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OTT PLATFORMS AND MAINSTREAM MEDIA PATRONAGE IN ENUGU: A DIGITAL ENTERTAINMENT ASSESSMENT

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ABSTRACT: This study is titled OTT Platforms and Mainstream Media Patronage in Enugu: A Digital Entertainment Assessment, aims to examine the influence of Over-The-Top (OTT) platforms on the patronage of mainstream media channels in Enugu, Nigeria. Survey results from 395 respondents show a significant preference for OTT platforms, driven by smartphone use and perceived convenience. It recommended among others that media organizations in Enugu should adopt OTT platforms to meet the entertainment demands of the increasing number of smartphone users, as OTT platforms significantly influence mainstream media channels; that mainstream media houses in Enugu are to incorporate the attributes of OTT Platforms into their daily operation to attract more viewership.

Keyword: Over-The-Top, Patronage, Mainstream media channels and Entertainment, Digital Age.

INTRODUCTION

Media culture was created in United States in 1930s which systematically shifted the dynamics of audience media attention from listening to viewing habits. This evolution shifted from traditional television to Over-The-Top (OTT) platforms, followed by the adoption of Connected TV (CTV). However, the viewing culture gained ground in 1950s when radio programmes was translated into TV show. Eventually, television emerged as a way of life but it could not provide the users with the needed flexibility using the broadcasted content. Accordingly, Prakash, (2022) stated that as the cycle of innovative idea increases, it projected a new solution into the existing old problem, put differently, every new idea is based on a solution to an old problem this was how the concept of ‘Over-The-Top (OTT) platforms was introduced with the advent of the internet. The transition from broadcast to ‘choice-first’ programming was not an overnight achievement. It could be surprising to people when they discover that Netflix was launched in 1997 when it started selling and renting DVDs by mail to customers. Just two years thereafter, Netflix started offering monthly online subscriptions using the internet and the rest is history. After about a decade later, Netflix emerged as the leading player in the OTT space and also earned a household name. The rapid digitization of services in the new millennium led to increased adoption of OTT platforms across the world especially by young people.

Abhish (2012) noted that CTVs, which enable consumers to broadcast web content on big-screen TVs using a dedicated device or built-in hardware, are the most recent trend that has changed the future of this business. The term "OTT" refers to media and entertainment services that are provided via the internet without having a direct connection to traditional media outlets. Anil and Regis, (2015) described OTT platform as a premium content service typically offered by traditional broadcasters and production houses in addition to the content, they provide to their regular television subscribers. Anil and Regis, (2015) and Chatterjee, (2020) were of the same view when they stated that OTT bypasses traditional broadcast mediums such as television and is provided over the internet through a mobile app or other internet-backed electronic devices such as laptops, tablets, or even smart TVs.

In nutshell, Dhar, (2021) stated that OTT entertainment platform began taking root in 2007 when Netflix started streaming movies and other shows over the internet for its subscribers in the US. Since then, OTT entertainment has slowly and steadily grown into a popular entertainment medium. Accordingly, Anil and Regis, (2015) said almost every major national broadcaster in the US and Europe is supplying OTT services as an additional service to their traditional TV offering. While some scholars hold the view that in line with the development in OTT, Netflix is closely followed by Amazon Prime, that has emerged as the most popular SVOD platform. In contrast however, according to Saha and Prasad, (2021), Hotstar appears to be the clear leader in the hybrid model category of OTT platforms, followed by Voot, Zee5, and Sony Liv.

Statistics has shown that the United State of America itself harbours over 300 OTT service providers (Dasic, 2021). In January 2016, Netflix extended its operations in 130 new countries in addition to the 60 countries it has already serviced, taking its operations into over 190 countries (Russell, 2016). The COVID-19 pandemic was a changing dynamic for the world escalating great innovations. The pandemic since December 2019 has significantly boosted the OTT segment globally (Research Dive, 2021). OTT market globally worth 121.69 billion dollars in 2019 and is projected to become a trillion-dollar segment by 2027 growing at a CAGR of 29.4% from 2020 to 2027 (Rachita, 2020). The adoption of OTT platforms has increased, as suggested by the fact that 45% more people are watching OTT services in quarter 1 of 2021 compared to the previous year, with the global average viewing time rising 36% compared to the previous year 2020 (Conviva, 2021). Hughes (2020) thus concurred that the rapidly increasing OTT segment could be ascribed to elements like the growing demand for premium exclusive content, the increasing adoption of broadband services, smartphones, and quick mobile internet, advancements in media streaming technology, personalization in OTT apps, and creative pricing models provided by the service providers.

