driving audience behaviour as well as the ongoing relevance of traditional television in the face of rising digital platforms. This study also offers insight on the state of OTT video streaming services in South Africa. It broadens our understanding of the expanding media environment and the changing dynamics of content consumption by evaluating the adoption rates, user preferences, and consumption patterns of OTT platforms. This adds to the expanding amount of knowledge about digital media platforms and their influence on traditional media companies.

Furthermore, the study investigates the links between OTT service features (convenience, pricing, and content) and traditional TV watching. It illustrates the proportional impact of these aspects in determining viewers' decisions through a thorough examination. This detailed knowledge of media consumption dynamics provides useful insights for content creators, distributors, and policymakers as they design successful ways to engage and retain consumers. Furthermore, by bridging the gap between traditional TV viewing and OTT video streaming services, our study adds to the body of knowledge. It shows the dynamic and

multidimensional character of audience choices by investigating the presence and interplay of these two media possibilities. This multidisciplinary approach provides a comprehensive view of media consumption, including both traditional and digital platforms into the larger debate on media and communication studies.

Furthermore, the findings of the study add to the theoretical knowledge of media consuming behaviours. It adds to current theories on media engagement, technological uptake, and audience behaviour by investigating the elements that influence viewers' choices. This study's empirical evidence supports and expands current theoretical frameworks, opening up new opportunities for future research and theoretical advancement. Finally, the ramifications of this study go beyond academics and into the hands of industry experts, politicians, and content suppliers. The information gathered from analysing traditional TV viewership and OTT video streaming services may help drive strategic content production, distribution, and marketing decisions. In the dynamic media ecosystem, stakeholders may utilise these results to design targeted and personalised methods to engage audiences, improve user experiences, and optimise budget allocation.

The current study contributes significantly to knowledge by providing new insights and innovative views in the field of media and communication studies. It presents numerous major discoveries with significant consequences for theory, practise, and policy.

To begin, this research presents a thorough examination of the current situation of traditional TV viewership in South Africa, revealing significant trends and patterns. The study provides vital insights into the medium's sustained relevance and attractiveness in the digital era by investigating the elements affecting viewers' choices and the drivers of their engagement with traditional TV. These findings call into question the assumption of a total transition to digital platforms and emphasise the complexities of media consumption.

Furthermore, the study investigates the state of OTT video streaming services in South Africa, revealing adoption rates, user preferences, and consumption

behaviours of these growing platforms. The investigation of OTT services in the research not only adds to our understanding of media consumption habits, but also emphasises the transformational influence of digital technologies on the media environment. These findings have far-reaching consequences for content creators, distributors, and industry experts attempting to navigate the changing media landscape.

Importantly, the study looks at the links between OTT service aspects (convenience, pricing, and content) and traditional TV viewing rather than particular media platforms. The research gives a detailed knowledge of audience preferences by exploring the interaction of these elements and their effect on viewers' decisions. In a highly competitive media market, these observations have practical consequences for content creators and broadcasters designing strategies to attract and keep viewers.

By expanding current frameworks and ideas, the research also contributes to the theoretical understanding of media consuming behaviours. The study supports and extends on hypotheses about media engagement, technological uptake, and audience behaviour through empirical research. It provides new viewpoints and theoretical ideas that might help us better understand how people navigate and engage with diverse media alternatives in their daily lives.

From a practical sense, the research findings have immediate consequences for media business executives and practitioners. The study's findings can help guide strategic decisions in content generation, distribution, and marketing. Understanding the aspects that influence viewers' choices and preferences allows industry stakeholders to better adapt their services and engage consumers. Furthermore, policymakers might use the study's findings to develop legislation and policies that promote a dynamic and inclusive media ecosystem.

6.5 Limitations

While this study has made significant contributions to the field of media and communication studies, its limits must be acknowledged. These limits and

obstacles encountered throughout the study procedure resulted in these limitations, which should be considered when interpreting the findings.

One weakness of the study is its small sample size and lack of representativeness. The study was carried out with a specific target population in South Africa, which may restrict the findings' generalizability to other situations or demographic groups. The sample size may be insufficient to reflect the entire range of media consumption behaviours and preferences in the nation. As a result, when extrapolating the findings outside the scope of this study, care should be used.

