

**AUDIENCE PERCEPTION OF SUBSCRIPTION AND MEMBERSHIP
AS THE KEY PRIORITY FOR THE 21ST CENTURY MEDIA
INDUSTRY : A CASE STUDY OF SELECTED GROUP OF GOTV
USERS IN AGEGE LAGOS STATE NIGERIA**

BY

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JULY, 2020.

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**BEING A PROJECT WORK SUBMITTED TO THE DEPARTMENT OF
MASSCOMMUNICATION, COLLEGE OF ARTS, SOCIAL AND
MANAGEMENT SCIENCES ,CALEB UNIVERSITY, IMOTA ,LAGOS
STATE , NIGERIA.**

***IN PARTIAL FULFILMENT OF REQUIREMENT OF REQUIREMENT
FOR THE AWARD OF BSC IN MASSCOMMUNICATION .***

JULY 2020.

CERTIFICATION

This is to certify that this project was carried out by BANJOKO MARIA DAMILOLA with matric number , TC18/2222 under the supervision of DR. KAYODE OKUNADE of the Department of mass communication, Caleb University, Lagos, Nigeria.

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Date

Dean of Mass Communication

Date

DEDICATION

This project work is dedicated to Almighty God who made it a successful one; may his sufficient grace and mercy continue to sustain me in meeting the challenges and responsibilities ahead. Also, I am dedicating this work to my supportive and caring parents and siblings (family).

ACKNOWLEDGEMENT

Attaining to set of objectives are almost an impossible tasks without the assistance and cooperation of others. Therefore, I would like to acknowledge the assistance of the following persons in pursuit of my academic goals .

First , I am grateful to God for his guidance and favour throughout the dedication of my study , my gratitude also goes to my dearest parents , ELDER & Mrs. Yinka Banjoko . They have been my inspiration and support, may Almighty God bless and protect them.

I also acknowledge a very special person who has journeyed this process with me, Mr. Opeyemi Abijo, its my prayer that GOD will bless you in every ramification , also final thanks to my senior colleagues who saw mw through this process, Mrs. Abike Awojobi , I appreciate all your love and care .

Finally, I want to acknowledge the effort of my project supervisor ,DR. Kayode Okunade for his guidance, constructive criticisms , assistance and advise rendered to make this project successful .

Special thanks to the DEAN of Mass communication Dr. Kayode George and other lecturers who has put me through this programme , I pray God bless all of them .

ABSTRACT

The internet is growing at a phenomenal rate and has started playing a significant role in the media industries, political, socio-cultural and economics around the world. New technological development, including television, promise dramatic changes in areas other than the internet. In view of Severin and Tankard (2001) the changes taking place in the media environment are numerous and in some instances, breathtaking. Newspapers have been declining in circulation and readership for some time. Television is changing from its network status to cable systems and some magazines are publishing through pages on the World Wide Web and older approaches to news are being replaced with what is called the 'New' news. This is why Wogu, Ezenwaji, Agboti, Ololo and Nwobi (2018) opined that the integration of ICTs into mass communication has reinvented and redefined the communication system and the society at large. This paper, therefore, investigates audience perception of subscription and membership as the key priority for the 21st century media industry.

Corroborating the above, Adelabu and Esiri (2015) submit that the practice of journalism has always been at the cutting edge of technology. Every changes in technology has always impact journalism; from printing press to telephone; from radio technology to television; from satellite technology and now to internet, and this change has always been the lot of journalism, yet, there is no technology that has radically alter the practice of journalism like multimedia technology. Thus, one may submit here that the media is a technology-driven industry; that the developing technology is affecting the way and manner information is designed and communicated to audience; and that at the rate at which technology is developing, the role of the media will have to expand to accommodate the changing technology. Little wonder Briggs and Burke (2003:5) submitted that the media need to be viewed as a system, a system in perpetual change in which different elements play greater or smaller roles.

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CHAPTER ONE

1.1 BACKGROUND OF THE STUDY

We live in a time when communication systems are evolving rapidly. The internet is growing at a phenomenal rate and has started playing a significant role in the media industries, political, socio-cultural and economics around the world. New technological development, including television, promise dramatic changes in areas other than the internet. In view of Severin and Tankard (2001) the changes taking place in the media environment are numerous and in some instances, breathtaking. Newspapers have been declining in circulation and readership for some time. Television is changing from its network status to cable systems and some magazines are publishing through pages on the World Wide Web and older approaches to news are being replaced with what is called the 'New' news. This is why Wogu, Ezenwaji, Agboti, Ololo and Nwobi (2018) opined that the integration of ICTs into mass communication has reinvented and redefined the communication system and the society at large. This paper, therefore, investigates audience perception of subscription and membership as the key priority for the 21st century media industry.

Corroborating the above, Adelabu and Esiri (2015) submit that the practice of journalism has always been at the cutting edge of technology. Every changes in technology has always impact journalism; from printing press to telephone; from radio technology to television; from satellite technology and now to internet, and this change has always been the lot of journalism, yet, there is no technology that has radically alter the practice of journalism like multimedia technology. Thus, one may submit here that the media is a technology-driven industry; that the developing technology is affecting the way and manner information is designed and communicated to audience; and that at the rate at which technology is developing, the role of the media will have to expand to accommodate the changing technology. Little wonder Briggs and Burke (2003:5) submitted that the media need to be viewed as a system, a system in perpetual change in which different elements play greater or smaller roles.

As a result, news consumers have access to an unprecedented array of content. Indeed, consumers can now become producers, as seen by the emergence of terms such as 'prosumer' and 'produser' (Amaku, 2012). On digital platforms, the voiceless can express themselves and

audiences can become empowered as citizens and creators. As noted above, one key aspect of the change in the journalist/audience relationship is in the way digital platforms have helped consuming audiences to become creating audiences as long as they subscribe or become a member (Asekun-Olarinmoye, Sanusi, Johnson and Oloyede, 2014). As Ani (2012) writes: ‘the very idea of content production may need to be challenged: the description of a new hybrid form of simultaneous production and usage, or produsage, may provide a more workable model. The new model has been described as ‘we media’. Here, traditional journalism has been superseded by ‘participatory journalism’ and the participatory journalism comprises citizen journalism, naturally, but also comments sections, discussion forums and the expanding universe of uses blogs, GOTV, Startimes, DSTV and the likes.’”

Nevertheless, Adelabu and Esiri (2015) opined that digital subscriptions are again the hottest topic in news media today, and it is the most comprehensive answer yet to the question of how to replace declining print advertising and print reader revenues. Yet to succeed requires much more than building up or tearing down a paywall. Especially when newsrooms are plugged into the efforts, digital subscriptions are proving to be the ultimate corporate galvanizer. This is to say that many of the initial publisher efforts to generate subscriber revenue were based on the rational idea of paying for content, yet there are more emotional, value-added concepts such as “community” and “membership” that, combined with content subscription, which can prove powerful. For example, Damkor, Irinyang and Haruna (2015) say “community” is just as important as content in the subscriber relationship. The Wall Street Journal is establishing membership as the core to its reader relationship strategy, with content subscriptions being a part of that bigger relationship.

Emphasizing the significance of subscription and membership Abati (2016) says it help users to have a strong sense of purpose and sense of community to which they want to belong and create a “forever proposition” so users never want to think of leaving the media. Thus, Banda (2013) added that loyalty, like subscriptions, is a subset of a membership framework and the main reason membership is becoming so important is that technology is extending the infrastructure that enables trusted relationships.” Membership is a mindset, and it may be linked to a redefinition of how publishers understand their own value in the lives of their users.

Odunlami (2014) once opined that television programming will eventually migrate to the Internet and will be successful if the “pay-per-view” model is used. Consumers prefer programming when it is convenient for their schedules. Citing Jim Edwards, he added that “I hate to make this overly simplistic, but bottom line: an effective online ‘TV Station’ only needs a basic website and the ability to allow ‘viewers’ to download or stream video files.”

Thus, it should be noted that technological advancements are also reaching and affecting the radio industry at an impressive pace. Owolabi and O’neill (2013) noted: “The digital revolution took its time getting to radio. Now it’s exploding and the big bang goes far beyond podcasting. As radio shows are turned into digital bits, they’re being delivered many different ways, from Web to satellite to cell phones. Listeners no longer have to tune in at a certain time, and within range of a signal, to catch a show or a game.” What this explains is that audiences are not only watching television on conventional TV sets, but also on portable devices that enable them to access the Internet as long as they subscribe or have registered as members of a particular service provider. Through cables, television shows are distributed via online video streaming (also called online streaming, streaming TV, or Internet TV) to desktop computers, laptop computers, digital tablets and smartphones.

Following the foregoing, the current broadcast system is undergoing a deep change in several aspects that shape its structure and functioning, such as the number of channels and distribution platforms, the innovation in formats and business models, the politics and regulation of the audiovisual industry, as well as a renewed relationship between the media and their audiences. Thus, “television” is benefiting from the advantages provided by the Internet, incorporating online services and using the web as a new channel to enhance viewers’ participation. Hence, the synergies between television and the Internet have brought about innovative ways of considering the role of audiences and amplifying the reception of programs, as interactive technologies transforming the way television communicates with the audience, and also increasing the opportunities for audience feedback and engagement with programs. Innocent, et al. (2012). However, television series, newscasts and shows are increasingly produced bearing in mind their online distribution, with spectators turned into users who are able to interact more intensively, sharing their experiences and participating with a large number of applications Innocent, et al. (2012).

At the same time, online television consumption is growing both with mobile and fixed devices and the volume of available video on platforms such as GOTV, Startimes, DSTV as well as on the networks' own websites, is increasing steadily. This according to Oshodin, (2009) is making online video increasing its connectivity with social networks, providing a more intense and collaborative involvement and online video users demand audiovisual content and value added services, with greater accessibility and an enriched viewing experience, depending on the size of the screen they watch (Uzor, 2008). Thus, this study intends to investigate how selected residents of Lagos view subscription and membership as the key priority for the 21st century media industry.

1.2 STATEMENT OF THE PROBLEM

Studying the motives and gratifications of viewers will provide insight into the rapidly developing subscription and membership as the key priority for the 21st century media industry. The primary problem this study seeks to address is the challenges encountered during involvement of the users, assessing the level of poverty in the country and the numbers of users that could subscribe regularly and also get the best of the package they have subscribed to, which has affected the nature or TV viewership pattern.

This is what Adetunkasi, (2017: 29) described as the problem of “unbalanced social gratification”. This unbalanced social gratification is a discovered displeasure for cable network user rather than traditional media, which Olatunji (2019: 21) described as sidelining the rich users from the poor users and as a result, affecting the perception of the later. This problem has resulted to audiences looking for the best level of satisfaction and benefits for themselves because they want to maximize their utility as much as possible.

Therefore, studying the audiences' maximum emotional utility from cable TV shows through their perception on subscription and membership as the key priority for the 21st century media industry is essential for television companies or online distribution companies. This is why the present study aims to investigate how selected residents of Lagos view subscription and membership as the key priority for the 21st century media industry.

1.3 OBJECTIVES OF THE STUDY

This study will be guided by the following objectives:

1. To find out viewership perception of subscription and membership as the key priority for the 21st century media industry;
2. To find out the factors that shapes the viewership perception for subscribing and becoming a member;
3. To examine whether subscription and membership channel also depict uneven social satisfaction;
4. To examine the extent to which the social satisfaction derived from subscription and membership channel shapes the viewership perception for GOTV subscription.

1.4 RESEARCH QUESTIONS

1. How is viewership perception of subscription and membership as the key priority for the 21st century media industry?
2. What are the factors that shape the viewership perception for subscribing and becoming a member?
3. Does subscription and membership channel also depict uneven social satisfaction?
4. To what extent does the social satisfaction derived from subscription and membership channel shape the viewership perception for GOTV subscription?

1.5 SIGNIFICANCE OF THE STUDY

It is expected that this study will give an insight into the a viewership perception of subscription and membership as the key priority for the 21st century media industry and how the cable channel can improve the traditional TV's lack of social gratification. It is also expected that this study will help entertainment TV show producers and Internet TV developers generate efficient methods of delivery to fulfill consumers' needs.

Also, this work will help radio, televisions and other channel of communication to achieve the purpose of reaching many persons almost simultaneously in future programmes, as momentous type of gratification audiences get from Nigerian cable channel will be addressed.

To media audiences, it will help them to tackle the problem of audiences as consumers looking for the best level of satisfaction and benefits for themselves because they want to maximize their utility as much as possible, thereby balancing consumer behavior and tracking mechanisms have been explored in the effort to build and maintain profitable digital television business.

Students of Mass Communication will also find this work useful as it touches their line of education. It will help them know the important roles the media plays in shaping public perception, in even though the media may not succeed in telling people what to think, they are stunningly successful in telling people what to think about. Thus this study will serve as a guide and reference for future researchers or as a resource to media managers and the findings and recommendations will serve to improve the way media messages are tailored to the public.

1.6 SCOPE OF THE STUDY

This research work examines audience perception of subscription and membership as the key priority for the 21st century media industry and its scope is limited to users of GOTV in the Agege metropolis, Lagos state.

1.7 DEFINITION OF TERMS

Television: It is an electronic medium through which information about how online television and the traditional TV is disseminated to the target audience heterogeneously.

TV Coverage: The amount and quality of reporting or analysis that television gives to a particular subject or event.

Public perception: This is the difference between an absolute truth based on facts and a virtual truth shaped by popular opinion of members of the public

MEDIA: Device for moving messages across distance or time to accomplish mass communication.

Information Technology: This is concerned with processing data and related resources into a productive information and use.