In the case of OTT platforms in the Middle East (India precisely), the system recognised the BIGFlix first as against the Netflix which dominated the US and European countries**.** It was launched by Reliance entertainment in 2008 with motive to harness the growing needs of digital market of India. BIGFlix offered 2000 HD movies in nine Indian languages which were Punjabi, Hindi, Telugu, Malayalam, Guajarati, Marathi, Bhojpuri and Bengali (Alan, 2015). India’s first OTT mobile app NexGTv launched by Digivive in 2010, which provides access to both live TV an on-demand content. During the Indian Premier League matches in 2013 and 2014, NexGTv was the first app used for live streaming on smartphones. The OTT market up to 2013 showed a slow pace of growth.

In order to meet the growing demand of customers, Ditto TV and Sony Live were introduced in 2013, which marked the beginning of the OTT market's notable expansion in India. Video on-demand content from all media networks, such as Star, Sony, Viacom, ZEE, and others, was available on the "Ditto TV" platform of Zee Entertainment Enterprises Limited (ZEE). Launched in 2012, Ditto TV offered its services in all worldwide markets, namely the US, UK, UAE, Australia, and New Zealand, among others. On February 15, 2018, ZEE 5 and the service were integrated. As an alternative, SonyLiv was introduced on January 23, 2013 (Vipul, 2021; Ahbishi, 2022; Debarun, 2023). Indian general entertainment video on demand service platform "SonyLiv" is a part of the network of television Channels owned by Sony pictures Networks India Pvt. Ltd in India.

The Nigerian Experience on video and OTT market, comprising digital video (TVOD, EST, and SVOD) presents growth potential but remains small in volume and value. Among the main obstacles to the take-off of the online video market are the lack of payment methods and the low level of broadband penetration, quality, and affordability. The market leaders are Showmax (MultiChoice), Netflix, EbonyLife ON, and iROKOtv, the SVOD service of iROKO Partners, an online media distribution company focused on the Nigerian Entertainment Industry (Olumide, 2017). There are possibly gaps and setbacks in the OTT Platform adoption and usage and its overarching influence over the mainstream media channels of entertainment. Thus, this study seeks to investigate the extent to which OTT platforms influence the entertainment choices of residents in the Enugu metropolis.

The key problem associated with this study is that the rate at which over the top platforms are rising, one may quickly wonder if the mainstream media will survive the next two decades as the internet penetration increases in Nigeria. In the area of income generation, OTT platforms generated up to 121.69 billion dollars as at 2019, with an expectant projection to generate a trillion dollars in revenue by 2027, (Rachita, 2020). This implies that the OTT platform progressively is expected to have a 29% yearly growth rate from 2019–2027. If this target is met within the next five years, then mainstream media across the globe will be grossly affected and sustainability may be of a greater challenge. Again, OTT platform is currently operating in 190 countries of the world and the spread is ever increasing. With its geographical spread in line with the proportionate increase of technological penetration and the internet expansion OTT Platform and operation will overtake the rural communities of West Africa Countries. At present, so many Apps and Gadgets are OTT platforms enabled. This includes: Netflix, Hotstar, SVOD, Laptops, Mobile Phones Apps, Smart Tv, Voot, Zee5, Sony Liv, and all broadbands enabled services to mention but few.

In addition, the increase population of the internet age implies that analogue system and individuals are paving way for the digital age population. Thus, Mulla, (2022) argued that the influence of the OTT platform might be significantly high ranging from a reduction in the number of the audience of mainstream media, content consumption and patronage of all kinds of entertainment, and above all, a greater drop in income as ads will drastically reduce since OTT platforms allows direct content creation by individual subscribers. Though many empirical studies have been conducted to determine the influence of OTT over mainstream media like, Todd, and Melancon, (2017) who investigated gender and live-streaming: source credibility and motivation; Fangfang, et al (2019) equally studied factors that affect people's continuous watching and consumption intentions in live streaming while Ghalawat, et al (2021) examined the factors influencing consumer's choice of streaming OTT platforms and Zheng, et al, (2023) examined factors that motivates users' viewing and purchasing behaviour motivations in live streaming: a stream-streamer-viewer perspective. None of the scholars focused in South East Nigeria or Enugu metropolis. Thus, this informed the desire to carry out this study to examine the significant level of the influence of OTT platforms over the mainstream media with respect to the significant differences on entertainment patronage in Enugu Nigeria. While other specific objectives are to determine the significant level of influence which the OTT platforms have over the mainstream media channels on entertainment. To determine the nature of the influence which OTT platforms are currently enjoying over the mainstream media platforms. To identify the causal factors that influence the adoption and patronage of OTT platforms for entertainment against the mainstream media. Finally, to determine the nexus between increase in smart phone usage in Enugu metropolis and OTT platform entertainment patronage.

