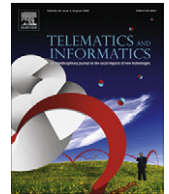




ELSEVIER

Contents lists available at [SciVerse ScienceDirect](http://www.sciencedirect.com)

# Telematics and Informatics

journal homepage: [www.elsevier.com/locate/tele](http://www.elsevier.com/locate/tele)

## Does genre type influence choice of video platform? A study of college student use of internet and television for specific video genres

Jiyoung Cha \*

Film and Video Studies, College of Visual and Performing Arts, George Mason University, 4400 University Drive MS 3E6, Fairfax, VA 22030, United States

### ARTICLE INFO

#### Article history:

Received 30 June 2012

Received in revised form 16 September 2012

Accepted 21 September 2012

Available online 4 October 2012

#### Keywords:

Online video

Television

Genre

Internet

Uses and gratifications

Video platform

### ABSTRACT

With the introduction of multichannel video programming distributors and different types of video platforms, consumers have more choices of channels and platforms than ever. Specifically, the present study focuses on television and the Internet as video platforms.

Given the dynamics of the video programming industry, this study examines (1) how motives for watching video content predict intention to use television and intention to use the Internet as a video platform, (2) how the motives for watching a particular video content genre differ by video platform types, and (3) how audience's choice of video content genres differs by video platform types. A survey method was used to obtain data for this study. Before the main survey was conducted, a pilot test was undertaken to test the wording of the questionnaire and reliability of items for constructs. A total of 149 students at a large university located in the southern part of the country participated in the main survey. The study reveals that motives for viewing the same genre of video content differ according to video platform types. It also discovers the underlying reason behind the popularity of certain genres online.

© 2012 Elsevier Ltd. All rights reserved.

### 1. Introduction

Video-viewing environments have changed markedly over the past few decades. Several decades ago, television was the sole video platform, and broadcast networks were the main channels for watching television programs. The addition of multichannel video programming distributors (MVPDs) to the market rapidly increased the number of television channels consumers receive. Although television is still a predominant video platform for U.S. consumers, it is worth noting that U.S. consumers increasingly use the Internet to watch video content. According to a recent ComScore report, more than 85% of U.S. Internet users watched online videos in July 2012 (ComScore, 2012). One survey conducted during 2010 found that approximately 40% of American households with broadband Internet access use the Internet to watch *television programs and movies* (Parks Associates, 2010).

Concurrent with this trend has been the migration of advertisers from traditional mass media to online media. Top advertisers in the traditional media have decreased their allocations to this sector over the past several years. On the other hand, many advertisers have markedly invested their money online (Johnson, 2012). In particular, online video advertising is growing faster than all other online ad formats (Garcia, 2012). Online advertising spending in the U.S. was approximately \$1.02 billion in 2009 and is projected to grow to nearly \$7.11 billion in 2015 (Staff, 2010; Horton, 2012).

Given this exponential growth of online video viewing, it is important to examine how audiences choose between television and the Internet to watch video content at any given moment. Some research has attempted to examine consumer choices of different types of media in general without examining the impact of content types. However, the consumption of a

\* Tel.: +1 703 993 3165; fax: +1 703 993 3175.

E-mail address: [jcha2@gmu.edu](mailto:jcha2@gmu.edu)

medium can be better understood in relation to content along with context and consumer characteristics (Dutta-Bergman, 2004) because various aspects of content can influence the consumption of a medium (Duguid, 1996; Nunberg, 1996). In this regard, our study addresses how consumers' use of television and the Internet differ by types of video content.

A recent industry survey conducted by the Conference Board and TNS revealed that news, dramas, comedies, and reality shows are the most popular online genres, in that order (Albanesius, 2008). Even though this industry report reveals the popularity of specific video content genres online, the underlying reasons behind the popularity of those genres online are still in question. In other words, it is not clear whether the popularity of those types of video content online is based on consumers' attraction to the genres in general across different types of video platforms. Another question that can be raised in relation to the issue includes whether consumers are more likely to watch those video genres over others because they perceive them to be more appropriate for the online platform than other genres that are less popular online.

An important question on this matter may not be simply identifying the video content genres that are presently popular among consumers online. The more critical and fundamental question that can aid television networks and online video operators are the underlying reasons why particular video content genres are more accepted than other genres online.