Another constraint is the dependence on self-reported data. The study relied on survey responses and self-reported measurements, which are prone to bias and inaccuracy. Measurement mistakes or social desirability bias may be introduced by participants' judgements and recall of their media consumption habits. Despite attempts to assure the survey instrument's validity and reliability, it is critical to recognise the inherent limits of self-report measures.

Furthermore, the study relied heavily on quantitative data analysis, which may restrict its ability to capture the complexities and subtleties of media consuming behaviours. While quantitative research can give useful insights into patterns and relationships, it cannot fully capture the underlying motives, meanings, and context that influence people's media choices. In order to give a fuller knowledge of media consuming experiences, future study might investigate adding qualitative methodologies.

The study also encountered issues with data availability and data quality. The use of secondary data sources and existing datasets may have limits in terms of completeness, quality, and consistency of data. These constraints may have influenced the precision and reliability of the study. To improve the quality and depth of the study findings, future studies might benefit from accessing primary data sources or participating in more comprehensive data gathering initiatives.

Finally, it is critical to recognise the media landscape's dynamic character, as well as the possibility for quick changes in consumer behaviour and technology

improvements. The findings of the research provide a picture of the media consumption landscape at a certain point in time. As media technologies advance, the findings may need to be updated and revisited in the future to account for the changing media environment.

The study's shortcomings have significant consequences for the interpretation and generalizability of the findings. The research population's sample size and representativeness may have impacted the findings, since the findings may not completely portray South Africa's different media consuming behaviours and preferences. Future study should include increasing the sample size and incorporating more varied demographics to have a more thorough knowledge of the country's media consumption trends.

The use of self-reported data involves biases and measurement inaccuracies. Responses may be impacted by social desirability bias or may not fully reflect participants' real media consumption behaviours. Future study might include several data collection methods, such as media diaries or passive monitoring approaches, to gain more objective and thorough information about media consumption patterns in order to address this issue.

The study's emphasis on quantitative analysis may have hampered its comprehension of the underlying reasons and circumstances underpinning media consuming behaviours. To explore deeper into individuals' experiences, beliefs, and meanings linked with traditional TV watching and OTT video streaming services, future study might use qualitative approaches such as in-depth interviews or focus groups. This would give a more comprehensive knowledge of the elements influencing media consumption decisions and behaviours.

Data availability and quality constraints may have impacted the accuracy and reliability of the study. Future research should look towards gathering primary data to assure data completeness and quality. Furthermore, combining qualitative and quantitative methodologies can assist triangulate findings and improve the research's robustness. Furthermore, investigating new data sources,

such as social media analytics or user-generated content, might reveal fresh insights on media consumption trends and preferences.

It is critical to recognise that the media landscape is dynamic and needs continual research and monitoring. The limitations found in this study highlight the importance of ongoing research efforts to capture changing media consumption behaviours and technical improvements. Future research might use a longitudinal approach to assess the influence of developing technologies and platforms on traditional TV viewing and OTT video streaming services over time.

6.6 Implications for Practice

For media companies, content producers, legislators, and other industry stakeholders, the research findings reported in this study have significant practical significance. These conclusions are a result of new knowledge on South Africa's evolving media consumption habits and the connection between traditional TV viewing and OTT video streaming services.

Primarily, media companies and content providers may use the research to guide their distribution and content production plans. According to the study's findings, customer tastes have significantly shifted in favour of OTT video streaming services, showing a rising need for customised and on-demand content. Media companies may modify their programming and distribution strategies to satisfy the audience's evolving requirements and make sure that their material is appealing and available on a variety of digital platforms. To deliver a smooth watching experience, this may entail making investments in unique content, improving user interfaces, and optimising streaming technology.

The research's conclusions also have consequences for monetization and advertising plans. It may be necessary to reassess traditional TV advertising strategies in light of the growth of OTT video streaming services. With the help of the study's findings, marketers and advertisers may better understand the media consumption patterns and preferences of their target audiences and adjust their advertising tactics appropriately. In order to target particular audience segments,

this may entail looking at targeted advertising choices inside OTT platforms and using data-driven strategies. To increase advertising opportunities and diversify revenue sources, media companies should also look into partnering with OTT platforms.