The existing body of knowledge indicated that there is a significant shift on media consumption recently, though before the advent of OTT entertainment services, cable television, pay Tv, and Internet Protocol Television (IPTV) were quite popular entertainment mediums in most parts of the world. TV viewership per person in some countries like Brazil, India, USA, Russia and South Korea are still considerable in the past but IPTV is a multimedia service such as television/video delivered over IP-based networks (Knight, 2020). There was a great rise of an innovative entertainment medium after the stagnation of cable television and Pay Tv was anticipated (Knight, 2020). Again, previous comparative study of OTT and traditional mediums on the functioning model (niche theory) suggests that OTT scores higher on all ramifications. Accordingly, Puthiyakath and Goswami, (2021) observed that relaxation, amusement, social interaction, convenience, and specific content dimensions of gratification were significantly higher for OTT compared to traditional mediums. Following the study, it was suggested that traditional entertainment mediums should adopt forward integration by offering Video on Demand (VOD) and traditional services (Waldenor, 2013). Consequently, the Pay Tv operators started offering VOD services and their existing offerings as consumers preferred to watch content at their convenience and choice of time slot (Abreu, et al., 2017).

The consumption of OTT services increased as people moved from traditional to innovative media. Such an act of moving from a traditional to a digital mode of entertainment is also referred to as cord-cutting or cord-shaving (Tefertiller, 2018). Households with more significant consumption of live sports and current affairs were less likely to cord shave than households with a more significant viewership of entertainment and VOD content (Fudurić et al., 2020). Also, from a demographic perspective, consumers from the younger and lower-income groups were most likely to cut the cord in favour of OTT services or cut the cord completely (Prince and Greenstein, 2017 and Kim et al., 2021). Apart from cord-cutting or cord shaving, people started cord coupling, where traditional mediums and OTT services are complementary (Kim et al., 2021).

The quality of content on IPTV platforms still has a greater pull as the highly rated content would initially garner greater pull at an increasing rate, but the views would reduce at a diminishing rate over time (Jo et al., 2020). OTT media turns out to be the most competitive as users derive greater satisfaction in terms of content quality, ease of use, and interactivity, whereas both IPTV and digital cable are rigid competitors of each other. In India, Bhavsar, (2018) argued that it is expected that the traditional entertainment industry will face challenges due to the increased need for interactivity, convenience, ease of use, and growing digital media convergence.

Recently, the trend of acceptance and adoption of OTT Entertainment Service began to gain ground all over the world, (Saini, 2020). Thus, OTT media is seen as a change agent in developing OTT markets, and the increase in viewership of content on OTT entertainment platforms could be attributed to low-cost internet charges and easy network at everybody disposal joined with the increasing per capita income to some extent (Singh, 2019). Judging from a behavioural perspective, consumers undoubtedly have shifted ground from traditional mediums to adopting OTT platforms due to the convenience facilitated and the superior content quality offered by the OTT platforms (Gupta, 2021).

According to Grangwar et al (2020) consumers prefer convenience through which they can access their favourite content from OTT platforms through devices such as laptops and mobile phones, while limited people opt for smart TVs. The convenience offered adds to the usefulness and utility of OTT platforms. Perceived Usefulness (PU) has been explored to study the adoption of OTT entertainment services and the platform's interactivity. It has been significantly associated with the switching behaviour of millennial students in opting for OTT services (Lee, Monsam & Falla, 2018). Perceived Ease of Use (PEOU) is another construct of the Technology Adoption Model (TAM) is also a crucial factor in influencing online streaming subscriptions and is found significant in adopting OTT entertainment services (Lee et al., 2018). As observed from the introduction, apart from the behavioural factors studied above, OTT entertainment services have benefitted from the Covid-19 pandemic too (Patel et al., 2020). Integrated Marketing Communication adopted by OTT platforms coupled with the catalyst impact of the lockdown has equally affected the growing population and adoption of OTT platforms across countries of the world (Ghalawat et al., 2021; Sridhar & Phadtare, 2022).

Perceived Behavioural control could be understood as the person's perception of his or her ability to perform a particular act or activity or use technology in this reference (Zolait, 2014). Perceived behavioural control is among the stronger predictors of Actual usage (Kulshrestha, et al., 2021). Perceived value is a sum of benefits and sacrifices, with the price falling under the sacrifice category. The perceived value associated with using OTT services is highly influenced by content interactivity, social interactivity, and, in particular, platform interactivity. Higher perceived value leads to greater satisfaction, deciding whether OTT services are used continuously (Chang & Chang, 2020).

Due to the subjective nature of price, people with varying levels of viewing intensity are likely to have varying levels of willingness to pay (McKenzie et al., 2019). Age, education level, and income affect how much users spend on paid OTT services, as older users spend less on TVOD. Also, lesser educational qualifications and higher income result in more lavish spending on TVOD platforms (Tae et al., 2022). Convenience and mobility offered by OTT platforms have pushed Indian consumers to pay for adopting OTT platforms to some extent (Waghmare et al., 2022). Chinese customers are willing to spend 3.4 USD per month on OTT services, whereas Korean consumers are willing to spend 3.1 USD per month (Kim et al., 2017). In addition, consumers may consider varied attributes as price-worthy or valuable. Consumers appreciate binge-watching to some extent, too, as it leads to social discussions and has become an outlet for couples to spend quality time together (Mikos, 2016).