Social Behaviour: This is the societal behavior exhibited by Nigerian youths towards online television and the traditional TV.

Convergence: This term is often used to describe the synergies between technology, media, and information that are changing societies worldwide.

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CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter deals with the review of all relevant literatures. The researcher will review past and contemporary works. This chapter will discourse the related concepts of the study, also the theories based on the study as well as empirical studies for the purpose of broadening formal understanding of this research work.

2.2 CONCEPTUAL STUDIES

2.1.1 Mass Media

Mass media, according to Olalekan, (2016:32) has been variously defined by scholars of mass communication among which media is referred to as a collective means of communication by which general public or populace is kept informed about the day to day happenings in the society. The media is also said to be an aggregation of all communication channels that use techniques of making a lot of direct personal communication between the communicator and the public.” According to UNESCO (2015), the media helps to enhance transparency and accountability, by facilitating dialogue between decision-makers and the rest of society and by exposing abuse of power. However, the word “mass” means a large number of people or a collection and “media” means organs or channels. Hence mass media is a collection of organs of communication and information dissemination that reaches out a large number of people.

In view of Daniel (2016: 42), mass media is the modern means of giving information to a large number of people. It includes especially Radio and Television as well as the printed matter comprising of newspapers, magazines, periodicals and paperbacks. They are basically used for information dissemination, education and entertainment of the society.”

The three broad categories of media include:

- (a) The Print media comprises of Newspapers, Magazines, Journals and periodicals and
- (b) The Electronic media includes the Radio, Television and all related modern means of

communication such as the computer and the Internet.

(c) The new media: this according to Husain et al, (2017) are all means of communication digitized into bits, which involves the transmission of sounds and images using the internet. This allows the possibility of on-demand access on any digital device anywhere and anytime. People using the new media are therefore able give feedback and form online communities around media content. New media according to Ewokor, (2017) are forms of media that are native to computers, computational and relying on computers for redistribution. Some examples of new media are telephones, computers, virtual worlds, single media, website games, human-computer interface, computer animation and interactive computer installations.

The oxford dictionary explains the term New Media as a contemporary word that has become “central to the political arena” (Oxforddictionaries.com, 2018). In the technical sense, it refers to all digital platforms communication. Some of its distinguishable features include global reach, real-time access, on-demand access and interactivity. Its applications are not limited only to business. It is widely used to even in other areas of endeavor like sports and creative arts. For example, using player statistic like number of goals scored and number of goal assists to value a football striker, or number of iTunes download and YouTube views to rate the popularity of a music artist. You can even determine the current form of a tennis player from his or her win/loss record of the particular season. This is why Odunsi (2017) submitted that a major determinant for the delivery of new media content is the availability of network infrastructure.

Most importantly, the media must par-take in and enjoy a relationship involving partners in the development process. The people, the government and the media are partners and shareholders in nation-building, such as; they must work in tandem to ensure societal development” Tobin et al. (2016: 23). The fundamental function of the mass media is mainly to expose, provide and enhance incidental learning. They have the capacity to reflect and shape opinion thus playing active role in public attitude formation. It is a very effective body of communication with good and wide availability which makes it more convincing that a large number of people is more likely to be influenced. Therefore, the mass media aims at converting, reinforcing, charging or persuading the activities of people in a given society.

It is in this same vein that Raufu (2003, p. 13) concludes that the mass media still remain the

modern means of giving information to a large number of people. It includes especially Radio and Television as well as the printed matter comprising of newspapers, magazines, periodicals and paperbacks and they are basically used for information dissemination, education and entertainment of the society.

The various forms of media according to Obi, (2016) include:

Broadcast: The sequencing of content in a broadcast is called a schedule. With all technological endeavours a number of technical terms and slang are developed please see the list of broadcasting terms for a glossary of terms used. Television and radio programs are distributed through radio broadcasting over frequency bands that are highly regulated by the Federal Communications Commission. Such regulation includes determination of the width of the bands, range, licensing, types of receivers and transmitters used, and acceptable content.

Film: 'Film' encompasses motion pictures as individual projects, as well as the field in general. The name comes from the photographic film (also called film stock), historically the primary medium for recording and displaying motion pictures. Many other terms exist—motion pictures (or just pictures and "picture"), the silver screen, photoplays, the cinema, picture shows, flicks—and commonly movies. Films are produced by recording people and objects with cameras, or by creating them using animation techniques and/or special effects. They comprise a series of individual frames, but when these images are shown rapidly in succession, the illusion of motion is given to the viewer.

Internet: The Internet (also known simply as "the Net" or less precisely as "the Web") is a more interactive medium of mass media, and can be briefly described as "a network of networks". Specifically, it is the worldwide, publicly accessible network of interconnected computer networks that transmit data by packet switching using the standard Internet Protocol (IP). It consists of millions of smaller domestic, academic, business, and governmental networks, which together carry various information and services, such as email, online chat, file transfer, and the interlinked web pages and other documents of the World Wide Web.

Blogs (web logs): Blogging, too, has become a pervasive form of media. A blog is a website, usually maintained by an individual, with regular entries of commentary, descriptions of events, or interactive media such as images or video. Entries are commonly displayed in reverse chronological order, with most recent posts shown on top. Many blogs provide commentary or

news on a particular subject; others function as more personal online diaries. A typical blog combines text, images and other graphics, and links to other blogs, web pages, and related media. The ability for readers to leave comments in an interactive format is an important part of many blogs. Most blogs are primarily textual, although some focus on art (artlog), photographs (photoblog), sketchblog, videos (vlog), music (MP3 blog), audio (podcasting) are part of a wider network of social media. Microblogging is another type of blogging which consists of blogs with very short posts.

Podcast: A podcast is a series of digital-media files which are distributed over the Internet using syndication feeds for playback on portable media players and computers. The term podcast, like broadcast, can refer either to the series of content itself or to the method by which it is syndicated; the latter is also called podcasting. The host or author of a podcast is often called a podcaster.

Print media

Book: A book is a collection of sheets of paper, parchment or other material with a piece of text written on them, bound together along one edge within covers. A book is also a literary work or a main division of such a work. A book produced in electronic format is known as an e-book.

Magazine: A magazine according to Karija et al. (2016: 23) is a periodical publication containing a variety of articles, generally financed by advertising and/or purchase by readers. Magazines are typically published weekly, biweekly, monthly, bimonthly or quarterly, with a date on the cover that is in advance of the date it is actually published. They are often printed in color on coated paper, and are bound with a soft cover. Magazines fall into two broad categories: consumer magazines and business magazines. In practice, magazines are a subset of periodicals, distinct from those periodicals produced by scientific, artistic, academic or special interest publishers which are subscription-only, more expensive, narrowly limited in circulation, and often have little or no advertising.

Newspaper: A newspaper is a publication containing news and information and advertising, usually printed on low-cost paper called newsprint. It may be general or special interest, most

often published daily or weekly. The first printed newspaper was published in 1605, and the form has thrived even in the face of competition from technologies such as radio and television. Recent developments on the Internet are posing major threats to its business model, however. Paid circulation is declining in most countries, and advertising revenue, which makes up the bulk of a newspaper's income, is shifting from print to online; some commentators, nevertheless, point out that historically new media such as radio and television did not entirely supplant existing.

Outdoor media: Karija et al. (2016: 24) see outdoor media is a form of mass media which comprises billboards, signs, placards placed inside and outside of commercial buildings/objects like shops/buses, flying billboards (signs in tow of airplanes), blimps, and skywriting. Many commercial advertisers use this form of mass media when advertising in sports stadiums. Tobacco and alcohol manufacturers used billboards and other outdoor media extensively. Mass media according to Moses (2016: 21) encompasses much more than just news, although it is sometimes misunderstood in this way.

2.1.2 The Role of the Media in Society

There have been debates on the role of the media and the influence the media can have on the society. To some scholars like Klapper (1960) as cited in Sharma, A. (2013), the media has limited effect. His limited effect theory of mass media assumes that mass communication does not serve as a necessary and sufficient cause of audience effects, but rather functions among and through a nexus of mediating factors and influences (Anaeto, Onabajo and Osifeso, 2008). By implication therefore, the mass media is a contributory agent and not the sole cause of influence. Klapper's theory is in fact in direct opposite with scholars that believe that the media has great and powerful effect on the people. For instance Noelle-Neumann's spiral of silence predicts that the media provide people with words and phrases they can use to defend a certain point of view in his contribution to the role of the media in society.

On the other hand, scholars like Maxwell McCombs and Donald Shaw in 1972 as cited in Semiu (2015) proposed the role of the media through the agenda setting function of the media. According to them, the facts which people know about public issues tend to be those which the mass media presents to them. Asemah (2009:37) affirms the role of the media as agenda setters when he observed that: The media, whether electronic or print often set agenda for the public

to follow; they monitor trends and events in our society and raised their agenda based on what they have monitored, and whatever issue the media raised becomes an issue of public concern.

The libertarian theorist identified the role of the media to include public enlightenment, servicing the economic system, servicing the political system, safeguarding good liberties, profit-making and providing entertainment (Daramola 2005:179). Their opinion is based on the premise that truth will always prevail in any free and open encounter of ideas. In Asemah (2009) view, the media performs seven functions; namely:

- a. The media act as binding influence by integrating the members of the society together;
- b. The media through programmes like drama, music, etc. can entertain the audience;
- c. The media can act as agents of development;
- d. The media messages are designed to induce receivers to buy a particular product or idea. That is the media are used by the consumer industry to inform people about their products and services through advertising;
- e. The media collects and distribute information;
- f. The media act as interpreter; and
- g. The media communicate social values, norms, knowledge and other cultural components to members of the society.

As the fourth estate of the realm, the media monitors the conduct of government by reporting their activities in the media. They are also the watchdogs that we rely on for uncovering errors and wrongdoings by those who we elected into power. Again, the media can reaffirms and shape attitude and behaviour of people in the society. This, the media do by showing what happens to people who act in a way that violates societal expectations. By so doing the media can change the future of a nation.

On the other hand Paul, Singh and John (2013:36) aver that the mass media has a prominent role to play in modern society. The media according to them can bring about radical changes and improve social situation as it influences our social, civil, cultural, political, economic and aesthetic outlook. They identified the three major roles of the media to include:

1. **The media can expand the horizons of thought:** The media has helped people recognize the developing countries of other people's lives so that they gain anew outlook in life. The

mass media can be a bridge between traditional societies transition toward a modern society.

- 2. The mass media focus attention:** according to Paul, Singh and John (2013), traditional society moving toward a modern little by little began to hang up his knowledge on the mass media so that the things about what's important, which is dangerous, what is interesting and forth from the media. As a result, over time people began to leave the customs or culture and assume that culture as something ancient and modern. Therefore, the mass media should be able to decide exactly what information or rubric that will be delivered because the media can influence in public mindset and raise people's aspirations.

- 3. Media raise Aspirations:** the media present information on a daily basis many of which are new and helpful to dreams and aspirations of the people. Therefore, through media people can learn many things that can change their lives positively. Going by the five guidelines submitted by Hutchins Commission on the role of the media, the media is to:
 - i.** Present a truthful, comprehensive, and intelligent account of the day's events in a context which gives them meaning;

 - ii.** Provide a forum for the exchange of comment and criticism;

 - iii.** Give the projection of a representative picture of the constituent groups in the society;

 - iv.** Give a presentation and clarification of the goals and values of the society;

 - v.** Give full access to the day's intelligence (Severin and Tankard, 1987).

The idea that the media is accountable to the people perhaps motivated Owens-Ibie (1994) to see the role of the media in an ideal democratic setting as being expected to: ...inform the citizenry of what goes on in the government, which, in a way, keeps rulers in check. Also, the media should be reporting on and promoting discussion of ideas, opinions and truths toward

the end of social refinement; acting as a nation's 'bulletin board' for information and mirroring the society and its peoples just the way they are, thus exposing the heroes and the villains.

According to Ows-Ibie (1994), the media is responsible to both their audience and government in the following ways:

- i.** To their audiences, to whom they owe correct news reportage, analysis and editorializing;
- ii.** To government, to which they owe constructive criticism, a relay of popular opinion and adequate feedback from the populace;
- iii.** To their proprietor, to whom they owe the survival of the media organization as a business venture as well as a veritable source of education, enlightenment and entertainment;
- iv.** To themselves, to whom they owe fulfillment in their calling, satisfaction and an entire success story. When any of these "judges" of journalistic responsibility is shunted, accountability is dented and automatically, responsibility is affected adversely. Just like other mass media across the world, the Nigerian mass media plays vital role in national development.

As identified by the memorandum submitted to the government committee on review of national communication policy in Nigeria, the media plays three vital roles. The media, the memorandum concludes, helps to build and sustain a participatory, transparent and accountable governance structure. The functions are:

- 1.** Informs citizens on matters of public and politics by presenting and debating alternatives to dominant options that might be failing;
- 2.** It acts as a watchdog by uncovering political, economic and corporate corruption, alongside other forms of abuses of power or inept policies;

3. The media helps empower readers/listeners/viewers to be aware of civic and political rights, and how to exercise these rights.

2.1.3 Understanding the Concept of Media Convergence

Mass communication is the transmission of information to vast and varied audiences through different communication platform such as radio, television, newspapers and magazines. On the other hand, multimedia involves more than one medium working together to accomplish a single goal. By implication a multimedia content presentation will contain text, pictures and music. According to Tapscott (1998), “the traditional media of the fourth estate are converging with computing and telecommunications to create nothing less than a new medium of human communication with the net at its heart”(Folayan, 2004:1). Thus, it is assumed that multimedia journalism is the convergence of the traditional press with the internet that is called online journalism. The traditional media places enormous power in the hands of reporters and editors multimedia journalism on the other hand, according to Harper (1998) “opens up new ways of storytelling and because it has the potential to provide outlets for non-traditional means of news and information” (Folayan, 2004).