The study's findings emphasise the need for policymakers to handle the changing media ecosystem and make sure that regulatory frameworks keep up with technological developments. The information gathered may be used by policymakers to create regulations that support innovation, consumer protection, and competition in the media sector. This might entail revisiting current laws to consider the evolving dynamics of OTT services, guaranteeing fair competition between traditional broadcasters and OTT providers, and defending the rights of consumers in terms of data protection and content standards.

The findings offer useful information on changing media consumption trends and the need for dependable, high-quality internet access for industry stakeholders including telecommunications firms and internet service providers. To accommodate the rising demand for streaming services and guarantee a flawless user experience, this can guide infrastructure expenditures, network optimisation tactics, and service offers.

The study's research findings have important ramifications for the South African media industry's decision-making, content strategy, audience engagement, and media regulation. The following recommendations might be made to various stakeholders in light of these findings.

- **Decision-making:** Media organizations and content providers should utilize the insights gained from the study to make informed decisions regarding content acquisition, production, and distribution. They may use the popularity and expansion of OTT video streaming services to broaden their digital offerings, invest in high-quality and unique content, and customise their programming to the digital audience's tastes. Decision-makers should also evaluate how the evolving media environment will affect revenue models, advertising tactics, and collaborations with OTT platforms.

- **Content Strategies:** The study's findings suggest a shift in consumer preferences towards personalized and on-demand content. To meet this need, media companies should modify their content strategy by creating diverse and interesting content that can be viewed across numerous channels, including traditional TV and OTT services. Material creators should concentrate on producing high-quality, unique, and culturally relevant material that connects with their target audience. Furthermore, data analytics and audience insights may be used to optimise content strategy and increase user engagement.
- **Audience Engagement:** Media organizations should prioritize audience engagement and strive to create interactive and immersive experiences across various digital platforms. Features like as social network integration, interactive content formats, personalised suggestions, and user-generated content can help achieve this. Engaging with the audience via feedback systems, surveys, and social media listening may give useful information for improving content and increasing audience satisfaction.
- **Media Regulation:** Policymakers should carefully review and adapt existing regulations to address the changing media landscape and ensure fair competition, consumer protection, and innovation. The study's findings can help policymakers establish rules that encourage the expansion of OTT services while keeping traditional broadcasters on an equal playing field. To secure the long-term prosperity of the media sector, policymakers should examine concerns such as data privacy, content standards, intellectual property rights, and fair advertising practises.
- **Digital Infrastructure:** The findings illustrate the growing necessity for high-quality internet access to facilitate OTT video streaming service use. It is critical for stakeholders, like as telecommunications firms and internet service providers, to invest in robust digital infrastructure in order to satisfy the country's expanding bandwidth needs and provide dependable and cheap internet access. This involves increasing internet coverage,

increasing network capacity, and improving service quality to allow the smooth transmission of streaming video.

The research's conclusions provide insightful advice for decision-making, audience engagement, content strategy, and media regulation in the South African media environment. In order to prioritise audience requirements, embrace digital changes, encourage innovation, and nurture development and sustainability of the media sector in the digital era, stakeholders should use these insights to influence their strategy. By putting these suggestions into practise, the South African media landscape may adjust to the audience's shifting tastes, improve content selections, and guarantee a thriving and competitive media environment.

6.7 Recommendations for Further Research

With digitization pushing businesses into the digital world and more toward a mobile and online terrain understanding ones unique (traditional) value and creating new value models is critical to survival and sustaining growth. Traditional broadcasters need to adapt quickly as VOD and OTT type viewing are becoming more mainstream ways of consuming video entertainment. Reorganising their current business models and structuring it according to new viewing practises will be beneficial else they will face continued decline in market share or even cease to exist in future, something history has shown.

Traditional broadcasters will need to look at partnering or acquiring existing business with newer technology and business models (acquisitions) especially where aging legacy systems make it difficult to move with the pace of change.