Accordingly, Mulla, (2022) identified significant differences between OTT platforms and Traditional TV channels, for instance for about a decade now, the pay-tv penetration rate in the US has fallen to 74% from 88% since 2010? Again, from available data and reports, it is expected that over 46 million US households will have cut their pay-tv cords by 2024. Raghavi,

(2021) stated that there are three major differences between OTT and traditional TV channels that have enabled this change. They include first, how the content is delivered. (a) OTT platforms provide direct service to the users by leveraging the internet. However, the traditional TV channels require users to have a cable or satellite dish connection to receive the broadcasted content. (b) OTT platforms or services provide the users with the option to pay for the pool of content they want to view instead of paying for everything that they might not be interested in. In the case of traditional TV, users have very limited or no flexibility in this regard. (c) Anytime and anywhere is the norm in today's digital era. OTT caters to the instant gratification needs of viewers by allowing them to access the content at any time of the day from anywhere. They can pause, play and replay as according to their wish, which is not the case with traditional television broadcasts.

Digital age, OTT and Related Technology

According to Martiius, (2018) the internet is one of the most frequently used services on a mobile phone. Kumar, and Elangovan, (2023) also observed that mobile internet use has grown over the years, which can also be ascribed to the shift in consumption patterns towards VOD or TV on the internet. As a result, OTT services have resulted in a surge in demand for mobile internet, making it the most essential and desired telecom service. Kumar, and Elangovan, (2023) further argued that it has led to an increase in the revenue of the telecom companies on one side and the increase in the investment costs of the telecom companies on the other hand. The advent of OTT platforms has emerged to be a massive challenge to Mobile Network Operators (MNO), and to tackle that, three strategies, viz. accept, partner, or compete, would be required, where the strategy to accept the advent of OTT platforms was considered to be the most holistic of the three (Awwad, 2022). There is a growing affinity for watching TV material on mobile phones, which aids in developing a positive attitude toward watching TV content on mobile phones (Shin et al., 2021). The students irrespective of country of origin will prefer to watch movies on a mobile app, or a website. Consumers have shown a preference for Fiber optic cables as it is the fastest transmitting device for high-speed internet (Lee, 2021). OTT entertainment services have encouraged consumers to switch to fibre optic cable for the internet when opting for fibre optic cable-connected internet networks. However, movies have a higher draw than web series when the content format is considered (Sudtasan & Mitomo, 2016).

Similarly, top podcast platforms which is music streaming platforms have also gained huge popularity in the last few years. People are more inclined towards streaming audio content as it provides them with the flexibility to multi-task. Many a time, people stream motivational podcasts while they are working because it's easier for them to tune into. Netflix dominated the OTT space while Spotify is the leading player in this segment that overtook Apple Music. Further examples include Amazon Music, Wynk, Gaana, Google Play Music, Hungama, JioSaavn, SoundCloud, Spotify, and YouTube Music. This is what shoot up global OTT video revenue trajectory and currently, global OTT media revenue will reach approximately USD 210 billion by 2026. The convenience provided by OTT platforms made it an easy-to-sell service to people who prefer consuming content online. The revenue for the OTT video segment was roughly around USD 6.1 billion in 2010. This has increased tremendously over the past 12 years and the global revenue figure for 2020 stood at USD 106.48 billion. It's almost 18 times the 2010 figures. This has provided us with a fair idea about how rapidly it's growing. So, for the future predictions, there is no doubt that OTT has a bright future ahead and will continue to be the dominant form of media in the coming decades. From expert predictions, OTT app usage will grow into a USD 200 billion industry by 2024.

Empirical Review

Todd, and Melancon, (2017) Gender and live-streaming: source credibility and motivation. The overall purpose of their study was to investigate and gain a better understanding of perceptions of source credibility and consumer motivation to view live-stream broadcasts. Of particular interest to the scholars was gender differences based on the gender of the broadcaster and viewer. Their data were collected using an online survey from 998 respondents. As the preliminary examination technique, *t*-tests were used. Findings revealed that there are significant differences based on whether a viewer of a live broadcast is watching a source of the same gender or a different gender in source credibility. Viewing same vs opposite sex broadcasters may indicate motivation to engage with the live-video content. The study concludes that there are significant gender differences outcome variables of interest to live broadcasters.