Again, media convergence combines the power of radio and television to give the audience opportunity to enjoy the features of radio, television and newspaper in one bouquet. The Internet has created what is today described as media convergence. According to Krotoski (2011) the Internet is the clearest evidence that this is a revolutionary technology on journalism. Journalist and media houses today now make use of different social platforms to connect with their audiences across the world. Kaplan and Heinlein (2010:61) define social media as "a group of Internet-based applications that builds on the ideological and technological foundations of Web 2.0, which allows the creation and exchange of user-generated content. Modern basic broadcast operation and practice go along with digitization, and this has created the opportunities for all sets of broadcasting such as radio, television and so on to interconnect, interrelate and collaborate with the aid of different networking devices and mechanisms.

It is in this same vein that Wogu, Ezenwaji, Agboti, Ololo, and Nwobi (2018) opined that no set of broadcast process is in isolation of others, and this is what leads to the modern ways of media production and consumption. According to Cullen (2014) we are in the era of multi-

media operations and convergence, which is the term often used to describe the synergies between technology, media, and information that are not only changing the ways of media production and consumption, but changing the societies worldwide. However, it should be noted that this has been made possible through the digitization of all broadcast equipment and facilities as almost every media organization's production outfits are now digitalized. For instance, radio station and sound production outfits deal with digital audio broadcast (DAB) or production with the use of computers and related audio servers, (Odetoyinbo, 2017).

However, television broadcast on the other hand, has digital video broadcast (DVB), and with this, both DAB and DVB make use of non-linear editing processes, which place their productions on computers and other digital servers with various hardware and software. No doubt, their outputs are of better quality than that of analogue.

Nevertheless, it should be noted that today's ways of media production and consumption has moved beyond newspaper, magazine, radio and television, rather, it has metamorphosed into mobile media; cable networks; international network system such as internet and webcasting; multi-media and convergence, all of which are moved by subscription and membership. This is why Newman (2019) in his book, *Journalism, Media, and Technology Trends and Predictions 2019*, predicted how subscription and membership is the key priority for the 21st century media industry, stating that there is no doubt that consumers now prefer programmes when it is convenient for their schedules, and in view of Jim Edwards, he opined that, "I hate to make this overly simplistic, but bottom line: an effective online 'TV Station' only needs a basic website and the ability to allow consumers to download or stream video files." This verified the fact that what it requires to be a producer in this digital age is just the necessary contents to be disseminated, the website, which gives the consumers the opportunity to download or stream media or video files.

As a result of these applications journalists and media houses now have the opportunity to interact with users. Interactivity does not only benefit the readers, it also allows journalists to combine different kinds of information in both new and different ways. The internet provides an interactive component that is lacking in the print media and even in television. While the print media carries picture and the story as written by the reporters, the internet version may carry will carry in-depth interview along with audio of the news maker. The Chicago Tribune

provides how it works: The Tribune is one of the few newspapers in the country that has reporters who work exclusively for the Internet edition. The reporters write stories, take pictures, operate video cameras, and create digital pages. The Tribune Internet edition, which debuted in March 1996, contains most of the information from the print version--news, sports, job listings, real estate and automobile advertisements, weather, stocks, and television listings. For its readers, the Internet edition offers in-depth stories, special technology reports, games, discussion groups, and everything someone would ever want to know about the Chicago Bears and the Chicago Bulls.

The Internet edition also provides audio interviews and information from the company's radio station, and video from the Tribune's 24-hour-a-day news service, Chicagoland Television. Harper (2014) with the availability of the Internet and its applications, freelance journalists and citizens can make use of different new media to produce multimedia pieces for their news stories and by constantly feeding their sites have many followers. In his explanation of the role of a multimedia producer, Martin (2014) states that multimedia producers are responsible for telling stories using video and still photography, video and audio editing, Web design, graphic arts and animation, scriptwriting and interactive media. He advised reporters and editors to incorporate multimedia elements into their stories and generate original content themselves. He gave the following as the basic skills of a multimedia producer:

1. Love computers, cameras, digital software
2. Good storytelling skills
3. Able to collaborate with other reporters/editors
4. Willingness to constantly learn new skills, computer programs, gadget functions

2.1.4 The 21st century media industry and the changing role of Journalists

According to Krostoski (2011) the process that happens before a story is published has also been transformed. In other words, not only is the reporter expected to reports facts, his writing style is also expected to be more interesting and entertaining. Krostoski (2011) writes further: The web has become the go-to point for the globe when it comes to getting information; it's the same for reporters...more generally, technology has improved the process of identifying

stories that are newsworthy. Feeds from social networking services such as Facebook and twitter provide a snapshot of events happening around the world from the view point of first-hand witnesses, and blogs and citizen news sources offer analytical perspectives from the ground faster than print or television can provide.

The strength of digital journalism lies in the ability to integrate various media. This means that with internet technology, journalist can now multitask using the World Wide Web which can provide news stories, photographs, audio, and video. Thus, by viewing a site/platform an audience is enjoying the world of print and audio-visual. The role of journalists in digital age, according to Gentry (1996) differs for different media. According to her, there are differences in how reporters react to digital journalism and the future. Researchers have found that reporters follow three different tracks concerning their views about the use of computers in the newsroom. The first group, called the "the benevolent revolutionary," is enthusiastic about new technologies. The second group, described as "the nervous traditionalist," is not. A third group, known as "the serene separatist," does not fear technology but sees little impact on the role of the journalist.

Gentry (1996) insist that journalists must embrace traditional news values and a non-linear storytelling approach on the web to report stories. Explaining the concept of storytelling, Harper (2014) says a non-linear storytelling on the World Wide Web is the "ability to link from one computer page location to another. Sometimes, stories must be broken into their component parts. Sometimes, the same story must be told from several points of view. That means the reporter may provide a smorgasbord of viewing options." Journalists who embrace the World Wide Web will do "solid reporting, careful editing, compelling writing, and visual storytelling, using the latest tools available, tell their stories in whatever medium people use. But the tenets of the industry will remain the same" (Gentry, 1996).

Harper (2014) lists a set of factors that often determine what news gets into the media. These factors are according to him, what journalists and online editors applies to online journalism. The factors are:

1. ***Intensity of threshold value***: Events are more likely to pass through the media gates if they are of great magnitude or if they have recently increased in magnitude.

2. **Unexpectedness:** Even online users want to read and see on usual things and would seek out such information.
3. **Socio-cultural values:** According to Shoemaker (1991) values of both the gatekeepers and their readership can also influence selection.
4. **Continuity:** According to Harper (1996), if an event or news story passes through the media gate once, it is likely that it will pass through the gate again.
5. **Cultural proximity or relevance:** The media are most likely to accept news events that have close cultural relevance for the audience.

In his contribution to the role of a journalist in modern journalism, Owens (2008) agreed that the role of the professional journalist is changing. He identified six roles the modern journalist should serve:

1. **The Ethical Roles:** there debates on regulating the Internet base on the amount and nature of information flowing from blogs to blogs the role of the media/journalist in the digital age is to raise the bar on professional ethics, as well as provide ethical guidance to today's participatory audience. Harper (2014) is of the opinion that journalists should deal more swiftly and transparently with ethical errors within the profession, and also provide teaching tools on information ethics, what ethics means and why it's important, and how to spot compromised ethics.
2. **The Guide/Filter Role:** Editors and reporters should assume some responsibility for providing their audiences with pointers to the best stuff on the web, be it the best-reported of the important news or the most interesting and entertaining articles and videos. The role of a journalist is to help audiences sift through the glut of information assaulting them daily by providing pointers. This is the value-add role, and if done right it can help overcome the digital-age tendency for people to focus too narrowly on their own interests. If done well, it will bring more people to the respective journalist site or publication site.

3. ***The Understanding and Context Role:*** Journalists should have blogs, and they should serve readers better by taking the news of the day and putting it in context, combing articles for the tidbits that need to be weaved together to make a bigger whole, and explaining what it all means.
4. ***The Conversation Leader Role:*** It is important that the today journalist should guide the conversation his story generated by providing insights and supplemental knowledge to any conversation he/she finds. Today's journalist should be full participants, not just the lurking overlords of top-down media.
5. ***The Aggregator Role:*** In this role, a journalist should aggressively gather data related to the communities he/she serve. While in the Guide/Filter Role, Owens (2008) avers that a journalist might provide pointers, but in the Aggregator Role, he/she makes data available and let people find it for themselves. This is a role that serves the long tail of information, because the journalist never knows what other individuals might find useful, important or necessary.
6. ***The Straight News Role:*** Owens (2008) believes that journalists should not cede their professional responsibilities to uncover news. In addition, the modern day journalist must know about everything important going on in the communities that they serve, and should strive to be the first to tell our communities about the important news of the moment. Meaning that news on station website should be uploaded as even breaks (this is also applicable to old media).
7. ***News reporting and editing:*** the job of every journalist is to report news and possibly edit same before submitting it to the editor on duty; however before the advent of Internet, traditional media journalists must physically report at the office to submit stories, but with Internet, reporters can upload stories to their blogs or websites.
8. ***Interactive broadcasting:*** According to Ergul (2007), the term interactivity implies "the presence of a return channel in communication system, going from the user to the source of information. The channel is a vehicle for the data bytes that represent the choices or reaction of the user." By implication therefore, interactive broadcasting or interactive

television (ITV)/Interactive radio gives room for a two-way communication between the sender of a message and the receiver of the message.

9. ***Citizen Journalism:*** the key point in citizen journalism is participatory journalism in which members of the public are encouraged to report news events happening around them. To Deuze (1999) online journalism is characterized by three dimensions; interactivity, personalization and convergence (Folayan, 2004:16).

2.1.5 Television Shows And Audience's Power

Kennedy (2006) illustrated that TV shows played on Internet TV in the development stage did not have good quality and streaming speed compared to what was offered by traditional TV; only talk shows, news, or shows with little movement could be played with satisfaction. Yet, the current situation is that “everyone watches television, so nearly everyone professes to understand what programs ought to be like. Although conversation is a major part of a TV shows, it does not mean all TV shows are based on talking; for example, shows like *The Simpsons*, the Fox adult TV shows is more focused on the visual humor (Carroll, 2001). In addition, TV shows are produced by one of four entities: the networks, the television production divisions of the movie studios, the very few remaining independent producers, or the local stations themselves (Affe, 2012).

Whether TV shows are on conventional TV or Internet TV, they are still made using the conventional TV styles (Kennedy, 2006). Content is the most important element of a television show, as different audiences desire different program content. Television has genres like comedy, situation comedy, TV movie, talk show, news, or sporting event (Adams & Eastman, 2012). Comedy programming, which uses humorous material or jokes to impact audience members, will sometime have a difficult situation and then solve it in a funny way, which makes the audiences feel better at the end of an episode.

Adams and Eastman, (2012) defined TV movies as “similar to feature films but made specifically for network television airing in a two-hour format containing commercial breaks” (p. 84). The strength of the TV movie is that it can catch the specific audience's taste and keep the audiences watching a channel longer. Therefore, for this research TV shows are defined as

all TV show genres that are aired via satellite, cable, broadcast network, or Internet signal; and with a duration of 30 minutes or longer. This excludes short video clips such as those commonly seen on services such as YouTube. On the other hand, the audiences for Internet TV shows have more decision-making authority than the audience for conventional TV, and with Internet TV, audiences can control which TV shows they stream, and the time at which they watch. Since Internet TV audiences have more control over what shows to watch and when, searching for a TV show to view is, according to McQuail (2004), like “consulting in information traffic”. Thus, consultation refers to a range of different communication situation in which an individual looks for information at a central store where the time and place of consultation and also the topic are determined by the receiver at the periphery and not by the centre. (p. 147).

Researchers including Oshodin, (2009) have focused on content gratification, like information seeking and entertainment, and process gratification, like controlling how the audiences use the new media. Uzor, B. (2008) claimed that uses and gratification theory (U&G) indicated that the consumers have already accepted the specific media to use and actively choose the media in order to fulfill their gratifications as well. Because that “U&G has always provided a cutting-edge theoretical approach in the initial stages of each new mass communications medium. These gratifications are categorized into three dimensions: content gratification, process gratification, and social gratification, and it is for this reason that Chae and Chung (2010) argued that new media now combines many different new motives and usage patterns for current audiences, and the behavioral change of the new media is inevitable. Hence, U&G’s three dimensions can be used to find out which gratifications play a role in the decision of Internet TV audiences to subscribe to this new media.

2.1.6 Reinventing The Media Audience

It has been recorded that digital platforms have changed the way media content is produced and consumed in this digitization age as individuals are beginning to craft their own forms of media and producing their own content without dependence on conventional institutions. To understand this, there is need to identify the shifting elements in how media is produced and consumed in this present age, and there is also need to clarify the digital platforms that have

changed the production and consumption of news. Also, the crumbled producer role, and how consumers as well as digital platforms have fully occupied the role of distributors in this age will be discussed. This will however leads to the discussion of the altered relationship between news producers and news consumers, as it has been said that media consumers now have unrestricted access to an exceptional collection of media content.

