



INFLUENCE OF FACEBOOK LIVE STREAMING TECHNOLOGY ON THE VIEWERSHIP OF CHANNEL TELEVISION'S *SUNRISE DAILY* AMONG USERS IN ANAMBRA STATE

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ABSTRACT

It is a fact that the social media craze has affected even people in the Third world countries which Nigeria happens to belong to and broadcast programme producers are taking advantage of this to engage more actively with their audiences by utilizing social media in their productions. This study therefore, evaluated Influence of Facebook Livestreaming Technology on the Viewership of Channel Television Sunrise Daily among Users in Anambra State. The study was anchored on Technology Acceptance Model as its theoretical underpinnings. The study adopted survey method to ascertain Facebook users' preference between watching the programme on Facebook and watching it in Television set. The study made use of a sample size of 400 drawn from a population of 1,619,224 derived using the Taro Yamane's formula. The Questionnaire was used as the instrument for data collection. The study found that the respondents watch Channel Television's Sunrise Daily and they prefer to watch Channel Television Live Streaming of *Sunrise Daily* on Facebook instead of Television set and Live Streaming of *Sunrise Daily* on Facebook influences the viewership of the programme among the respondents. The study therefore recommends that Channels Television should also expand its use of social media platforms in streaming *Sunrise Daily* to reach their audience in Twitter, YouTube, and other platforms and other Television Stations should adopt the technology of livestreaming of their news and programmes on social media in order to create a more heterogeneous audience.

Keywords: Facebook, live streaming, technology, Channel Television, Sunrise Daily

Introduction

In the digital age, all media outlets and content are greatly impacted by technological progress. The transition to Internet-based services is happening quickly in the television industry which is not an exception. Television used to be as straightforward as radio broadcasts that the general people would listen to on a device that could change the channel and level. Technology has not only introduced new creative features but has also cast doubt on the notion of what television as a whole actually is.

The technology and apparatus used in modern broadcasting for the transmission of media messages is a crucial field. The form and scope of broadcasting have changed as a result of modern technologies. Technology for broadcasting media has changed quickly and did so up to the early 20th century. Modern technology is now improving and enabling communication, as well as making it easier to produce and disseminate information to a globally dispersed audience (Iheanacho et al., 2025).

According to Olorede and Oyewole (2013) the catalyst for the transformation of media newsrooms is modern technology. These technologies have further enhanced media credibility, reliability and even affordability and accessibility, as events can be reported as simultaneously as they unfold, with little or no

interference and audience's access at a relatively affordable cost. These technologies have also refurbished the obsolete face of media newsrooms; the new sophisticated computers have replaced the old, time-consuming and outdated typewriters and so on. Thanks to the proliferation of wireless networks and portable electronic devices, anyone can now provide video content in the form of both recorded and live-streaming versions (Owe et al., 2023).

Minjeong and Sang (2020) stated that while it used to be prohibitively expensive and time-consuming to create video content, advances in technology and the widespread availability of affordable mobile devices have made it possible for anybody to do so. Steven (2020) identifies one of the most exciting technological developments over recent years as "live streaming" something being used by many particularly for digital broadcasting. Minjeong and Sang (2020) noted that "real-time," in which streamers and viewers can communicate directly in real-time is the distinguishing feature of live-streaming. Also any user can live-stream their own activities or make their own amusing content on social media platforms like Periscope, YouTube Live, Facebook Live, and Instagram Live.

The emergence of 21st-century technology has altered the methods used in television transmission. The new media technologies have opened the door for viewing and listening to news and programmes broadcast online live streaming on websites, podcasts, Twitter, Facebook, YouTube, and RSS feeds among other platforms with the use of smart phones, Ipads, laptops, and desktops. Today, a number of media businesses provide high-quality, original video streaming services that may be accessed through digital and mobile devices (Groshek & Krongard, 2016; Etumnu & Azubuikwe, 2024).