Fangfang et al. (2019) investigated factors that affect people's continuous watching and consumption intentions in live streaming. The research adopted a mixed-methods study approach. The semi-structured interview was deployed to develop a research model and a live-streaming typology. A survey was then used for quantitative assessment of the research model. Survey data was analysed using partial least squares structural equation modelling. The results suggest that sex and humour appeals, social status display and interactivity play considerable roles in the viewer's behavioural intentions in live streaming and their effects vary across different live streaming types. This research was conducted in Chinese context hence, encouraging that future researchers can test the research model in other cultural contexts.

Ghalawat, et al. (2021) examined the factors influencing consumer's choice of streaming OTT platforms. Their central argument was that the rapid advancement in technology, penetration of smart phones and increase in levels of affordable internet facilities resulted in the rise of OTT media services. They further stated that OTT platforms give freedom to their users to watch T.V. series, movies, etc.at their own convenience. A convenience sampling technique was used for the study and responses from 200 respondents (students, working people/staff, homemakers and entrepreneurs), were collected in Hisar city, through a semi-structured questionnaire. The variations in the factors (Growth, Benefits of OTT, Integrated marketing and communication) were 41.321, 6.621, 5.977, and 5.378 per cent, respectively. As per factor analysis, all four factors were most important that influenced consumers' choice of streaming OTT services, and the Cronbach alpha values were 0.844, 0.812, 0.798 and 0.629, respectively.

Zheng, et al. (2023) examined factors that motivates users' viewing and purchasing behaviour motivations in live streaming: a stream-streamer-viewer perspective. They postulate that live streaming has offered new opportunities for retailers to increase their sales, hence its reception of continuous scholarly attention. However, understanding the antecedents of viewer watching and purchasing behaviours in live streaming remains largely insufficient. Their study constructs a framework from a stream-streamer-viewer perspective to provide a deeper understanding of viewer watching and purchasing behaviours. Using flow theory, both stream dimension (social presence and interactivity) and streamer dimension (streamer attractiveness and streamer expertise) as proposed as antecedents of flow, which motivates viewer behaviour. Moreover, the optimal stimulation level of viewers (i.e., viewer dimension) was found as a moderator which alters the way stream and streamer dimensions affect flow experience and downstream behaviours. Structural equation modelling was applied on 367 survey questionnaires to test our framework. Results indicate that both social presence and interactivity enhance flow. Furthermore, flow has a significant influence on continuous watching and purchase intention. Meanwhile, optimal stimulation level negatively moderates social presence on flow, but positively moderates interactivity on it.

Uses and gratifications theory (UGT) as propounded by Jay G. Blumler and Elihu Katz in 1974 is adopted for this study, it is an approach to understanding why and how people actively seek out specific media to satisfy specific needs. UGT is an audience-entered approach to the understanding of mass communication. Diverging from other media effect theories that question "what does media do to people?", UGT instead focuses on "what do people do with media?" It postulates that media is a highly available product and the audiences are the consumers of the same product. The theory states that media consumers are passive consumers of mass communications; rather, they play an active role in media consumption. "The uses of OTT communication platform in this study painted a complete picture of the Uses and Gratifications Theory, McQuail, (2010). The decision to subscribe to OTT platform is dependent on the level of satisfaction derived. Menon, (2022) in his study "Purchase and continuation intentions of Over-The-Top (OTT) video streaming platform subscription: A Uses and Gratification theory perspective". He justified the role of the theory in OTT platform as a rational choice of the media consumers. In other words, the availability of OTT platform provided an alternative for the patronage of mainstream media for an entertainment. This is possible because uses and gratification theory is an audience-entered theoretical approach which means that the audience have right to choose what they wish to consume from the media and also select the best media that meet either their information needs or entertainment needs.

METHODOLOGY

The research study adopted survey research design using questionnaire to gather the quantitative data. The population of the study is made up of 1,103,862 people which was arrived at through projected population calculation of 2.41% drawn from the cosmopolitan population for the three LGAs that made up the Enugu metropolis. Probability sampling techniques was adopted. Australian sample size calculator was used to generate the sample size at 395 on 0.5% confidence level. For the administration of the questionnaire, the sample population was furtherly subjected to mathematical calculation to arrive at the exact number of questionnaires that was distributed in each of the strata (LGAs), in the LGAs, urban and Sub-urban towns were selected to ensure equal representation and enhance accurate generalization of the data collected at the end of the study. R-software and excel was employed as a method of data analysis in analysing the quantitative data that was collected with the aid of questionnaire while the result was presented in a descriptive statistical form like table, figures, frequency and percentages.

DATA PRESENTATION

Table 4.1 Gender Distribution of the Respondents

GENDER	FREQUENCY	PERCENTAGE
Male	232	58.7%
Female	163	41.2%
TOTAL	**395**	**100**

Source: Field survey, 2023

From the above table, the male are 232 (58.7%) respondents while the female are 163 (41.2%). This shows that number of male respondents who participated in the study are more than that of the female.