Nevertheless, scholars like Ahmadi and Wohn (2018), Barnard (2018) and Moses (2018) once explained the benefits of the modern modifications of media production and distribution, and they posited that digitization and digital platforms have provide news producers an unhindered access to considerable audiences, while search engines and social media on the other hand, have involved universal audiences at extraordinary promptness. This however explains the indicators of the new ways of production and consumption as well as the success of the digital platforms in taking the place of traditional media. This is as a result of the ability to create viral media content, which gives a voice to the voiceless and makes the audience become authorized content creators, with or without prior journalistic skills.

The only way to understand the relationship between producer and consumer is to view it from the traditional approach. Before the digitization age, there is a top-down approach to information dissemination. According to Ahmadi and Wohn (2018) the editor and his co-subeditors used to be the dictator of the news of the day. They are the producer and major dictator of what is read on the pages of the newspaper or what is seen on the screen.

However, the media organization dedicates reporting activities to reporters, who are given different beats, where they gather news events from. It is in this vein that Bruns (2018), while explaining the arrival of gate-watching and news curation opined that reporters are the first gate-keepers in the newspaper production process. The reporter scout for news event in the society sifts it and reports same to members of the society. But before the news is disseminated to the heterogeneous audience, it passes through other gates, which includes the editor, subeditors and others. All these actors represent the producers of media contents in the print category. The same is applicable in the broadcast category, the only differences are that different tools are use and different processes are followed.

Also, it should be noted that producers before the age of digitization cannot be questioned for what they disseminates to the publics as they are the major sources of information, education

and entertainment. Thus, the only means to be kept abreast of happenings in the society is to be conversant with what the editors produced as news.

On the other hand, the top-down approach to information dissemination which Moses (2018) explains begin from the producers, who have been describes as the trained editors and sub-editors, as well as the skilled reporters, who dictate what news is and what news is not, and ends with the consumers, who are mainly on the receiving end. The consumers here could either be the readers or the listener or viewers. They are the targeted audience of media content, who only consume what the producers presents as news. Most times, they could be found on the street trying to gain access to a newspaper or viewers who maintain absolute focus on the big screen to get the latest news. But this has been altered in this digitization age and this leads to the altered relationship between news producers and news consumers.

Media scholars have repeatedly expressed concerns about how media content production, consumption and distribution have been altered profoundly in this digitization age. While asking the question of: “what happens when the cost of reproduction and distribution go away?” Clay Shirky opined that ‘media scholars and practitioners have argued that news has assertively moved away from the view of newsworthiness and events covered by the press, to stories that are produced and sustained by the actions of online users, and most importantly, the editorial routine of sifting information has been relentlessly challenged and have possibly been made inappropriate, (Shirky 2008 as cited in Carson and Muller, 2017).

It should however be noted that the top-down approach to news reporting and dissemination have been altered, and it is now being controlled by non-journalistic platforms, citizen-journalists as well as journalists who are in search of news event to ensure that the publics are informed and entertained. Although, these set of individuals have been criticized for pulling down the principles and de-professionalizing the journalistic practice, yet it has been approved by many to be revealing what the editor prefer to be shielded from the publics. This according to Moses (2018) has introduced a term, ‘churnalism’, which means media content that is produced speedily, without carefulness, or frequently copied and pasted from other news media, and it is for this reason that Nechushtai and Lewis (2018) concluded that if you take away the time, then you’ve taken away the truth.

This however has shifted the dependence on editors, sub-editors and reporters, for latest news to the untrained citizen, which some scholars called ‘citizen journalism’. Following the

foregoing, one trustworthy aspect of the altered relationship between news producers and news consumers is apparent in the way that digitization has transformed media audiences from just being a mere consumer to being a 'prosumer' or 'producer'. This means they not only consume what is presented to them as news but also have unrestricted access to contribute and question what is published. Also, they are liable to creating their own content and even the editor who used to be depended on for latest news, now sometimes depends on this 'prosumer' or 'producer' for up-to-date news. Thus, Cullen (2014) opined that consuming audiences in this age has now become creating audiences, and the creating audiences now sometimes depend on the content of the former consuming audiences.

However, Ellis and Thompson (2018) argued that the notion of content production restricted to just the editor has been respectively challenged by media scholars, and this is because the conventional journalism has been made outdated by participatory journalism, which allows for spontaneous feedback. In view of Parry (2011) participatory journalism encompasses citizen journalism and also feedback sections, which provide discussion opportunities as well as the growing universe of blogs and other social media platform. This however has altered the passiveness of consumers in reaction to news content, and given them unrestricted right to sift and discuss the content of the news, as well as help to produce it.

This is why Bruns (2018) opined that the multidimensional and dynamic news environment within which we now operate will continue to be restricted if we continue to apply categorical distinctions between industrial news production and individual news consumption, between professional and citizen journalism, between private and public engagement. Thus, it could be concluded that the relationship between news producers and news consumers has however become more unsolidified, less congested as well as more interactive, and digital platforms on the other hand, have become an access point, which is to a large extent satisfying a role that is performed by media enterprises in the past.

However, Cullen (2014) opined that without a doubt, one evolving influence of digitization on the way media is produced and consumed is dependent on the fact that the role of news producer is repeatedly detached from that of the news distributor and consumer. Thus, while news producers make the news, the digital platforms such as Twitter, Facebook distribute it to the consumer. This however, depicts that digital platforms do not usually produce news content, but they rather play important role in news distribution as well as form the news

agenda. As such, Wilding, Fray, Molitorisz and McKewon (2018) conclude that digital platforms are not much of content producers, but just mere intermediaries.

From the foregoing, it could be said that newspapers hard copies have been decreasing in production and consumption for some time, while television on the other hand is changing from its network status to cable systems, and some magazines are reproducing through pages on the World Wide Web, thereby, making older approaches to news production and consumption being substituted with what is called the ‘New’ news. This is why Wogu, et al. (2018) opined that the integration of digitization into mass communication has reinvented and redefined the communication system and the society at large, while traditional media retain powerful gatekeeping and agenda-setting roles, the modern media producer and consumer now constitute the gate-watcher or gate-crasher, with the ability to produce their own content and disseminate it to the large audiences. Thus, one may conclude that the media is a digital-driven industry, and every change in the digital age has always impact the modern media producer and consumer; from printing press to telephone; from radio and telegraph technology to television; from cable technology and now to the internet.

2.1.7 Types Of Gratifications From The 21st Century Media Industry

Since Internet TV is a fast growing new medium in the TV entertainment industry, and audiences are changing their viewing habits and watching this new medium, Affe, (2012) submits that the following are the types of gratifications audiences get in this 21st century media industry:

1. Content Gratification: Kennedy, (2006) stated that audience members’ motivation in watching television is connected with their attitude and behavior relating to the television shows watched. Information, killing time, and entertainment are crucial in content gratification. Stafford et al. (2004) defined *content gratification* as “informational content for special consideration as a desired outcome of consume Internet access” (p. 13). Content gratification is an important need for every media user, no matter whether the user is a traditional television watcher or online service user. Owolabi, et al. (2016) argued that for Internet a primary function is information seeking, and about 12% of the respondents either use the Internet to search for more information about television shows or look for alternatives”. This kind of content gratification is also dependent on process gratification. They showed that the content of the

website should offer updated information to fulfill the content seeking audience and this would keep the website's audience visiting. With Internet TV as an example, "viewers' preference for a specific type of TV programs would positively affect their willingness to subscribe to the IPTV that offers bundle service of that specific type of programs" Yinusa (2016).

2. Process Gratification: Process gratification focuses on the convenience and ease of use, and is associated with words such as resources, search engines, surfing, technology, and websites. Because the technological improvement, the Internet and television come closer and closer and will possibly to be combined as a new medium to satisfy the audiences' need. Another aspect of process gratification is websites. A "television network website, ... [with] updated information about program schedules and program content apparently led to greater visitor interest in repeat visits". Both Internet and conventional television have their own niche to make audiences like to use them, therefore a new product called the *TV/computer monitor* allows users to view the Internet and conventional television on the same device. Although the price is higher and the Internet content's quality cannot be as good as the traditional TV, Internet TV is trying to achieve the image quality of conventional.

3. Social Gratification: By social gratification, researchers refer to the gratification Internet users derive from chatting and interaction with friends and others". Krishnatray et al., (2009, p. 20) found that audience members derive a kind of social satisfaction from viewing conventional television. This social function has existed in Internet TV as well (Stafford et al, 2004). Television is a medium that depends on community communication (Affe, 2012). Stafford et al. (2004) discovered that the key terms for social gratification are *chatting, friends, interaction, and people*. This social factor represents a new social dimension in Internet media using (p. 13). "Social gratification is especially important for Internet-based media because it involves the issue regarding audiences' interpersonal, social interaction and social influence for individuals (Stafford et al., 2004).

Harrell (2000) pointed out that Internet users choose mass media to satisfy their communication, information, escapism, companionship, or entertainment needs, and because Internet has multiple functions for Internet surfers, its audience has more expectation of gratification obtained (Lin, 2001). Moreover, "potential adopters are a diverse group of audiences who are not easily discouraged by any number of adoption barriers such as

technology complexity or lack of financial resources”. Owolabi, et al. (2016) illustrated some basic Internet social functions like chatting and interaction. Now because this new medium has arisen, “researchers have begun to consider how the uses and gratifications of older media may be similar to and different from those of newer media”. Internet streaming video offers an open environment for audiences to have a video service that fulfills content, process, and social gratification (Perez et al., 2009).

Internet TV can have “intrinsic factors such as seeking high quality, content-rich, and value added services extrinsic factors, which include highly interactive services and interoperable applications with other devices and platforms. Therefore, to apply U&G to find the gratifications of Internet TV, it is necessary to include all gratifications and find a testable approach to reach the goal. In traditional TV, the audience has the power to select TV shows actively, and the needs they are seeking to fulfill in traditional TV are escape, entertaining, information, and a reference point source for comparing other information. Generally, the traditional media are not going to be displaced by the online medium easily, unless the online medium can provide the audience with better content, superior technical benefits, and greater cost efficiency.

2.1.8 The Internet Impact And Changes In The 21st Century Programming

There are some metrics providing information on the quantity of accesses and the quantity of time spent on a website, but those metrics do not allow for a projection of the total viewership, something essential in the television audience. This is one of the reasons why the internet audience is referred to as number of users instead of percentage of population (Bermejo, 2007). The problem is even bigger concerning Internet, because there is no audience measurement that allows comparing the medium utilization flows in long timeslots.

One effect of audience loss on aired television is the reconfiguration of the programming schedule. In the Nigeria case, it is noticeable the emphasis in some genres already historically present on TV, such as hosted live shows and factual journalism. Since decade, when the main network constructed a blocked vertical and horizontal scheduling, only few adjustments have been made, most of that to incorporate more time on air and an audience that sleeps later.

(Owolabi, et al. 2016). They were of the opinion that live-broadcasted and live-recorded programmes predominate in current programming, with highlights to traditional newscast and a type of news programme that emphasizes sensationalism and *reality television*, also called *infotainment*. On other way, television drama programmes started bringing multiple-platform narrative structures as a bet on web and on second screen applications, to create a new relationship with their audience.

According to Affe, (2012), some impact of internet that has caused changes in the television programming includes:

1. Variety Shows: Live shows, such as variety shows and newscast, present lower production costs than scripted programmes, as drama. Besides, their elastic durations offer a variety of acts, being an alternative to a broadcaster complete its scheduling. Thus, along with the fact that journalism has increased its space on TV programming, talk shows and variety entertainment shows has become a morning phenomenon in different broadcasters (recovering a trend that was natural in decades. These shows can be themed (health, culinary, etc.) or not, and its main characteristic is to be an extension of the viewer's living room, receiving guests to relaxed interviews.

2. Newscast: The newscast language, especially the one held on live, in site coverage, feeds the viewer with a "belonging to" feeling that projects him from his actual position, as a passive spectator to the local of action, to become part of the event, or to identify himself with the characters presented by television (Fechine, 2006). The dramatization of the news creates a contact effect in which the representation of the world becomes the own world for the viewer, a ubiquity effect that authenticates the event through a sentiment similar to voyeurism (Chareaudeau, 2010). The information credibility is one important value attributed to the newscast to attract and maintain the audience fidelity.

It is worth to point out even a change in the reference for information quality, since with the dissemination of internet and the easy access to other sources, newscast are becoming in one more medium, risking losing the leading position. To summarize, three are the characteristics of current journalism on TV.

3. More sensationalism: During the last few years, conservative newscasts opened more space to local news coverage, filled with everyday life events of little journalistic relevance, but of great image impact. Morning and lunchtime newscasts present longer reportages with complex narrative structure, similar to fiction. Moreover, tele-tabloid proliferates throughout the entire schedule, emphasizing crime and violence, the curious news and celebrities' life, generally in a polemic-style coverage. Such approach to news coverage is only lesser in prime time, when the need for a more broad coverage of subjects, from quotidian facts to economics and worldwide news, makes the dramatic narrative less evident, but still present.

4. More intimacy: Information credibility grows with the notoriety of the agent of information, which Chareaudeau (2010) calls "right to speak". Thus, free-to-air TV creates idols through the status the journalist obtain as a legitimate fact mediator, turning him into the connection between everyday life and spectator. Today's news programming has more discourse, manifestation and voice of the anchors. In evening newscasts, the presenters bring opinions and editorials (sometimes so polemic that they become "viral" on the internet), and the news announcement receives loads of colloquialism. In morning and daytime newscasts, the presenters literally invite the viewer to "fell at home to an intimate chat with them".

5. Increasing time of journalism during daily programming: Recently a research showed that the informative radio programming during the morning has twice the audience of television (Castro, 2014). The importance given to television outside the prime time is almost irrelevant, while the public considers Internet a more important way to media consumption during the morning and the afternoon. TV is then forced to seek a differentiated programming.