The present study aims to investigate (1) how motives for watching video content predict intention to use television and intention to use the Internet as a video platform, (2) how the motives for watching a particular video content genre differ by video platform types, and (3) how audience's choice of video content genres differs by video platform types. Specifically, the present study focuses on television and the Internet as video platforms.

## 2. Literature review

### 2.1. Media competition and complementarities

The origin of media competition theories dates back to the work of Lazarsfeld (1940), who investigated whether radio displaces print media. Over the past decades, researchers have examined how a new communication technology influences the time individuals spend using existing media. How the emergence of television (Mendelsohn, 1964), cable television (Kaplan, 1978), video (Henke and Donohue, 1989), email (Dimmick et al., 2000), or the Internet (Tsao and Sibley, 2004) influences the use of older media have been widely explored. In conjunction with the displacement effect of a new medium on older media, an essential idea of media competition theories lies in whether a new medium substitutes for, or complements, older media.

Substitutability is defined as the tendency of people to switch from one product to another that fulfills the same purpose (Nicholson, 1995). The degree to which a new medium substitutes or complements an older medium depends on how consumers perceive the functional similarity between the two media and the functional advantages of the new medium over the older medium (Althaus and Tewksbury, 2000; Levy and Windahl, 1984; Rosengren and Windahl, 1972; Williams et al., 1988). More recently, Cha and Chan-Olmsted (2012) found that *functional uniqueness* increases the degree that the new medium substitutes for the old medium if the old medium and the new medium are ensured to have *fundamental functional similarity*. For determining the degree to which a new medium substitutes for or complement to older media, it is thus essential to investigate whether a new medium achieves the same purpose sought from an existing medium.

Althaus and Tewksbury (2000) suggest that media substitution is understood with the core assumption that consumers are active rather than passive. Uses and gratifications posit that audiences choose and use specific media and content to gratify their various needs (Blumler, 1979; Kim and Rubin, 1997; Levy 1987; Levy and Windahl, 1984; Perse 1990a; Rubin and Perse, 1987a,b). Based on the belief that audiences are active in making their choices (Blumler, 1979), researchers have explored how audience activity and involvement mediate outcomes. This exploration has resulted in a distinction between ritualistic and instrumental media use. Ritualistic media use tends to center on the medium per se, rather than on particular content (Rubin and Perse, 1987a). This orientation is less intentional and non-selective, and, from the viewer's perspective, a time-filling activity in which the media is used regardless of content. Thus, it involves diversionary motives, such as habit or the passing of time (Jeffres, 1978). In contrast, instrumental orientation is more intentional and selective about content, and reflects purposive exposure to specific content (Rubin and Perse, 1987a). That is, instrumental orientation is associated more with goal-directed motivations such as information seeking, behavioral guidance, or arousal, as opposed to ritualistic orientation (Hearn, 1989; Kim and Rubin, 1997; Perse, 1990a,b; Rubin, 1983, 1984; Rubin and Perse, 1987a,b). In general, instrumental media use has been linked to increased audience activity and media involvement (Perse, 1990b). Media use orientation differs by media type. Focusing on the relationship between media and media use orientation, Metzger and Flanagin (2002) found that television use in general is more motivated by a ritualistic orientation than by an instrumental orientation. Other studies have found that media use orientation depends on the degree of consumers' involvement with the media, along with the media's characteristics. Perse (1990a, 1998) revealed that cable subscribers with high instrumental orientation are more likely to select and involve themselves with content using remote control devices.

It is apparent that new communication technologies offer video audiences more choice of, participation with, and control over content, and thus more opportunity for activity (Metzger and Flanagin, 2002). With respect to Internet use in general, Papacharissi and Rubin (2000) found that the Internet is more oriented toward instrumental use than ritualistic use. Even though the primary motives for Internet use can be fivefold, including information seeking, interpersonal utility, passing time, convenience, and entertainment, Papacharissi and Rubin suggested that the most salient motive for Internet use is

Download English Version:

<https://daneshyari.com/en/article/466040>

Download Persian Version:

<https://daneshyari.com/article/466040>

[Daneshyari.com](https://daneshyari.com)