Table 4.2: Age Distribution of the Respondents

AGE	FREQUENCY	PERCENTAGE
18–25	36	9.1%
26 – 30	71	17.9%
31 – 35	165	41.7%
36 and above	122	30.8%
TOTAL	**395**	**100**

Source: Field survey, 2023

From the table above, it was observed that age 31-35 respondents representing 165 (41.7%) was the highest, this was followed by 122 (30.8%) within the age bracket of 36 and above, also age 26-30 was 71 (17.9%) while the age category 18-25 were 36 (9.1%) respondents.

Table 4.3: Marital Status

RESPONSE	FREQUENCY	PERCENTAGE (%)
Married	200	50.6%
Single	160	40.5%
Divorce	13	3.2%
Widow/Widower	17	4.3%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 200 (50.6%) respondents stated that they are married, 160 (40.5%) respondents said they are single, 13 (3.2%) were divorced while 17 (4.3%) respondents were widows and widowers.

Table 4.4: Educational Qualification of the Respondents

LEVEL OF EDUCATION	FREQUENCY	PERCENTAGE (%)
Non Formal Education	8	2%
Primary	36	9.1%
Secondary	71	17.9%
OND/NCE	157	39.7%
HND/BSc and above	122	30.8%
TOTAL	**395**	**100**

Source: Field survey, 2023

The table above is on the educational qualification of the respondents thus; the highest number of the respondents 157 (39.7%) possess OND/NCE, it was followed by 122 (30.8%)

respondents who possessed HND/BSc respectively. Again, 71 (17.9%) are those with SSCE/NECO/GCE and WAEC holders, 36 (9.1%) respondents only obtained FSLC while 8 (2%) respondents have no formal education.

Table 4.5: Occupation?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Petty Trader	127	32.1%
Farmers	118	29.8%
Artisans	56	14.1%
Civil Servants	94	23.7%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 127 (32.1%) respondents are petty traders, this was followed by 118 (29.8%) respondents who are farmers, 94 (23.7%) respondents are the civil servant while 56 (14.1%) respondents are the artisans among the respondents.

Table 4.6: Are you aware of the new shift in media consumption where people now prefer to watch films/videos from their phones?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Yes	378	95.6%
No	17	4.3%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, 378 (95.6%) respondents are aware of the new shift while 17 (4.3%) respondents said No, that is they do not have.

Table 4.7 Do you have smartphone with which you watch films and videos clips?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Yes	313	78.2%
No	82	20.7%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 313 (78.2%) respondents said they have smartphone while 82 (20.7%) respondents do not have smartphone.

Table 4.8: Which among the following is the service provider you are subscribing to?

RESPONSE	FREQUENCY	PERCENTAGE (%)
MTN	210	53.1%
GLO	130	32.9%
AIRTEL	25	6.3%
9MOBILE	30	7.5%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 210 (53.1%) respondents are subscriber of MTN, 130 (32.9%) respondents subscribed to GLO NETWORK, 25 (6.3%) respondents are the subscribers of AIRTEL while 30 (7.5%) respondents subscribed to 9Mobile.

Table 4.9: What is your main reason for choosing the current mobile operator you subscribed to

RESPONSE	FREQUENCY	PERCENTAGE (%)
Price of Tariff Plan	92	23.2%
Family/Friends uses the Service	120	30.3%
Network Quality and Coverage	112	28.3%
Speed of Mobile Internet Services	71	17.9%
TOTAL	**395**	**100**

Source: Field Survey, 2023

In the table above, it was observed that 92 (23.2%) respondents' choice was based on tariff plan, 120 (30.3%) respondents choice was based on family/friends influence, 112 (28.3%) respondents choice was based on quality network and coverage while 71 (17.9%) respondents said it is because of the speed the internet service offers while browsing.

Table 4.10: Can You identify the main attribute of your service provider tariff plan?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Limited free voice call	88	22.1%
Free SMS/MMS	78	19.7%
Limited internet data bonus	56	14.1%
Social media data bonus	173	43.7%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 88 (22.1%) respondents said the network they are using has limited free voice call, 78 (19.7%) respondents reported the network they are using has free SMS/MMS, 56 (14.1%) respondents said theirs has limited internet data bonus while 173 (43.7%) respondents said the attribute of their network they subscribed to is social media data bonus.

Table 4.11: Do you think any of the options below match your imaginary tariff plan preference?

RESPONSE	FREQUENCY	PERCENTAGE %
Free unlimited voice and SMS-only package	115	29.1%
Free limited data-only package	280	70.8%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, the result shows that 280 (%) respondents preferred free limited data only package while 115 (29.1%) respondents went for free unlimited voice and SMS only package.

Table 4.12: What is your most preferred form of communication?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Text message	200	50.6%
Voice Message	160	40.5%
Photo message	25	6.3%
Video message	10	2.5%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, the result shows that 200 (50.6%) respondents said that they preferred text message communication, 160 (40.5%) respondents preferred voice message 25 (6.3%) preferred photo message say excellent 10 (2.5%) respondents preferred video message.