6.8 Recommendations or Suggestions for Further Research

While this study gives useful insights into the present condition of traditional TV viewing and OTT video streaming services in South Africa, there are still certain areas that need to be investigated further. These knowledge gaps provide

opportunity for future study to build on previous discoveries and solve unanswered problems. The following research recommendations are proposed:

- **Longitudinal Studies:** Conducting longitudinal studies would allow for a deeper understanding of the evolving dynamics between traditional TV viewership and OTT video streaming services over time. Researchers may learn more about the long-term effects of digital transformation on the media environment by monitoring changes in viewership habits, content choices, and technical improvements. The causes of changes in media consumption patterns as well as their viability can be shown through longitudinal research.
- **Comparative Studies:** Comparative studies across different regions or countries can provide a broader perspective on the adoption and impact of OTT video streaming services. Comparing the media environments of South Africa and other nations, especially those with comparable socio-cultural contexts, can reveal distinctive elements affecting viewership patterns and point to best practises in content delivery, audience interaction, and legal frameworks. These studies can also examine how media consumption differs among cultures and how local content influences watching.
- **Audience Segmentation:** Further research can delve into audience segmentation within the context of traditional TV viewership and OTT video streaming services. Media organisations may hone their content offerings and marketing tactics to target markets by analysing the traits, tastes, and behaviours of various audience segments. Age, gender, financial position, geography, and cultural characteristics may all be uncovered in this study, revealing trends that can be used to tailor content and more precisely target audiences.
- **Content Analysis:** Detailed content analysis can provide a comprehensive understanding of the content landscape in traditional TV and OTT platforms. Researchers can evaluate the diversity and calibre of programming offered to viewers by looking at the genres, subjects, production value, and cultural representation of material. The effects of content qualities on viewing, engagement, and audience satisfaction may also be investigated using content

analysis. Traditional TV and OTT platforms may be compared to show the variations in content offers and reveal the variables that influence audience choices.

- **User Experience and Satisfaction:** Investigating user experience and satisfaction with traditional TV and OTT video streaming services can provide insights into the factors that influence audience engagement and loyalty. This may entail looking at elements like usability, content discoverability, personalisation tools, user interface layout, and customer service. The user experience may be improved by identifying problem areas, which will increase viewer happiness and retention.

- **Economic and Industry Impacts:** Future research can explore the economic and industry impacts of the growing popularity of OTT video streaming services. Analysing traditional broadcasters' and OTT platforms' business structures, marketing plans, and market dynamics may be necessary for this. Examining the financial ramifications and business plans adopted by media companies in response to shifting audience behaviour can shed light on the industry's competitive environment and economic viability.

- **Policy and Regulation:** Given the rapid growth of OTT video streaming services, further research is needed to address the policy and regulatory challenges associated with this emerging media sector. Examining the governing legal and regulatory frameworks for OTT platforms can aid in identifying gaps and suggesting solutions to maintain data privacy, fair competition, and consumer protection. The formulation of sensible laws and policies that strike a balance between the interests of consumers and innovation can benefit from research in this field.

There are several areas where additional research could contribute to a deeper understanding of media consumption behavior, preferences, and the evolving media landscape in South Africa. These territories consist of:

- **Media Engagement and Interactivity:** Further research can explore the level of engagement and interactivity of South African audiences with traditional TV and

OTT video streaming services. Investigating the usage of second screens, social media interactions, and audience engagement in content development may all be part of this. Understanding how consumers interact with media platforms actively may reveal insights into their motives, preferences, and the usefulness of interactive elements in generating viewer happiness and loyalty.

- **Cross-Platform Consumption:** Studying cross-platform consumption behavior can shed light on how viewers navigate between traditional TV and OTT services. The extent to which audiences mix or substitute different platforms, as well as the reasons that impact their choices, may be investigated through research. Examining media consumption trends across various devices and platforms may give a full insight of audience preferences and help influence content distribution strategy.

- **Cultural and Societal Factors:** Investigating the role of cultural and societal factors in media consumption can contribute to a more nuanced understanding of viewership patterns in South Africa. Cultural values, language preferences, and representation in media material may all be studied to see how they impact viewer decisions. Furthermore, investigating the influence of socioeconomic characteristics such as wealth disparity, education levels, and urban-rural divisions might reveal differences in media access and consumption, as well as significant policy consequences.

- **Technological Innovations and Adoption:** The rapid advancement of technology continues to shape the media landscape. More study may be done to investigate the influence of developing technologies like virtual reality, augmented reality, and artificial intelligence on media consumption and content delivery. Understanding how audiences perceive and accept these technologies may help to inform the creation of unique media experiences as well as discover potential for industry growth.