6. Other Screens: Second screen applications have become more common and diverse: the broadcasters have a generic one, that allows synchronically commenting and sharing virtually any show on air; and there is the development of those dedicated to one programme, such as reality shows, aiming at an instantaneous interaction. However, the content available to drama shows are still rare, different from what we may observe in other countries.

One main reason supporting these new interactive interfaces may be the maintenance of the younger viewership. Television has less penetration in this parcel of the population, in opposition to Internet (Brasil, 2014). Thus, TV channels continue to operate their strategy of

connection and credibility toward the youngsters, but acting in a different approach from that of sensationalism in journalism. In this case, the notion of identification with the audience is established through web interaction and participation.

2.1.9 Predictions on how subscription and membership is the key priority for the 21st century media industry

In their survey of 200 editors, CEOs, and digital leaders, Newman, Fletcher, Kalogeropoulos, Levy and Nielsen (2018) predicted that:

1. Subscription and membership is the key priority for the news industry going forward. Over half (52%) expect this to be the MAIN revenue focus in 2019, compared with just 27% for display advertising, 8% for native advertising and 7% for donations. This is a huge change of focus for the industry.
2. At the same time, there seems to be a growing acceptance that some types of quality news provision might need to be subsidized. Almost a third (29%) expect to see significant help this year from foundations and non-profits, a fifth (18%) expect tech platforms to contribute more, while one in ten (11%) think governments will provide more support. A further 29% of publisher respondents are not expecting any of the above to ride to their rescue.
3. The news industry is losing patience with Facebook and publishers are re-focusing attention elsewhere. Less than half of respondents (43%) say the platform is likely to be important or extremely important this year, a similar number to Apple News and YouTube, but far less than for Google (87%).
4. Almost two thirds (61%) are concerned or extremely concerned about staff burnout. Retaining (73%) and attracting (74%) staff is a particular headache, given the low rates of pay, relentless pace and pressures of a modern newsroom. Over half (56%) are concerned about levels of newsroom diversity.

5. Over three-quarters (78%) think it is important to invest more in Artificial Intelligence (AI) to help secure the future of journalism – but not as an alternative to employing more editors. Most see increased personalisation as a critical pathway to the future (73%).
6. With many publishers launching new daily news podcasts, it is perhaps not surprising that the majority (75%) think that audio will become a more important part of their content and commercial strategies. A similar proportion (78%) think that emerging voice-activated technologies, like Amazon Alexa and Google Assistant will have a significant impact on how audiences access content over the next few years. In view of Wilding, Fray, Molitorisz and McKewon (2018) the potential of audio and voice for journalism is very surprising. However, users will consume news by speaking and listening, less often by reading, and we have to prepare early on for shifts in user expectations.
7. Platforms step up their battle against misinformation and disinformation but the problem shifts this year to closed networks and community groups, where it is harder to track and control.
8. We'll see a renewed focus on trust indicators for news and better labelling designed to help consumers decide what and who to trust.
9. With consumers increasingly conscious of the time they are wasting online, we'll see more people leaving social networks, more tools for digital detox, and more focus on 'meaningful' content.
10. Slow news becomes a theme with the launch of new journalistic enterprises like Tortoise (UK) and the Dutch De Correspondent expanding to the US. These are billed as an antidote to the current glut of quick, shallow, and reactive coverage. But how many will join and pay?
11. The rise of paywalls is shutting more people off from quality news and making the internet harder to navigate. Consumer irritation will build this year, leading to a combination of more news avoidance and the adoption of 'paywall-blocking' software and in technology. Newman et al. (2018) added that watch out for foldable phones and 5G capable handsets, we'll see the first commercial driverless ride-sharing services and hear more about the potential of the block chain for journalism.

This is why Gillespie (2018) argued that Facebook moved from delivering information to producing a media commodity as soon as its changed from conveying an opposite sequential list of materials that users displayed on their walls to curating an algorithmically carefully chosen subsection of those posts in order to generate a News Feed. This however proved the reinvention of media producer and consumers as the gap between the two has been bridged by digital platforms such as Facebook, Twitter, WhatSapp, Instagram, YouTube and the likes. This is to say that the digital news agenda is now under the control of news enterprises and the digital platforms that play a substantial role in news distribution. Thus, what it takes to produce media content in this digital age may not necessarily be training or skills, but access to information and the ability to disseminate them through the digital platforms.

For news producers, the pre-digital business model has crumbled and the digital platforms is providing a point of access to news, and with this news producers repeatedly have to make their content accessible on search engines and social media networks with little or no financial return, and they create content that is more emotional and shareable so as to satisfy the workings of digital platforms, (Parry, 2011). This is to say that digitization has created its own model, which is described as ‘we media’, which is because discussion forums is now a norm, and blog is now widely used as a channel to disseminate news to dispersed audiences.

Also, while the new media producer allows criticism by allowing consumers discussion, the traditional media producer sees it as an attack and goes on the defensive approach. Thus, while the traditional media producer persistently tells everyone what news is, the new media producer’s leaves it to the consumer to decide on what should be discussed and thereby set the agenda for what is discussed among the populace. In this way and many others, the relationship between news producers and consumers have become more complex and covered with digital platforms, making the functions formerly performed by media companies to now be performed by just anyone who have access to information and also have a means of sharing it to the large audiences.

With this, players such as YouTube, Netflix, Facebook, Amazon and the likes are replacing traditional broadcasters and consumers’ demand for television and video consumption is basically shifting to a more convenient approach, while one-way flow of information has also been transformed into a multi-flow approach, (Adelabu and Esiri, 2015). Nevertheless, streaming services is no longer serving as a mere platform for movies and television shows,

rather, they are now helping producer to effectively invest in producing as well as certifying their own content. This has however challenged traditional television channels and media organizations to begin their own on-demand offerings, which is helping them to set up their own streaming services, but for digital platforms, consuming audiences have been transformed into creating audiences as long as they subscribe or become a member.

Consequently, Asekun-Olarinmoye, Sanusi, Johnson, and Oloyede (2014) opined that global digital platform companies are taking advantage of technological capabilities to improve smart collection and recommendation, which are supported by artificial intelligence. Despite all these advantages created by digitization, live content such as sports and major events are still preserving the great prominence of traditional and linear television, the only differences with digitalized media content is just the content, which has become the main distinguishing factor in the video market.

As mentioned above, Newman (2019) predicted that about half of the world, 52% will see subscription and membership as the key priority for the news industry going forward, as the growing acceptance media content on personal devices that allow for flexibility is making it apparent that some types of quality news provision will be sponsored through digital networks, and if care is not taken, it may push the traditional media owners out of business. Additionally, Nic Newman added that the news industry is losing patience with Facebook and publishers are re-focusing attention somewhere else; however the launching of new daily news podcasts by many publishers will make majority of the world's population (75%) to think that audio will become a more significant part of their media content and commercial strategies. With this, he concluded that a similar proportion (78%) consider that emerging voice-activated technologies, such as Amazon Alexa and Google Assistant will have an important influence on how audiences access content over the next few years. This is also a demonstration of the reinvention of media producer and consumers as predicted by Nic Newman in 2019.

Emphasizing the significance of subscription and membership Abati (2016) says it help users to have a strong sense of purpose and sense of community to which they want to belong and create a “forever proposition” so users never want to think of leaving the media. Thus, Banda (2013) added that loyalty, like subscriptions, is a subset of a membership framework and the main reason membership is becoming so important is that digitization has extended the sub-structure that allows trusted relationships.” What this depicts is that membership is a mindset,

and it may be connected to a redefinition of how producers recognize their own importance in the lives of their consumers.

2.3 THEORETICAL FRAMEWORK

This research work will be anchored on:

2.3.2 Technological Determinism Theory and

This theory, coined by American Sociologist Thorstein Veblen (1857-1929) presumes that a modern society's technology drives the development of its social structure and cultural values. The first major elaboration of technological determinism came from the German philosopher and economist Karl Marx, whose theoretical framework was based upon the idea that change in technology and productive technology are the primary influence on the organization of social relations, and that social relations and cultural practices ultimately revolve around the technological and economic base of a society (Wikipedia, 2014)

According to technological determinists, particular technical developments, communication technologies or media, or most broadly, technology in general are the prime antecedent causes of change in society, and technology is seen as the fundamental condition underlying the pattern of social organization (Chandler, 1995).

Technological determinism theory is usually based on the following assumptions:

1. Communication technology is basic to society.
2. Technology drives change in media industries.
3. Each technology is tilted towards particular communication forms, contents and uses.
4. The sequence of invention and application of technology influence social change.
5. Communication revolutions engender social revolutions.
6. New media undermine old bases of power (McQuail 2005).

The theory states that technology, especially the media, decisively shape how individuals think, feel and act, and how societies organize themselves and operate, as we move from one technological age to another. This means that we learn, feel and think the way we do because

of the messages we receive through the current technology or medium available. The medium is therefore the message. As the medium changes, so does the society's way of communicating.

Through his theory McLuhan (1964) as cited by Olagoke, (2018:21) explains that when new systems of technology are developed, the culture of the society is immediately changed to reflect the changes needed to use the new technology. There is a simple cause and effect analysis here between the introduction of new technology and the changes in society's way of thinking feeling, acting or believing.

In his theory McLuhan also added that there have been different periods of time, and each period had different characteristics with regards to communication. These periods include the tribal age, the literate age, the print age and the electronic age. The tribal age was the age when man's perception of his environment was multi-sensory and his mode of communication was oral. The literate age brought people out of collective tribal involvement into civilized private detachment. Literacy gradually evolved and marked a step away from the tribal age as people could begin to use their eyes to read materials.

The print age according to Joseph (2018:32) made the usual dependence of the literate age widespread. This is because the print age resulted in the mass production of several written products. He added that this age is the ICT era where communication now transcends both national and planetary boundaries. Information gathering, dissemination and interaction has changed. This is true even for the broadcast media with the advent of digital broadcasting that will practically replace the analog mode of transmission. Technological determinism theory was formulated by Marshal McLuhan in 1964. The basic premise of the technological determinism theory is that the media are extensions of the human body; it holds that the media not only alter their environment, but the very message they convey. The media bring new perceptual habits while their technologies create new environments. The theory states that technology, especially the new media, decisively shape how individuals think, feel and act and how societies organize themselves and operate.

Most interpretations of technological determinism in view of Joseph (2018: 34) share two general ideas:

- i. That the development of technology itself follows a predictable, traceable path largely beyond cultural or political influence
- ii. That technology in turn has effects on societies that are inherent, rather than socially organizes itself to support and further develop a technology once it has been introduced.

The rise of new media has increased communication between people all over the world. For instance, the emergence of smartphone allows people to express themselves through blogs, websites, pictures and other user-generated media. As a result of the evolution of new media technologies, globalization occurs. Globalization is generally stated as more than expansion of activities beyond the boundaries of particular nations. Globalization shortens the distance between people all over the world by the electronic communication. However, smartphone radically breaks the connection between physical place and social place, making physical location much less significant for our social relationships.

According to Oloyede (2018:12) smartphone today are more diffused and chaotic than ever. Thus Technological determinism is a reductionist doctrine that a society's technology determines its cultural values, social structure, or history. It has been summarized, as "the belief in technology as key governing forces in society..." Thus, technological determinism theory fits this research as it has exposed Nigeria youths to enormous telecommunication service, giving the opportunity to differentiate one from the other and its speed is greater than with traditional media with absence of boundaries. This is why Oloyede (2016: 31) posited that we learn and feel and think the way we do because of the magnitudes of what we can do with our mobile phone today. The mobile phone and internet television indeed offers many dimensions of functions to satisfy its users. This is why Chae and Chung (2010) argued that the new media or new ways of delivering content, such as mobile phone, might satisfy new motives because they encourage different usage patterns.

2.3.3 Uses And Gratification Theory

This theory is concerned with how audiences actively pick a specific medium to satisfy their needs and gratification (Baran & Davis, 2012; McQuail, 2010). The theory concerns the relationship between the medium and the audience (Herzog 1944; Katz 1959; Clapper, 1963; Lin 1999; Stafford, Stafford, & Shade, 2004). The first research regarding the uses and

gratification theory (U&G) began in the 1940s. Harrell (2000) observed, “Early uses and gratifications studies in the 1940s, 50s and 60s typically researched why people used certain media types, instead of examining audience stimulation for using a particular medium” (p. 36). McQuail (2010) summarized the studies of the 1960s and 1970s as follows:

1. Media and content choice is generally rational and directed towards certain specific goals and satisfactions (thus, the audience is active and audience formation can be logically explained).
2. Audience members are conscious of the media-related needs, which arise in personal and social (shared) circumstances and can voice these in terms of motivation.
3. Cultural and aesthetic features of content play much less part in attracting audiences than the satisfaction of various personal and social needs (e.g., for relaxation, shared experience, passing time, etc.)
4. All or most of the relevant factors for audience formation (motives, perceived or obtained satisfactions, media choices, background variables) can, in principle, be measured.

Severin & Tankard (1992) indicated, “Different people can use the same mass communication medium for very different purposes” (p. 270). Now, the Internet is booming, “U&G provides the theoretical framework for understanding the specific reasons that bring consumers to online marketplaces where commerce transpires” (Stafford et al., 2004, p. 267). Because U&G can be flexible in researching specific motivations and features of social activities of audience, researchers can apply it to new media. In the case of Internet TV, U&G researchers’ aim is finding out what kind of needs and gratification audiences are seeking and obtaining. Knowing how audiences use the Internet not only helps researchers understand this market, but it also means that media managers can think more about what their users want (Charney & Greenberg, 2002).