Table 4.13: Which of the instant messaging app do you prefer?

RESPONSE	FREQUENCY	PERCENTAGE (%)
WhatsApp message	320	81%
Facebook Messenger	60	15.1%
iMessage	15	3.7%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, the result shows that 320 (81%) respondents prefer WhatsApp instant messaging, 60 (15.1%) respondents go for face-book messenger while 15 (3.7%) respondents settled for iMessage.

Table 4.14: Do you have any reason for your preference for OTT instant messaging apps?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Cheaper than traditional SMS/MMS messaging	190	48.1%
Richer user experience and content sharing	115	29.1%

Friends/family use it	35	8.8%
Higher percentage of reach	55	I3.9%
TOTAL	**395**	**100**

Source: Field Survey, 2023

In the table above, the result indicated that nearly half of the total respondents 190 (48.1%) uses OTT instant messaging app because it is cheaper than traditional SMS/MMS messaging, 115 (29.1%) respondents also use it because it has richer user experience and content sharing, 35 (8.8%) respondents use it because their friends/family members are using it while 55 (13.9%) respondents use it because it has higher percentage of reach to the audience.

Table 4.15: How frequent do you use OTT voice calling apps?

RESPONSE	**FREQUENCY**	**PERCENTAGE (%)**
Daily	100	25.3%
Weekly	123	31.2%
Quarterly	80	20.2%
Never	92	23.2%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 100 (25.3%) respondents the use OTT Voice calling app daily, 123 (31.2%) respondents said they use it weekly, 80 (20.2%) respondents use it quarterly while 92 (23.2%) never use the app.

Table 4.16: Do you use OTT Apps as options for reaching out to someone urgently?

RESPONSE	**FREQUENCY**	**PERCENTAGE (%)**
Calling via your mobile operator	117	29.6%
Sending SMS/MMS	100	25.3%
Using social media platform (that is, Facebook messenger WhatsApp)	90	22.7%
Sending e-mail	88	22.2%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 117 (29.6%) respondents said they use OTT app for urgent need by calling via your mobile operator, 100 (25.3%) respondents said they use it for sending SMS/MMS, 90 (22.7%) respondents concentrate on using social media platform of the OTT while 88 (22.2%) respondents use it in sending e-mails.

Table 4.17: Do you think that OTT Platform has significant influence over the mainstream media channels on entertainment?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Very Large Extent	135	34.1%
Large Extent	110	27.8%
Minimal Extent	85	21.5%
Very Minimal Extent	65	16.4%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 135 (34.1%) respondents reported OTT platforms has significant advantage over mainstream media to a very large extent, 110 (27.8%) respondents said that it has advantage to a large extent, 85 (21.5%) respondents reported the advantage is at a minimal extent while 65 (16.4%) respondents reported that the influence is to a very minimal extent.

TABLE 4.18: Do you agreed that the nature of the influence of OTT platforms contributes to what the platforms are currently enjoying over the mainstream media platforms?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Strongly Agreed	130	32.9%
Agreed	90	22.7%
Disagreed	97	24.5%
Strongly Disagreed	75	18.9%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 130 (32.9%) respondents strongly agreed that influence of OTT platforms contributes to what the platforms are currently enjoying over the mainstream media platforms, 90 (22.7%) respondents also agreed to that effect, 97 (24.5%) respondents disagreed while 75 (19.2%) respondents strongly disagreed on the issue as well.

TABLE 4.19: Do you agreed that there are identifiable causal factors that influence the adoption and patronage of OTT platforms for entertainment over the mainstream media?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Strongly Agreed	137	34.6%
Agreed	110	27.8%
Disagreed	80	20.2%
Strongly Agreed	68	17.3%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 117 (29.6%) respondents strongly agreed that there are identifiable causal factors that influence the adoption and patronage of OTT platforms for entertainment over the mainstream media, 110 (27.8%) respondents also agreed to that effect, 80 (20.2%) respondents disagreed while 68 (17.3%) respondents strongly disagreed on the issue.

TABLE 4.20: Can you say there is a relationship between increase in smart phone usage in Enugu metropolis and OTT platform entertainment patronage?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Very Large Extent	130	32.9%
Large Extent	120	30.3%
Minimal Extent	50	12.6%
Very Minimal Extent	95	24%
TOTAL	**395**	**100**

Source: Field Survey, 2023

The data from the above table indicated that 130 (32.9%) respondents reported that there is a relationship between increase in smart phone usage in Enugu metropolis and OTT platform entertainment patronage to a very large extent, 120 (30.3%) respondents also reported to a large extent to that effect, 50 (12.6%) respondents stated that it is to a minimal extent while 95 (24%) respondents said is to a very minimal extent to it.