- **Audience Segmentation and Personalization:** In-depth audience segmentation studies can provide insights into the diverse needs, preferences, and behaviours of different viewer segments. To identify unique audience groups, research might

look at psychographic variables, lifestyle choices, and media consumption behaviours. Understanding the distinct qualities of these divisions may help guide content curation, targeted advertising, and personalised suggestions, ultimately increasing viewer pleasure and engagement.

- **Media Literacy and Critical Consumption:** Investigating media literacy levels and the ability of audiences to critically evaluate media content can contribute to a more informed media landscape. The information, skills, and attitudes required for media literacy may be studied, as well as the function of education and media literacy programmes in fostering critical consumption. Understanding the elements that drive media literacy can help consumers make educated decisions and engage ethically with media material.

- **Long-Term Impact of Streaming Services:** As the popularity of OTT video streaming services continues to grow, it is crucial to study the long-term impact on traditional broadcasters, content production, and the advertising industry. The viability of old TV models in the face of changing viewer tastes, the income implications for broadcasters, and the techniques used by advertisers to reach consumers in the digital era may all be investigated through research.

By addressing these areas of research, scholars can contribute to a deeper understanding of media consumption behavior, preferences, and the evolving media landscape in South Africa. These studies can give significant information for media practitioners, politicians, and industry stakeholders, allowing them to make educated decisions and adapt to a changing media landscape.

6.9 Conclusion

The study's thorough examination of South African consumers' media consumption habits and preferences has significantly added to the body of knowledge already known in the subject. Our knowledge of the elements impacting traditional TV viewing and the growth of OTT services has increased as a result of the findings, which also provide novel insights into the dynamics of various media platforms.

The study's conclusions have repercussions for media and communication studies theory and practise. Our theoretical knowledge of media consuming behaviour has been strengthened by the identification of the elements influencing traditional TV viewing and the linkages between OTT service factors and viewership. The study has aided in the creation of theoretical frameworks that may explain the changing media consumption habits and guide more research in the area.

Furthermore, media companies, content producers, politicians, and other industry stakeholders should pay attention to the study's practical consequences. The research's findings can help strategic decision-making procedures, content creation techniques, and audience engagement programmes. Media companies may use the findings to modify their product lines, improve their services, and cater to the changing tastes and demands of South African viewers.

The study's conclusions also have significant policy ramifications. Policymakers may use the results of the research to create efficient media rules that support a vibrant and competitive media ecosystem, encourage fair competition, and safeguard the interests of consumers. Policymakers should use the study's findings as a reference for developing regulations to deal with the potential and problems brought on by the blending of traditional TV and OTT services.

In conclusion, by offering a thorough analysis of media consumption trends and the evolving media environment in South Africa, this research work has significantly influenced the area of media and communication studies. Our grasp of traditional TV viewing, the rise of OTT video streaming services, and the connections between media consumption characteristics have all improved because of the research. Theoretical and practical ramifications of the study open new avenues for investigation and can guide policy formulation and decision-making in the media sector. Overall, through enhancing our understanding and directing future advancements in the always changing media ecosystem, the study has the potential to have a lasting effect on the area of media and communication studies.

Table 4. Consistency table: research questions, propositions, data collection and data analysis

RQ #	State Research Question or Objective	Prop / Hyp #	State Proposition or Hypothesis	Data collection detail	Data analysis method
1	What is the current state of traditional TV viewership in SA?			Questionnaire: B8 B9 (B9.1 - B9.11) B10 B11 B12 B13 (B13.1 – B13.5) B14 (B14.1 – B14.9)	Descriptive Analysis Frequencies Analysis

RQ #	State Research Question or Objective	Prop / Hyp #	State Proposition or Hypothesis	Data collection detail	Data analysis method
2	What is the current state of OTT video services, by looking at the services subscribed to, when, where, and how they are watching in SA?			Questionnaire: C15 (C15.1 – C15.8) C16 (C16.1 – C16.10) C17 (C17.1 – C17.9) C18 C19 (C19.1 – C19.6) C20 C21	Descriptive Analysis Frequencies Analysis
3.1	What is the relationship between the cost of OTT video streaming services and the frequency of traditional TV viewership?	1	There is a positive relationship between the cost of OTT video streaming services and the frequency of traditional TV viewership	Questionnaire: D22 (D22.1. – D22.7)	Exploratory Factor Analysis Empirical and Theoretical Analysis Descriptives on Scales