The uses and gratification theory is useful to illustrate why media users choose specific media to seek relaxation, entertainment, or social interaction. Therefore, U&G is an appropriate theory to study new media at the beginning level. Consumers now are more actively finding

ways to control what kind of information they want to use, even the sources of the media (Eastman & Ferguson, 2012).

In addition, audiences are not stable in what kind of gratifications they are seeking. Katz (1959) suggested that people use media based on social role and experience-based purpose. Individuals will use different kind media under different circumstances to fulfill their needs. “As emerging technologies provide users with a wider range of source selection and channels of information, individuals are selecting a media repertoire in those areas of most interest” Ruggiero, 2000, p. 19). Uses and gratifications theory focuses on why and what audiences do with mass communication tools. According to Luo (2002), consumers actively choose a particular medium to use because of certain motives and the medium’s ability to fulfill certain gratifications and needs. Stafford et al. (2004) defined U&G theory as an “approach used to empirically develop dimensions of consumer uses... a useful contribution that can guide management practice and scholarly inquiry” (p. 261).

Nevertheless, Stafford et al. (2004) stated that content gratification includes information seeking and entertainment; process gratification includes how audiences use the new media; process gratification is whether audiences are satisfied with the usage, appearance, or even fluency of the Internet; and social gratification means that audiences can interact with other people via Internet applications or websites. Taking Internet TV shows as an example, audiences are afforded more flexibility in terms of the time and the show to watch than conventional TV audiences are, which means the audiences have process satisfaction because they control what and when they want to watch television shows on Internet TV. Moreover, audiences can review the previous audiences’ comments and have conversations to fulfill the social gratification. Internet TV indeed offers many dimensions of functions to satisfy its users. This is why Chae and Chung (2010) argued that the new media or new ways of delivering content, such as Internet TV, might satisfy new motives because they encourage different usage patterns. In addition, Stafford et al. (2004) argued that people receive social gratifications from different communication media.

2.4 EMPIRICAL STUDIES

The convergence of communication and computing for mobile consumer devices is on the evolutionary course to bring interoperability and leverage the services and functions from each and every industry. In this process of convergence the Smartphone's are the leading devices taking the front end and playing the role of universal mobile terminal. Muhammad and Tariq (2013) examine the "Impact of Smartphone's on Society", with the intention to investigate how Smartphone's are impacting the society and also how Smartphone's are going to transform the culture, social life, technology landscape and other diverse aspects of modern society. The study primarily focuses on impact of Smartphone on business, education, health sectors, human psychology and social life. At the end, the study, it recommended solutions, in order to reduce the negative impacts of Smartphone's and realizes more benefits of this exiting technology.

On the other hand, internet television is a growing part of the media. Owolabi, et al., (2016) guided the examination of reasons behind some of the factors that influence the audience viewing of television shows. In a study titled "Detailing the digital revolution: Social, streaming and more," they reported that "at the end of 2017, roughly one-third of consumers streamed long-form content such as a movie or TV shows from the Internet through a paid subscription service.

Kennedy (2009) also reported that 33% of Nigeria adult Internet users viewed full-length TV shows online in 2009. Similarly, Oshodin (2009) observed that more people were going online to watch fully produced entertainment TV episodes. Report has it that audience participation in Nigeria broadcasting grew in a significant way from the nineties, when the so-called "neo-television" took off, by placing viewers at the center of the programming and providing them with a chance of getting involve in the production of discussion programs, helping find missing persons or voting for their favorite stars.

As Yinusa has shown (2016), public broadcasters were hardly interested in participation formats, because they regarded them as too populist, commercial and of low quality. On the other hand, in the convergent media scenario, both public and commercial channels are increasing their offerings of content, which is distributed through several platforms, in immediate, continuous and on-demand ways. Moreover, Humphrey, (2011) submits that early indications are that, compared to traditional television ratings, volatility is greater in the social media space. That is, whereas in the traditional Nielsen ratings, "the top shows tend to stay on

top,” social media analytics indicate much more week-to-week variation in what appear to be the most talked-about programs.

A focal point of research at this time involves trying to understand the dynamics of the relationship between measures of social media success for television programs and measures of traditional ratings success. Not surprisingly, data at this point indicate a much stronger correlation between online discussion and ratings for programs that target younger audiences. Innocent and Uwaoma (2012) given the extent to which online TV media discussion of television programs, opined that it is much more common amongst younger viewers than older viewers are. Depending upon the timing, a 9% to 14% increase in online TV discussion appears to be capable of producing a 1% increase in a programme rating Innocent & Uwaoma, (2012). Such research is, of course, being conducted with an eye toward trying to understand if and how social media conversation can be used to enhance the traditional value (ratings) of television programs.

However, in terms of the relationship between online TV media metrics and traditional ratings, it also is worth noting that, in this new audience-measurement and valuation space, the specific value claims often associated with new metrics have yet to be rigorously tested. Thus, for instance, Ibulubo, (2008) claims its metrics provide indicators of an audience’s likelihood of engaging in repeat viewing of a television program, as well as an audience’s likelihood of being exposed to the advertisements within a program. Many of the services in this vein, given their methodological approach, according to Ibulubo, (2008), provide analytics related not only to television consumption, but also to the much larger realm of online conversation (such as product affinities, political viewpoints, etc.). This means these services also can link those comments about online television with social media comments regarding product (or product category) use and affinities, and provide advertisers with data about which viewers of certain types of programs are desirable target audiences for their products.

As noted above, some online TV analytics services according to Ibulubo, (2008) gather their data via specialized online platforms, and thus require more affirmative participation on the part of those whose behaviors are being measured. Representative of this category are the many TV “check-in” applications launched recently by firms. These applications maintain social media communities oriented around entertainment content such as television programs,

provide community-based recommendation systems that users can utilize to guide their media consumption, and seek to monetize their user base via advertisements sold on these platforms. A related approach according to Ekeh, (2009) uses a dedicated web platform to gather data on audiences' recall of individual programs and commercials (via specially designed online quizzes) after a program has aired. Many of these services seek not to only quantify the volume of online discussion about internet television programs or networks, but also the valence of that discussion.

Ekeh, (2009) has described this challenge of accurately linking the specific ideas/sentiments expressed on internet TV media comments with the content of individual television programs or even with precise moments within these programs, as the "semantic barrier." General Sentiment assigns a quantitative score (1-10) to each comment it aggregates, with the score meant to reflect the extent of the positive or negative orientation of the comment. In many instances, the providers of these metrics seek to present their analyses using concepts and vocabulary derived from the traditional approach to television audience measurement and valuation. Thus, social media analytics provides a "share of voice" metric (echoing the traditional television audience-share terminology), which represents the share of all television-focused social media activity that is attributed to a particular network or show for a specified monthly period.

Given the large number of service providers operating in this area, a key question is how do these services meaningfully distinguish themselves from one another? At this time, a key point of distinction seems to be granularity. Some services focus on analyzing internet TV media activity on a weekly or monthly basis. Others seek to provide data on activities on individual days, or even on a minute-by-minute basis. Thus, online video like YouTube controlled the majority of the online video market; therefore, in 2007, NBC and Fox launched their own online TV channel, Hulu. Hulu "provide[s] viewers with tools that let them embed full episodes on their own blogs, websites or personal profile pages" (Gentile, 2007).

However, it could be said that internet TV not only broadcasts TV shows from conventional TV channels, but also airs movies. Some Internet TV companies even produce their own TV shows. This is why Gibs (2009) argued that the audience's ability to watch complete TV shows online was the crucial alteration in the development of Internet TV. For this research, the

definition of Internet television is an Internet subscription service that allows audiences to watch TV shows, movies, or videos via any digital devices via Internet streaming.

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CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter explains the various methods employed in the collection and analysis of data for this research study. This section presents adequate research procedure as much as possible bearing in mind that research emphasis is on the research instrument sampling and sample design, data collection procedure, validation and reliability of the questionnaires instrument. Hence, the chapter is associated with the research method used in carrying out the work. The pertinent pointed here is that; it helps to know which method is appropriate for the project.

3.2 RESEARCH DESIGN

The research design to be adopted in this study is survey method. This method is appropriate because of its relevance in the field of social research. In defining research design, Nwan (2001:27) stated that, research design is a term used to describe a number of decision which needs to be taken, regarding the collection of data, before other data are been collected.

3.3 POPULATION OF THE STUDY

The population of this study is drawn from the total numbers of GOTV users in Agege Metropolis, Lagos. Thus, the last projected population census of 2016 put the total population of Agege as 635, 900. Hence, this will represent the population of this study.

3.4 SAMPLE SIZE

According to Adeosun, (2013) in any research study with a large population size such as this, it is relatively difficult to study the entire population; hence there is need for the representatives

of the larger population. So, the justification for not using either Taro Yamani or other recognized principles is because of the large population size involved in the study. Thus, among all the entire residents of Agege Metropolis, which 2006 population census calculated to be 635, 900, respondents that will not be more than 200 will be selected for this study, which is an examinable number of the residents.

3.5 SAMPLING PROCEDURE

A sample representative of a given population in any study undertaking is not supposed to be selected haphazardly. Therefore, simple random sampling techniques will be used to select the examinable number of residents of Agege Metropolis.

3.6 RESEARCH INSTRUMENT

The instrument to be used for obtaining information for this study will be questionnaire, which will be self-administered, while the secondary data will be gathered from textbooks, journals and the internet.

3.7 VALIDITY AND RELIABILITY OF DATA INSTRUMENT

Validity is the extent to which an instrument actually measures what it is intended to measure. Therefore, an instrument is tailored to achieve research objectives. Thus, the instrument to be used for this research will be validated by insuring the questions are structured in a manner that will enable the research obtain information relevant to the purpose and objectives of the study.

In order to maximize reliability of the instrument used for the research, the investigator will ensure that questions are not ambiguously presented to respondents in a manner that will likely communicate different meaning that could generate inaccurate and inconsistent responses.

3.8 METHOD OF DATA PRESENTATION AND ANALYSIS

In the analysis of the primary data collected through questionnaires, the researcher will use tables, simple percentage in the analysis of the research objectives. Quantitative methods will be used for data analysis of this research. Under quantitative method, data collected through questionnaire will be presented in tables and analyzed using simple percentages.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 INTRODUCTION

In this chapter, all data collected were presented analyzed and discussed. The research questions posed at the beginning of the study were explored by administering the questionnaire to the respondents. The nature of the questions was such that it avoided ambiguous responses from the respondents and it also helped in quick analysis of the data collected. Out of the 200 questionnaires distributed and administered on respondents, 195 of them were carefully, correctly filled and returned at the stipulated time. This is about (97.5%) which the researcher believed was enough to give unbiased data needed for the research study. Therefore, the responses of 195 respondents were presented and analyzed.

4.2 DATA PRESENTATION

Items on research variables and concept presentation, analysis and discussion of findings are completed with the help of the research questions formulated in chapter one of the study and the following shows the presentation and analysis of data derived from the Part A of the questionnaire.

Table 1: Respondents view on whether they have access to any medium that requires subscription and membership

Questionnaire	Frequency	Percent
Yes	188	96.3%
No	7	3.5%
Can't say	-	-
Total	195	100.0

Source: Field Survey, 2020.

Table 1 shows that 188(96.3%) of the respondents indicated that they have access to any medium that requires subscription and membership, while 7 (3.5%) indicated that they do not have access to any medium that requires subscription and membership. The above reveals that majority of the respondents (96%) have access to any medium that requires subscription and membership.

Table 2: Respondents view on how often they use medium that requires subscription and membership

Alternative	Frequency	Percent
Regularly	53	27.1%
Often	70	40.5%
Occasionally	31	15.8%
Rarely	32	16.4%
Total	195	100.0

Source: Field Survey, 2020.

Table 2 shows that 53(27.1%) of the respondents indicated that they regularly use medium that requires subscription and membership, 70(40.5%) indicated that they often use medium that requires subscription and membership, and 31(15.8%) indicated that they occasionally use medium that requires subscription and membership, while 32(16.4%) indicated that they rarely use medium that requires subscription and membership. The above reveals that majority of the respondents (68%) are habitual users of medium that requires subscription and membership.

Table 3: Respondents view on how many TV shows they watch online in a typical week

Alternative	Frequency	Percent
0 - 5 shows	34	17.4%
6 - 10 shows	142	72.8%
11-15 shows	4	2.0%
16-20 shows	2	1.0%
Over 21 shows	12	6.1%
Total	195	100.0

Source: Field Survey, 2020.

Table 3 shows that 34 (17.4%) of the respondents watch about 0-5 TV shows online in a typical week; 142 (72.8%) watch about 6-10 TV shows online in a typical week; 4 (2.0%) watch about 11-15 TV shows online in a typical week; and 2 (1.0%) watch about 16-20 TV shows online in a typical week, while 12 (6.1%) watch over 21 TV shows online in a typical week. The above reveals that majority of the respondents (72.8%) watch about 6-10 TV shows online in a typical week.