TABLE 4.21: Do you think that people will still be subscribing to mainstream media channels like DSTV, GOTV and the rest as they use to with this new development of OTT Platforms?

RESPONSE	FREQUENCY	PERCENTAGE (%)
Yes	290	73.4%
No	105	26.5%
TOTAL	**395**	**100**

Source: Field Survey, 2023

From the table above, it was observed that 290 (73.4%) respondents firmly agreed that people will still be subscribing to mainstream media channels like DSTV, GOTV and the rest as they use to with this new development of OTT Platforms while 105 (26.5%) respondents said No that people may not continue to subscribe to the mainstream media channels.

DISCUSSION OF RESULTS

the response from research question one which seek to find out the level of significant influence OTT platforms has over the mainstream media channels on entertainment, it was revealed that OTT platforms have significant influenced over the mainstream media of entertainment. While the second research question that seek to address what is the nature of the influence which OTT platforms are currently enjoying over the mainstream media platforms. The findings revealed that that the nature of the influence of OTT platforms has contributed significantly to what OTT platform currently enjoy over the mainstream media platform. Based on this, we can infer that the advent of OTT platforms into media industries have had high level of influence on media operations which is dictating the direction media industries is tilting towards going forwards. These positions are well supported by table 17 and table 18. In table 17 for instance, 135 (34.1%) of the total respondents agreed that OTT platform has significant influence over mainstream media channels on entertainment to a very large extent while 110 (27.8%) also said the influence is to a large extent. This data is well supported by Kumar, and Elangovan, (2023) as well as Mulla, (2022) who also observed that OTT platforms has influence over mainstream media as a result of combination of factors. In table 18, the strongly agreed and agreed option cumulatively measure 220 (55.6%) which means the respondents are in agreement that OTT platform by nature has influence over mainstream media platforms. This data was also well supported by Kumar, (2023) whose findings among others show that the movie industry has been impacted by the availability of material on OTT platforms in several different ways. He stated further that while OTT platforms have expanded the audiences for films, they have also resulted in a decrease of moviegoers.

On the third research question that asked the question are there is identifiable causal factors that influence the adoption and patronage of OTT platforms for entertainment against the mainstream media option, the findings revealed there are obvious identifiable causal factors that influence the adoption and patronage of OTT platforms for entertainment against the mainstream media. Finally, on research question four, which borders on the issue of ascertaining the nexus between increase in smartphone usage in Enugu metropolis and OTT platform entertainment patronage, it was revealed that there is an established significant nexus between increase in smartphone usage in Enugu metropolis and OTT platform entertainment patronage. These claims were supported by table data on table 4.20 where 250 (62.6%) of the total respondents agreed that there are increase usage of OTT platforms in Enugu. Table 4.16 and table 4.15 and 4.14 respectively further supported this. While Kumar, and Elangovan (2023) supported the argument that there has been a sharp increase of OTT usage among college students. This usage was tied to smartphones availability among the college-going students in Chennai.

The data so far collected showed the following findings:

- The researchers found that OTT platforms significantly influence mainstream media channels for entertainment.
- The study found that OTT Platforms attributes significantly contributed to its influence over the mainstream media platforms.
- That certain identifiable causal factor influences the adoption and patronage of OTT platforms for entertainment against the mainstream media.
- That the OTT platform entertainment patronage has a direct relationship to the proportion of the increased smartphone usage in Enugu metropolis.

Conclusions

It is safe to conclude that OTT platforms have the following advantages against mainstream media: affordable internet, quality of service, ease of use, trust in service provider, convenience, user interface, high quality videos, among others. On the need to maximise the gratification of OTT platform lead the audience of mass media to shift their patronage to the internet enabled platform. This explained the significant increase recorded in the level of OTT patronage that is corresponding with the increase of mobile smartphones in Enugu. This also explain that the mainstream media of entertainment may become obsolete if nothing is done to garnish the broadcasting and print media to be technological up to date. We equally recognized that meeting up with the competitive challenge posed by OTT platform may be almost impossible especially in Enugu metropolis which comprises high literate audience. The OTT platforms have provided real time entertainment experience to the residence of Enugu state.

The study hereby recommended as follows:

1. It is recommended that media organizations in Enugu adopt OTT platforms to meet the entertainment demands of the increasing number of smartphone users, as OTT platforms significantly influence mainstream media channels.
2. The study recommended that mainstream media houses in Enugu are to incorporate some of the attributes of OTT Platforms into their daily operation to attract more viewership.
3. That the mainstream media organisations should identify the sources of influence, adoption and patronage of OTT platforms to enhance its patronage for entertainment.
4. It recommended that all mainstream media in the metropolis should create app with a link to their main stations since there is relationship between increase in smartphone usage in Enugu metropolis and OTT platform entertainment patronage.

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