RQ #	State Research Question or Objective	Prop / Hyp #	State Proposition or Hypothesis	Data collection detail	Data analysis method
					Regression Analysis
3.2	What is the relationship between the convenience of OTT video streaming services and the frequency of traditional TV viewership?	2	There is a negative relationship between the convenience of OTT video streaming services and the frequency of traditional TV viewership	Questionnaire D23 (D23.1 – D23.8)	Exploratory Factor Analysis Empirical and Theoretical Analysis Descriptives on Scales Regression Analysis
3.3	What is the relationship between the content of OTT video streaming services and the frequency of traditional TV viewership?	3	There is a negative relationship between the content of OTT video streaming services and the frequency of traditional TV viewership.	Questionnaire D24 (D24.1 – D24.8)	Exploratory Factor Analysis Empirical and Theoretical Analysis Descriptives on Scales Regression Analysis

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APPENDIX (A) WBS Ethics Approval Notification

Graduate School of Business Administration
University of the Witwatersrand, Johannesburg



Wits Business School Ethics Committee
Constituted under the University Human Research Ethics Committee (Non-Medical)

Ethics Clearance Certificate

Ethics protocol number: WBS/DB1922356/813

This certificate is only valid with a legitimate ethics protocol number and signed by the Researcher (below).

Project title	The perceived impact of digital disruption on video entertainment viewership in South Africa
Investigator / Researcher	Mr Deon Krishen Behari
Nature of Project	MM (Digital Business)
Decision of the Committee	Approved, provided stakeholders and participants are guaranteed anonymity and confidentiality.
Issue Date of Certificate	2023-02-06
Expiry date	Date of submission of the project / research report
Chairperson	Dr Pius Oba  +27 11 717 3976  +27 82 733 6587  pius.oba@wits.ac.za

Declaration by Researcher

One copy must be signed by the Researcher and returned to the Chairperson of the Wits Business School Ethics Committee.

I fully understand the conditions under which I am authorized to carry out the abovementioned research and I guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I undertake to resubmit the protocol to the Committee.

Signature

07/02/2023

Date:

Appendix (B) Permission letter



Date: 22 December 2022

To whom it may concern

This letter serves to confirm that Deon Krishen Behari, employee, number 1019930 in the MultiChoice Group, currently completing a Master of Digital Business Degree at Wits Business School is given permission, for the purposes of writing a research project report titled **"The perceived impact of digital disruption on video entertainment viewership in South Africa"** and to:

1. access the contact and related details of the MultiChoice Field trialists contained in the MultiChoice Fieldtrials database for the period of the study, between 01 December 2022 and 30 July 2023
2. send out surveys to the or a segment of the MultiChoice Field trialists, stored within the Fieldtrials Website database.

Yours sincerely,

Signed by Philip Nicolson
Signed at: 2022-12-22 11:11:18 +02:00
Reason: I approve this document

P.N.



Phil Nicolson – standing in for and on behalf of Rudolf Kogler
Executive Head Consumer Devices
011 2894171
rudolf.kogler@multichoice.co.za

MultiChoice (Pty) Ltd
Reg Number - 2004/009881/07

MultiChoice Support Services (Pty) Ltd
Reg Number - 2007/000121/07
Executive: J. Albrecht, B. de Klerk, M. Jacobs

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DStv

GoTV

showmax



DStv
Media Sales

ir:deft

APPENDIX (C) Participant Information form

Good day,

My name is Deon Behari, a student at the Wits Business School (WBS), completing a master's dissertation. I would kindly like to invite you to take part in an anonymous survey as part of my research project.

The aim of this this research project is to explore: **“The perceived impact of digital disruption on video entertainment viewership in South Africa.”**

The study is part of an integral requirement for the fulfilment of a Master of Management in Digital Business (MMDB).

The questionnaire should take about 7 mins to complete. Anonymity and confidentiality of all participants are maintained as no personal identifiable details like names, id number or other personal details are requested.

Participation is voluntary and you have the right to withdraw from the study at any time.

Choosing to proceed will be considered consent to participate.

Should you have any questions or concerns relating to this study kindly contact me and/or the research supervisor on the details below.