The way people consume broadcast media has been revolutionised by video streaming technologies. The trend of internet streaming services among consumers indicates a shift away from linear formats such as satellite/cable-accessible real-time television (Spilker et al., 2020; Srensen, 2016). Online customers use their home internet connection or mobile devices to access broadcast services (Lim et al., 2015; Simpson & Greenfield, 2012). This is especially true of younger demographics who are heavy users of video streaming and internet TV (Panda & Pandey, 2017).

Additionally, broadcast audiences no longer need to be positioned next to their television in order to watch and listen to programmes (Adeyeye et al., 2020). Even when people are far from their homes they can livestream the TV programme through Facebook or any other social media platforms with only a click on a device like a smartphone. On April 6, 2016, Facebook debuted "Facebook Live." With the help of this new feature, Facebook users may watch live streaming video from the accounts of the people they follow as well as from news sources around the world without ever leaving their news feed.

Those who missed the live feed can see it later as a video post by posting the video to the "broadcaster's" page or profile after the live stream has concluded. A few weeks after the launch, The New York Times according to Herrman and Isaac (2016) documented how an Atlanta meteorologist utilized Facebook Live to supplement the video updates he was producing for his station's website as a storm moved through the region.

Lazauskas (2016) affirmed that with Facebook Live, streams are being made live while the content is made timely. Also, it gives room for inherent interactivity to them since people could comment as they watched. Hammock (2017) notes that TV stations' determination to maintain their attention on Facebook Live might also be attributed to internal observability.

Here users may view detailed information on how a live video is performing on Facebook using a feature called Insights which is a Facebook feature that gives users detailed analytics on the reach and engagement of a live video. Broadcast programme producers are taking advantage of this to engage more actively with their audiences by utilizing social media in their productions. This explains why Channel Television is one of the leading television stations in Nigeria that frequently use live streaming for their major programmes like *Sunrise Daily*.

Channels Television is an unaffiliated, round-the-clock news and information channel based in Lagos, Nigeria. Channels Incorporated was founded in 1992, two years before the Nigerian government liberalised the television and radio industries. Debuting on television in 1995, its primary function is to create news and current affairs programmes focusing on issues happening within Nigeria and also monitor governmental activities and policies.

In Nigeria's booming broadcast media industry, Channels Television is the first and only successful national TV brand devoted solely to the delivery of news. It was the first Nigerian TV network to offer 24/7 streaming. Channel Television *Sunrise Daily* is a programme aired by the station from 7 am to 10 am on weekdays where issues of national interest in the areas of economic and political development are extensively discussed by experts who are invited as discussants.

The audience has the chance to participate in the programme using their mobile devices and laptops because the programme is constantly aired live on Facebook and other social media platforms. It is therefore pertinent to evaluate the influence of Facebook live streaming technology on the viewership of Channel Television's *Sunrise Daily* among users in Anambra state owing to the fact that it alters the conventional way of television broadcasting which requires a television set for viewership.

Statement of the Problem

The emergence of television as a conventional media of communication has in no small made the visual part of communication interesting. Unlike radio that captures only the voice; the television has its own unique way of delivering its contents that is writing for ears and the eyes (the audio and visuals). It informs, educate and entertain viewers through an editorial guideline. Meanwhile with the advent of mono-stream media (new media) so many conventional media have registered their presence by creating website, handles and pages in the platforms in a bid to reach wide audience and enable their service to be easily accessible through livestreaming of programmes.

To Adeyeye et al. (2020) broadcast audiences no longer need to be positioned next to the television set in order to listen and watch any programmes however with internet connectivity they can easily access those programmes on their phone through any of the social media platform. Even when the viewer is far from home; they can livestream the TV programme online with only a click on a device like a smartphone. Osakpolor (2020) affirmed that audience can equally access content from regional, national and international stations through web links.