Table 4: Respondents view on which of this TV platform is their main platform to watch TV shows

Questionnaire	Frequency	Percent
Iroko TV	22	11%
Amazon Video	11	6%
Gotv	151	77%
Hulu	6	3%
Netflix	5	3%
Others	-	-
Total	195	100.0

Source: Field Survey, 2020. Table 4 shows that 151 (77%) of the respondents indicated that they are potential users of GOTV; 22 (11%) of the respondents indicated that they are potential users of Iroko TV, 11 (6%) of the respondents indicated that they are potential users of Amazon TV, and 5 (5%) of the respondents indicated that they are potential users of Netflix, while 6 (3%) of the respondents indicated that they are prospective users of Hulu. The above reveals that majority of the respondents (77%) watches TV shows Online via GOTV

Table 5: Respondents view on which of these devices they use to watch TV shows online

Alternative	Frequency	Percent
Desktop computer	2	1.0%
Laptop	34	17.4%
Smart phones	142	72.8%
Tablet	12	6.1%
iPhone	4	2.0%
Total	195	100.0

Source: Field Survey, 2020.

Table 5 shows that 2 (1.0%) of the respondents indicated that they use desktop computer to watch TV shows online; 34 (17.4%) of the respondents indicated that they use laptop to watch TV shows online, 142(72.8%) indicated that they use smart phones to watch TV shows online; and 12(6.1%) indicated that they use tablet to watch TV shows online, while 4 (2.0%) of the use iPhone to watch TV shows online. The above reveals smart phone is the basic device that majority of the respondents use to watch TV shows online.

Research Question 1: How is viewership perception of subscription and membership as the key priority for the 21st century media industry?

Data in Tables 6, 7, 8, 9 and 10 were deployed in answering and discussing RQ1, which sought to know viewership perception of subscription and membership as the key priority for the 21st century media industry.

Table 6: Respondents view on whether it is the best and safest

Alternative	Frequency	Percent
SA	6	3.0%
A	157	80.5%
N	12	6.1%
SD	11	5.6%
D	9	4.6%
Total	195	100.0

Source: Field Survey, 2020.

Table 6 shows that 6(3.0%) of the respondents strongly agree that channels that requires subscription and membership is the best and safest; 157(80.5%) agreed; 12(6.1%) were neutral

and 11(5.6%) strongly disagreed that that channels that requires subscription and membership is the best and safest, while 9(4.6%) disagreed. This connotes that although, media are significant sources of information, channels that requires subscription and membership is the best and safest.

Table 7: Respondents view on whether it makes access to media content easy

Alternative	Frequency	Percent
SA	57	29.2%
A	109	55.8%
N	14	7.1%
SD	5	2.5%
D	10	5.1%
Total	195	100.0

Source: Field Survey, 2020.

Table 7 shows that 57(29.2%) of the respondents strongly agree that channels that requires subscription and membership makes access to media content easy; 109(55.8%) agreed; 12(6.1%) were neutral and 14(7.1%) strongly disagreed that channels that requires subscription and membership makes access to media content easy, while 9(4.6%) disagreed. This connotes that channels that requires subscription and membership makes access to media content easy.

Table 8: Respondents view on whether television in particular could now be watch at their convenient time

Alternative	Frequency	Percent
SA	31	15.8%
A	101	51.7%
N	29	14.8%
SD	2	1.0%
D	32	16.4%
Total	195	100.0

Source: Field Survey, 2020.

Table 8 shows that 31(15.8%) of the respondents strongly agree that television in particular could now be watch at their convenient time; 101(51.7%) agreed; 29(14.8%) were neutral and 2(1.0%) strongly disagreed that television in particular could now be watch at their convenient time, while 32(16.4%) disagreed. This connotes that television in particular could now be watch at the respondents convenient time.

Table 9: Respondents view on whether varieties of activities could be performed at a time

Alternative	Frequency	Percent
SA	157	80.5%
A	6	3.0%
N	12	6.1%
SD	11	5.6%
D	9	4.6%
Total	195	100.0

Source: Field Survey, 2020.

Table 9 shows that 157(80.5%) of the respondents strongly agree that varieties of activities could be performed at a time; 6(3.0%) agreed; 12(6.1%) were neutral and 11(5.6%) strongly disagreed that that varieties of activities could be performed at a time, while 9(4.6%) disagreed. This connotes that with subscription and membership varieties of activities could be performed at a time.

Table 10: Respondents view on whether it has reshaped the structure and functioning of conventional TV

Alternative	Frequency	Percent
SA	142	72.8%
A	34	17.4%
N	2	1%
SD	12	6.1%
D	4	2.0%
Total	195	100.0

Source: Field Survey, 2020.

Table 10 shows that 142(72.8%) of the respondents strongly agree that channels that requires subscription and membership has reshaped the structure and functioning of conventional TV; 34(17.4%) agreed; 2(1%) were neutral and 12(6.1%) strongly disagreed that that it has reshaped the structure and functioning of conventional TV, while 4(2.0%) disagreed. This connotes that channels that requires subscription and membership has reshaped the structure and functioning of conventional TV.

Research Question 2: What are the factors that shape the viewership perception for subscribing and becoming a member?

Data in Tables 11, 12, 13, 14 and 15 were deployed in answering and discussing RQ1I, which sought to know the factors that shape the viewership perception for subscribing and becoming a member.

Table 11: Respondents view on whether the integration of the television set with access to the web is one of the factors shape their perception for subscribing and becoming a member to get access to media content

Alternative	Frequency	Percent
SA	31	15.8%
A	101	51.7%
N	29	14.8%
SD	2	1.0%
D	32	16.4%
Total	195	100.0

Source: Field Survey, 2020.

Table 11 shows that 31(15.8%) of the respondents strongly agree that integration of the television set with access to the web is one of the factors shape their perception for subscribing and becoming a member to get access to media content; 101(51.7%) agreed; 29(14.8%) were neutral and 2(1.0%) strongly disagreed that integration of the television set with access to the web is one of the factors shape their perception for subscribing and becoming a member to get access to media content, while 32(16.4%) disagreed. This connotes that integration of the television set with access to the web is one of the factors shape the respondents perception for subscribing and becoming a member to get access to media content.

Table 12: Respondents view on whether provision of a more interactive experience than conventional TV viewing is one of the factors shape their perception for subscribing and becoming a member to get access to media content

Alternative	Frequency	Percent
SA	157	80.5%
A	6	3.0%
N	12	6.1%
SD	11	5.6%
D	9	4.6%
Total	195	100.0

Source: Field Survey, 2020.

Table 12 shows that 157(80.5%) of the respondents strongly agree that provision of a more interactive experience than conventional TV viewing is one of the factors shape their perception for subscribing and becoming a member to get access to media content; 6(3.0%) agreed; 12(6.1%) were neutral and 11(5.6%) strongly disagreed that that provision of a more interactive experience than conventional TV viewing is one of the factors shape their perception for subscribing and becoming a member to get access to media content, while 9(4.6%) disagreed. This connotes that provision of a more interactive experience than conventional TV viewing is one of the factors shape the respondents perception for subscribing and becoming a member to get access to media content.

Table 13: Respondents view on whether portability is one of the factors shape their perception for subscribing and becoming a member to get access to media content

Questionnaire	Frequency	Percent
SA	150	78%
A	11	5.6%
N	-	-
SD	22	11.2%
D	7	3%
Total	195	100.0

Source: Field Survey, 2020.

Table 13 shows that 150 (78%) of the respondents strongly agreed that portability is one of the factors shape their perception for subscribing and becoming a member to get access to media content; 11 (5.6%) of the respondents agreed, and 22(11.2%) strongly disagreed, while 7 (3%) of the respondents disagreed. The above reveals that majority of the respondents

(84%) agreed that portability is one of the factors that shape their perception for subscribing and becoming a member to get access to media content.

Table 14: Respondents view on whether ability to watch specific programmes and even share is one of the factors shape their perception for subscribing and becoming a member to get access to media content

Alternative	Frequency	Percent
SA	157	80.5%
A	6	3.0%
N	12	6.1%
SD	11	5.6%
D	9	4.6%
Total	195	100.0

Source: Field Survey, 2020.

Table 14 shows that 157(80.5%) of the respondents strongly agree that ability to watch specific programmes and even share is one of the factors shape their perception for subscribing and becoming a member to get access to media content; 6(3.0%) agreed; 12(6.1%) were neutral and 11(5.6%) strongly disagreed that that ability to watch specific programmes and even share is one of the factors shape their perception for subscribing and becoming a member to get access to media content, while 9(4.6%) disagreed. This connotes that ability to watch specific programmes and even share is one of the factors shape the respondents perception for subscribing and becoming a member to get access to media content.

Table 15: Respondents view on whether personalized content is one of the factors shape their perception for subscribing and becoming a member to get access to media content

Alternative	Frequency	Percent
SA	31	15.8%
A	101	51.7%
N	29	14.8%
SD	2	1.0%
D	32	16.4%
Total	195	100.0

Source: Field Survey, 2020.

Table 15 shows that 31(15.8%) of the respondents strongly agree that personalized content is one of the factors shape their perception for subscribing and becoming a member to get access to media content; 101(51.7%) agreed; 29(14.8%) were neutral and 2(1.0%) strongly disagreed that personalized content is one of the factors shape their perception for subscribing and becoming a member to get access to media content, while 32(16.4%) disagreed. This connotes that personalized content is one of the factors shape the respondents perception for subscribing and becoming a member to get access to media content.

Research Question 3: Does subscription and membership channel also depict uneven social satisfaction?

Data in Tables 16, 17, 18, 19 and 20 were deployed in answering and discussing RQIII, which sought to know whether subscription and membership channel also depict uneven social satisfaction?

Table 16: Respondents view on whether subscription and membership channel satisfy their personal and social needs

Alternative	Frequency	Percent
SA	31	15.8%
A	101	51.7%
N	29	14.8%
SD	2	1.0%
D	32	16.4%
Total	195	100.0

Source: Field Survey, 2020.

Table 16 shows that 31(15.8%) of the respondents strongly agree that subscription and membership channel satisfy their personal and social needs; 101(51.7%) agreed; 29(14.8%) were neutral and 2(1.0%) strongly disagreed that subscription and membership channel satisfy their personal and social needs, while 32(16.4%) disagreed. This connotes that subscription and membership channel satisfy the respondents’ personal and social needs.

Table 17: Respondents view on whether subscription and membership channel improves the traditional TV lack of flexibility

Alternative	Frequency	Percent
SA	142	72.8%
A	34	17.4%
N	2	1%
SD	12	6.1%
D	4	2.0%
Total	195	100.0

Source: Field Survey, 2020.

Table 10 shows that 142(72.8%) of the respondents strongly agree that subscription and membership channel improves the traditional TV lack of flexibility; 34(17.4%) agreed; 2(1%) were neutral and 12(6.1%) strongly disagreed that that subscription and membership channel improves the traditional TV lack of flexibility, while 4(2.0%) disagreed. This connotes that subscription and membership channel improves the traditional TV lack of flexibility.

Table 18: Respondents view on whether they can choose where to watch or use any media content

Questionnaire	Frequency	Percent
SA	150	78%
A	11	5.6%
N	-	-
SD	22	11.2%
D	7	3%
Total	195	100.0

Source: Field Survey, 2020.

Table 18 shows that 150 (78%) of the respondents strongly agreed that they can choose where to watch or use any media content; 11 (5.6%) of the respondents agreed, and 22(11.2%) strongly disagreed, while 7 (3%) of the respondents disagreed. The above reveals that majority of the respondents (84%) agreed that they can choose where to watch or use any media content.

Table 19: Respondents view on whether they can search for specific TV shows to watch

Alternative	Frequency	Percent
SA	142	72.8%
A	34	17.4%
N	-	-
SD	12	6.1%
D	6	3.0%
Total	195	100.0

Source: Field Survey,

2020.

Table 19 shows that 142 (72.8%) of the respondents strongly agreed that they can search for specific TV shows to watch; 34 (17.4%) of the respondents agreed, 142(72.8%) of the respondents were neutral; and 12(6.1%) of the respondents strongly disagreed, while 6 (3.0%) of the respondents disagreed. The above reveals majority of the respondents (90%) can search for specific TV shows to watch.

Table 20: Respondents view on whether subscription and membership channel gives me a way to hear about how other people feel about a particular media content

Alternative	Frequency	Percent
SA	57	29.2%
A	109	55.8%
N	14	7.1%
SD	5	2.5%
D	10	5.1%
Total	195	100.0

Source: Field Survey, 2020.

Table 20 shows that 57(29.2%) of the respondents strongly agree that subscription and membership channel gives me a way to hear about how other people feel about a particular media content; 109(55.8%) agreed; 12(6.1%) were neutral and 14(7.1%) strongly disagreed that subscription and membership channel gives me a way to hear about how other people feel about a particular media content, while 9(4.6%) disagreed. This connotes that subscription and membership channel gives the respondents a way to hear about how other people feel about a particular media content.

Research Question 4: To what extent does the social satisfaction derived from subscription and membership channel shape the viewership perception for GOTV subscription?

Data in Tables 21, 22, 23, 24 and 25 were deployed in answering and discussing RQIV, which sought to know the extent to which the social satisfaction derived from subscription and membership channel shape the viewership perception for GOTV subscription.

Table 21: Respondents view on whether they get a better social satisfaction from subscription and membership channel

Alternative	Frequency	Percent
SA	120	61%
A	24	16%
N	-	-
SD	13	7%
D	32	16.4%
Total	195	100.0

Source: Field Survey, 2020.

Table 21 shows that 120(61%) of the respondents strongly agreed that they get a better social satisfaction from this channel; 24(16%) agreed; and 13(7%) strongly disagreed, while 32(16.4%) disagreed. By implication, majority of respondents (77%) indicated that they get a better social satisfaction from this channel.

Table 22: Respondents view on whether subscription and membership channel increases their engagement with TV programmes

Alternative	Frequency	Percent
SA	95	49%
A	71	36%
N	-	-
SD	14	7.1%
D	15	8%
Total	195	100.0

Source: Field Survey, 2020.