Yours sincerely,

Researcher: Deon Krishen Behari (student number – 1922356)

Email: 1922356@students.wits.ac.za

Supervisor: Mr. Laurence Beder

Laurence.Beder@wits.ac.za

APPENDIX (D) Instrument

SECTION A: Screening Question and Demographics

1. Do you watch online video streaming content like Netflix, Showmax, Amazon Prime, Disney+, YouTube, Apple TV, Tik Tok, DSTV Streaming, Facebook videos, etc.?

Yes	1
No	2

➔ If "No," discontinue Questionnaire.

This section of the questionnaire refers to Background or Biographical information.

2. What Gender do you Identify with?

Male	1
Female	2
Other	3
I prefer not to say	4

3. Age

18-25	1
26-30	2
31-35	3
36-40	4
41-45	5
46-50	6
51-55	7
56-60	8
61+	9

4. Ethnicity

Black	1
White	2
Colored	3
Asian	4

5. Employment Status

Employed full time	1
Employed part-time	2
Self-Employed	3
Unemployed	4
Retired	5
Student	6

6. Educational Status

Grade 11 or Lower (Std 9 or lower)	1
Grade 12 (Matric, Std 10)	2
Post-Matric Diploma or Certificate	3
Bachelor's Degree(s)	4
Post-Graduate Degree(s)	5

7. Size of your Household

(i.e., the number of people, including yourself, residing in your house/home for at least three months of the year)

1	1
2	2
3	3
4	4
5 or 6	5
More than 6	6

SECTION B: Traditional TV-Watching

This section of the questionnaire is about watching traditional broadcast TV. (e.g., watching **"DSTV with a decoder on your TV"** or watching **"SABC on your TV"**)

8. How often do you watch traditional broadcast TV? (DSTV with a decoder or SABC)

Never	1
Rarely	2
Occasionally/sometimes	3
A moderate amount	4
A great deal	5

***If "Never," please skip questions 9 to 13 and go to question 14.**

9. Which content do you usually watch on traditional broadcast TV (DSTV with a decoder or SABC)? (You may select as many as are applicable)

9.1	News	1
9.2	Sport	1
9.3	Soapies or Drama	1
9.4	Kids Shows	1
9.5	Reality	1
9.6	Series	1
9.7	Movies	1
9.8	Nature	1
9.9	Documentaries	1
9.10	Food channels	1
9.11	Other (please specify)	1

10. What time of day do you watch traditional broadcast TV (DSTV with a decoder or SABC)?

Morning (5 am to 12 pm)	1
Afternoon (12 pm to 5 pm)	2
Evening (5 pm to 10 pm)	3
Late at night (after 10 pm)	4

11. How many hours of traditional broadcast TV (DSTV with a decoder or SABC) content do you watch on average daily? (Please select only one of the options below)

Less than 1 hr.	1
1 to 2 hrs.	2
2 to 3 hrs.	3
3 to 4 hrs.	4
More than 4 hrs.	5

12. How do you mainly watch traditional broadcast TV (DSTV with a decoder or SABC) content?

On a normal TV (non-Smart TV)	1
On a Smart TV (SABC)	2
On a Smart TV via DSTV (Now) Streaming	3
Via a DSTV decoder on a TV	4
On a Mobile device	5
Other (please specify)	6

13. Where in the home do you normally watch traditional broadcast TV (DSTV with a decoder or SABC) content?

13.1	In the lounge	1
13.2	In the bedroom	1
13.3	In the kitchen	1
13.4	In the study	1
13.5	Other (please specify)	1

14. Why do you prefer streaming certain content rather than watching it on traditional TV (e.g., DSTV with a decoder or SABC on a TV)?

(Please choose all that are relevant)

14.1	Don't like to wait for the releases on traditional TV every week	1
14.2	Not a fan of Ads in between what I'm viewing on traditional TV	1
14.3	I prefer viewing at my own leisure (where, when, how, not weekly or scheduled)	1
14.4	I do not have that specific package or subscription	1
14.5	I cannot afford that package or subscription	1
14.6	There is not a lot of content that is to my liking or preference on traditional TV	1
14.7	They don't have all the episodes	1
14.8	They don't have all the seasons	1
14.9	Other (please specify)	1

SECTION C: Online Video Streaming

This section of the questionnaire is about video streaming-watching. (e.g., Watching Netflix, Amazon Prime, Showmax, Disney+, DSTV Streaming, YouTube, TikTok, Facebook Videos, etc., on any device)

15. Which of the following video streaming services does your household have a subscription to? (Including if it is someone else's subscription)

(Please select all that are applicable)

15.1	Netflix	1
15.2	Amazon - Prime Video	1
15.3	Showmax	1
15.4	Disney+	1
15.5	DSTV (Now) Streaming	1

15.6	YouTube Premium	1
15.7	Apple TV	1
15.8	Other (please specify)	1

16. How often do you watch each of the following video streaming services?

		1	2	3	4	5
		Never	Rarely	Sometimes	Often	Always
16.1	Netflix					
16.2	Amazon - Prime Video					
16.3	Showmax					
16.4	Disney+					
16.5	DSTV (Now) Streaming					
16.6	YouTube Premium					
16.7	Apple TV					
16.8	Facebook Videos					
16.9	Tik Tok					
16.10	Other (please specify)					

17. Rate each of the following video streaming services from Poor to Excellent.

		1	2	3	4	5	6
		Poor	Fair	Good	Very Good	Excellent	N/A
17.1	Netflix						
17.2	Amazon - Prime Video						

17.3	Showmax						
17.4	Disney+						
17.5	DSTV (Now) Streaming						
17.6	YouTube Premium						
17.7	Apple TV						
17.8	Facebook Videos						
17.9	Tik Tok						

18. How many hours of video streaming content do you watch on average daily? (Please select only one of the options below)

0 to 1 hr.	1
1 to 2 hrs.	2
2 to 3 hrs.	3
3 to 4 hrs.	4
More than 5 hrs.	5

19. Which device do you mainly watch video streaming content on the most? (Please select only one of the options below)

19.1	Smart TV	1
19.2	Mobile Smartphone	2
19.3	Laptop	3
19.4	Desktop computer	4
19.5	Tablet or Fablet device	5
19.6	Other (please specify)	6

20. What time of day do you mainly watch video streaming?

Morning (5 am to 12 pm)	1
Afternoon (12 pm to 5 pm)	2

Evening (5 pm to 10 pm)	3
Late at night (after 10 pm)	4

21. Where do you mainly watch video streaming content the most?

21.1	At home	1
21.2	At work or school/university etc.	1
21.3	Restaurant or Pub etc.	1
21.4	At friends or family's place	1
21.5	In the car/daily public transport daily commute	1
21.6	Other (please specify)	1

SECTION D: Cost, Content and Convenience of Video-Streaming Platforms

This section is about reasons for using streaming platforms like Netflix etc. with regards to the Cost, Content and Convenience of using the services.

22. To what extent do you agree with the following statements regarding the Costs of video streaming services like Netflix etc.?

		1	2	3	4	5
		Strongly disagree	Disagree	Neutral	Agree	Strongly agree
22.1	I perceive it to be cheaper than traditional TV.					
22.2	I think it is money well spent.					
22.3	I think it is value for (my) money.					
22.4	I think it's time well spent (for my money)					
22.5	I know I'm getting a good deal.					

22.6	I use video streaming because I perceive traditional TV to be too expensive/overpriced.					
22.7	I use video streaming because I believe it is affordable for me					

23. To what extent do you agree with the following statements with regards to
Content on why you watch video streaming services like Netflix etc.?

		1	2	3	4	5
		Strongly disagree	Disagree	Neutral	Agree	Strongly agree
23.1	It has a lot of content.					
23.2	Because of the specialized content					
23.3	Because I want to see the entire series					
23.4	Because it has a lot of content that I like					
23.5	Because it has the latest content					
23.6	Because it has a lot of older content					
23.7	Because the content I like is easy to find					
23.8	Because it has a lot of popular content					

24. To what extent do you agree with the following statements regarding
Convenience as to why you watch or use video streaming services like
Netflix etc.?

	1	2	3	4	5
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		Strongly disagree	Disagree	Neutral	Agree	Strongly agree
24.1	Family members have their own viewing profiles and can watch and track content individually					
24.2	I can binge-watch many episodes or seasons in one go.					
24.3	Content I like is recommended to me, so I don't have to search for it					
24.4	I can follow intricate storylines.					
24.5	I can pick up where I last watched on any connected device.					
24.6	I can watch content whenever or wherever I choose when connected.					
24.7	I don't have to wait for the next episode.					
24.8	I can watch the latest releases first.					