Table 22 shows that 95(49%) of the respondents strongly agree that subscription and membership channel increases their engagement with TV programmes; 71(36%) agreed and 14(7.1%) strongly disagreed that subscription and membership channel increases their

engagement with TV programmes, while 15(8%) disagreed. This connotes that subscription and membership channel increases their engagement with TV programmes.

Table 23: Respondents view on whether subscription and membership channel improvement in speed has taken away the conventional media audiences

Alternative	Frequency	Percent
SA	120	61%
A	24	16%
N	-	-
SD	13	7%
D	32	16.4%
Total	195	100.0

Source: Field Survey, 2020.

Table 23 shows that 120(61%) of the respondents strongly agreed that subscription and membership channel improvement in speed has taken away the conventional media audiences; 24(16%) agreed; and 13(7%) strongly disagreed, while 32(16.4%) disagreed. By implication, majority of respondents (77%) indicated that subscription and membership channel improvement in speed has taken away the conventional media audiences.

Table 24: Respondents view on whether subscription and membership channel provides more detailed information about the TV show

Alternative	Frequency	Percent
SA	102	52%
A	64	32%
N	-	-
SD	11	6%
D	26	13%
Total	195	100.0

Source: Field Survey, 2020.

Table 24 shows that 102(52%) of the respondents strongly agreed that subscription and membership channel provides more detailed information about the TV show; 64(32%) agreed; and 11(6%) strongly disagreed, while 26(13%) disagreed. By implication, subscription and membership channel provides more detailed information about the TV show.

Table 25: Respondents view on whether subscription and membership channel interactive experience makes it more preferred

Alternative	Frequency	Percent
SA	95	49%
A	71	36%
N	-	-
SD	14	7.1%
D	15	8%
Total	195	100.0

Source: Field Survey, 2020.

Table 22 shows that 95(49%) of the respondents strongly agree that subscription and membership channel interactive experience makes it more preferred; 71(36%) agreed and 14(7.1%) strongly disagreed that subscription and membership channel interactive experience makes it more preferred, while 15(8%) disagreed. This connotes that subscription and membership channel interactive experience makes it more preferred.

Table 26: Respondents Gender

Questionnaire	Frequency	Percent
Male	105	54%
Female	90	46%
Total	195	100.0

Source: Field Survey, 2020.

Table 26 shows that 105(54%) of the respondents are male, while 90(46%) are female. The above reveals that more male participated in the study than female.

Table 27: Respondents Age

Alternative	Frequency	Percent
18-24	12	6%
25-29	40	21%
30-35	34	17%
36 and above	108	55%
Total	195	100.0

Source: Field Survey, 2020.

Table 27 shows that 12(6%) of the respondents are between the ages of 18-24, 40(21%) of the respondents are between the ages of 25-29, and 34 (17%) of the respondents are between the ages of 30-35, while 108 (55%) are between the ages of 36 and above. The above reveals that majority of the respondents are between the ages of 36 and above.

4.3 Discussion of findings

From the above analysis, it has been revealed that majority of the respondents (96%) have access to medium that requires subscription and membership and about (68%) of them are habitual users of such medium. This backs the view of Adelabu and Esiri (2015), who opined that digital subscriptions are again the hottest topic in news media today, and it is the most comprehensive answer yet to the question of how to replace declining print advertising and print reader revenues.

However, the study revealed that that majority of the respondents (72.8%) watch about 6-10 TV shows online in a typical week, while about 77% of them watches TV shows via GOTV, which is another channel that requires subscription before gaining access to the content. It was also revealed that smart phone is the basic device that majority of the respondents use to watch TV shows online. This backs the view of Banda (2013), who opined that loyalty, like subscriptions, is a subset of a membership framework and the main reason membership is becoming so important is that technology is extending the infrastructure that enables trusted relationships.

From research question one which sought to know viewership perception of subscription and membership as the key priority for the 21st century media industry, it was gathered that even though although, media are significant sources of information, channels that requires subscription and membership are the best and safest, and this is because it makes access to

media content easy. This backs the view of Oshodin, (2009) who says that channels or medium that requires subscription and membership are making online video increasing its connectivity with social networks, providing a more intense and collaborative involvement and online video users demand audiovisual content and value added services, with greater accessibility and an enriched viewing experience, depending on the size of the screen they watch.

However, this study further indicates that television in particular could now be watch at the respondent's convenient time and with subscription and membership varieties of activities could be performed at a time, which is why it has reshaped the structure and functioning of conventional TV. This backs the view of Wogu, Ezenwaji, Agboti, Ololo and Nwobi (2018) opined that the integration of ICTs into mass communication has reinvented and redefined the communication system and the society at large.

From the research question two which sought to know the factors that shape the respondents' viewership perception for subscribing and becoming a member, it was revealed that that integration of the television set with access to the web is one of the factors shape the respondents perception for subscribing and becoming a member to get access to media content. Meanwhile, it was further gathered that provision of a more interactive experience than conventional TV viewing is one of the factors shape the respondents perception for subscribing and becoming a member to get access to media content.

With this, majority of the respondents (84%) agreed that portability is one of the factors that shape their perception for subscribing and becoming a member to get access to media content, and this connotes that ability to watch specific programmes and even share is one of the factors shape the respondents perception for subscribing and becoming a member to get access to media content, while personalized content is another factor shape the respondents perception for subscribing and becoming a member to get access to media content. This backs the view of Innocent, et al. (2012), who opined that television series, newscasts and shows are increasingly produced bearing in mind their online distribution, with spectators turned into users who are able to interact more intensively, sharing their experiences and participating with a large number of applications

From the research question three, which sought to know whether subscription and membership channel also depict uneven social satisfaction, it was revealed that it satisfies the respondents'

personal and social needs, improves the traditional TV lack of flexibility, give the respondents the freewill to choose where to watch or use any media content, and to also search for specific TV shows to watch, as well as to hear about how other people feel about a particular media content. This backs the view of Ani (2012) who submitted that the new model has been described as we media and this has made traditional journalism to be superseded by ‘participatory journalism’ and the participatory journalism comprises citizen journalism, naturally, but also comments sections, discussion forums and the expanding universe of uses blogs, GOTV, Startimes, DSTV and the likes.

From the research question four, which sought to know the extent of social satisfaction derived from subscription and membership channel shape the viewership perception for GOTV subscription, it was revealed that majority of respondents (77%) indicated that they get a better social satisfaction from this channel, and this is because it increases their engagement with TV programmes. However, majority of respondents (77%) indicated that subscription and membership channel improvement in speed has taken away the conventional media audiences and this provides more detailed information about the TV show, while its interactive experience makes it more preferred. This backs the view of Abati (2016) who says it help users to have a strong sense of purpose and sense of community to which they want to belong and create a “forever proposition” so users never want to think of leaving the media.

From this study, it could then be said that the prediction of Newman et al. (2018) that subscription and membership is the key priority for the news industry going forward because over half (52%) expect this to be the MAIN revenue focus in 2019, compared with just 27% for display advertising, 8% for native advertising and 7% for donations. This is a huge change of focus for the industry, is becoming realistic. In the same vein, the assertion of Odunlami (2014) that television programming will eventually migrate to the Internet and will be successful if the “pay-per-view” model is used has also materialized as consumers now prefer programming when it is convenient for their schedules.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 SUMMARY

Many benefits have been identified with subscription and membership channel or medium and it has been ascertained that it provides quick access to large volumes of information about TV shows. It was revealed in the study that male participated in the study more than female, and majority of them (96%) have access to subscription and membership channel.

From the foregoing, it was gathered that social gratification is a discovered gratification for subscription and membership channel and internet user rather than traditional media, which has made audiences which used to be referred to as consumers to look for the best level of satisfaction and benefits for themselves because they want to maximize their utility as much as possible. Thus subscription and membership channel or medium constitutes a fundamental shift in how people interact and socialize around audiovisual content, while websites are combining video streaming services with social networking sites such as Facebook and Twitter and the likes.

More so, it was gathered that the perception of majority of the respondents about the traditional media was affected by gratification they get from subscription and membership channel and by implication; the perception that some of the benefit enjoyed from subscription and membership channel cannot be enjoyed on the traditional media affects the respondents' perception about the latter.

It should be noted that this study has proved that subscription and membership channel or medium have an effect on the conventional media, and specifically, its portability made it more accessible for an average Nigeria who uses mobile phones and this has effect on the conventional media. This sums some of the features of subscription and membership channel or medium, which include remote talking or chatting while watching a television program, content-aware lists that show what your friends are watching, sharing and recommendation of video material based on social network statistics and trends, and easy accessible Twitter streams associated with a particular program.

Nevertheless, it was gathered that subscription and membership channel or medium and online TV portability made it more accessible for an average Nigeria who uses mobile phones and this has effect on the conventional media to a high extent, which has led to reinventing the very concept of audience, which form the push for carrying out an assessment of audience use of Nigerian online television.

Moreover, it was further revealed that certain features like less advertising time than conventional TV, flexible schedule, watching specific episode, portability and personalize content makes subscription and membership channel or medium have greater advantage over conventional. The above further revealed that subscription and membership channel or medium not only give satisfaction of various personal and social needs, but also improve the traditional TV's lack of social gratification. This Corroborates the view of Affe (2012), who posits that the current broadcast system is undergoing a deep change in several aspects that shape its structure and functioning, such as the number of channels and distribution platforms, the innovation in formats and business models, the politics and regulation of the audiovisual industry, as well as a renewed relationship between the media and their audiences.

With this, the questions of: How is viewership perception of subscription and membership as the key priority for the 21st century media industry; what are the factors that shape the viewership perception for subscribing and becoming a member; does subscription and membership channel also depict uneven social satisfaction and to what extent does the social satisfaction derived from subscription and membership channel shape the viewership perception for GOTV subscription, have been answered, and it is apparent that there is a growing acceptance that some types of quality news provision might need to be subsidized, while the world begin to see the emergence of online television, online radio, online books, online library, online newspaper and magazine and the likes of other media content that used to be called the traditional media.

5.2 CONCLUSIONS

Based on findings of the study, this research work is evidence that majority of the respondents have a positive response towards subscription and membership channel or medium as it has been revealed that subscription and membership channel or medium is helping to reshape the structure and functioning of conventional TV, and 138(73.1%) of the respondent agreed that this would also allow the integration of the television set with access to the web by providing a more interactive experience of conventional TV viewing. Therefore, it could be said that the synergies between television and the Internet have brought about innovative ways of considering the role of audiences and amplifying the reception of programs, as interactive technologies transforming the way television communicates with the audience, and also increasing the opportunities for audience feedback and engagement with programmes.

However, the new media like the internet and mobile smart phones among others make for two-way communication which is the core aim of good media relations, and public service broadcasting now make use of chat rooms for virtual discussion where viewers or listeners have opportunities to contribute on-line during a programme. With this, a message typed and sent within a chat room appears almost at the same time on the computers of other users in the same chat room, 24hours daily. Thus, subscription and membership channel or medium encourages feedback and interactivity and give users the means to generate, seek and share content selectively, and to interact with other individuals and groups on a scale that was impracticable with traditional means.

Moreover, considering the nature of the subscription and membership channel or medium that helps to open the world up thereby reducing the world into a global village, there is a tendency that more people would come across the media station profile which has a website than the ones that do not, and it has to a large extent, influenced the respondents' perception about subscription and membership as the key priority for the 21st century media industry.

5.3 RECOMMENDATIONS

Recommendations made based on findings of this study included:

1. Future researchers should focus on finding interpersonal interaction and improving audience communication on subscription and membership channel or medium. Additionally, future studies could focus on Internet-related media, like e-books and e-newspapers, to learn what kind of gratification people care about most when using this media.
2. Moreover, government should find a lasting solution to the power problem because digitization and power outage are not compatible. Thus, Nigeria as the giant of Africa should emulate the policy implementation approaches of other “dwarfs” of Africa like Ghana. There is a need to move forward, especially digitally.
3. More transparency is absolutely necessary if social media analytics are to play a more prominent role in the television audience marketplace. Of course, it is important to emphasize that this uncertainty and suspicion are not just a function of inadequate transparency. This new approach to audience measurement represents a substantial departure from the knowledge base and skill sets of the professionals involved in the buying, selling, and valuing of television audiences, which certainly affects their willingness and ability to engage with these new analytical services and assess their strengths and weaknesses.

5.4 SUGGESTION FOR FURTHER STUDIES

This study concluded that there are enormous differences in content gratification and social gratification for audiences of subscription and membership channel or medium, which has created a disparity between online TV and conventional TV, thus, if future researchers want to discover more difference, they could design a questionnaire that forces the participants to compare both in the same question, such as “When watching TV shows on Internet, do you feel more relaxed than when watching them on conventional TV?” This kind of question might collect more data for comparison between Internet TV and conventional TV. Internet TV should continue to be studied because the technology of Internet TV and conventional TV is changing. Internet TV is still under construction, and TV shows’ official website and even

GOTV are trying to find the best way to get their audiences' attention. Furthermore, the subscription and membership channel or medium industry could focus on social gratification, though social gratification is the lowest rated gratification that audiences are looking for in subscription and membership channel or medium.

5.5 LIMITATION OF THE STUDY

A study of this magnitude cannot be completed without hitches. There were a lot of limitations in the course of the study, ranging from problem of finance, problem of time, insufficient reference materials, difficulty in reaching the respondents and the likes of others. But notwithstanding, the researcher tried to overcome the challenge by way of suspending some not too important activities for the completion of this work. Also, assistance from parent and friends financially also help the researcher to overcome the financial limitations.

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