Among the television stations that have adopted the frequent use of social media to live stream programme is Channels Television. The station has integrated the use of Facebook live streaming for the programme "*Sunrise Daily*". However, no studies known to the researcher have examine the influence Facebook Live streaming technology has on the viewership of Channels Television *Sunrise Daily* programme against its viewership on a television set. It is against this backdrop that the researcher sought to undertake this study.

Objectives of the Study

The study's aims were as follows: to

1. To find out if the respondents view Channel Television live streaming of *Sunrise Daily* on Facebook.
2. To find out how often the respondents view Channel Television live streaming of *Sunrise Daily* on Facebook.

3. To ascertain whether the respondents prefer to watch Channel Television live streaming of *Sunrise Daily* on Facebook or Television set.
4. To find out if Channel Television live streaming of *Sunrise Daily* on Facebook influences the viewership of the programme by the respondents.

Literature Review

The Nature of Internet-based Television

With the proliferation of Internet-connected displays (smartphones, tablets, etc.), the production of television programming is largely finished. While some forms of information can benefit from connected technologies, others are reliant on them to survive. The many content categories offered in this section will clarify the various requirements while developing an idea for the current TV.

Sports, events, and news programmes are by definition broadcast at set times and are therefore inherently included in a programme schedule. However, because OTT streaming gives viewers the chance to see specific content on their screens, it can change the experience for physical events like sporting competitions. If you're a football fan, for example, you may use your social networking apps to switch freely between cameras covering the field or to receive an overlay with player data (Dawson, 2013).

However, the latency when streaming via the Internet may be problematic for sports that include e-betting, such as horse racing, because the delay is substantially longer than a broadcast. Talk shows, late-night talk shows, breakfast shows, and other similar programmes often have a host, one or more guests, and a live audience. These programmes are frequently shown every weekday, and they are typically taped the same day or shortly after they are broadcast. These shows' sense of presence may make them inappropriate for inclusion in an on-demand repository.

However, one may easily find highlight reels on video streaming services. There are probably a lot more episodes of ordinary TV programming, but we couldn't find any studies that looked at the optimal viewing conditions for these shows. The majority of the content on today's VoD services is made up of TV shows and movies that have been meticulously recorded in advance. TV shows frequently include a plot, necessitating the chronological viewing of the episodes.

By releasing complete seasons at once, Netflix has taken a novel approach with its original series (such as *House of Cards*). Professionally made and community-made videos can both be found on video sharing websites like YouTube and Vimeo. Most popular YouTube videos have a median runtime of roughly two minutes (Pew Research Center, 2012). Members of the community frequently combine certain distinct genres of even shorter videos into longer movies; two well-known examples of this are "Funny cats" and "Driving in Russia." The videos are frequently added to a "channel" that resembles a playlist more than a typical TV station.

Livestreaming and Television Broadcasting

Broadcasters typically disseminate 'linear' broadcast television and radio information, claims Madiega (2019). Users can only access "linear" content offerings at the specific times and on the specific TV channels where they are broadcast. Such services are often transmitted on dedicated networks, such as broadband-based internet protocol television (commonly abbreviated as IPTV), cable, satellite, and analogue and digital terrestrial television (Madiega, 2019).

According to Madiega (2019), broadcasters are increasingly suggesting "non-linear" material since digital technologies have fundamentally altered how creative content is consumed, produced, and

transmitted. The liberty that "non-linear" content services give its users to choose what they want to watch, where to view it, when to watch it, and on what device is their defining feature.

Simulcasting services (i.e., TV channels and radio programmes offered simultaneously over the internet by broadcasting organisations), webcasting (web streaming) services (like YouTube live channels), TV catch-up (replay) services (allowing users to watch programmes at their own convenience for a limited time, usually 7 to 30 days after transmission), and "podcasts" (i.e., radio programmes that can be downloaded) are all examples of non-linear online content services (Madiega, 2019).

Additionally, top-notch online video services that are known as "over-the-top" (OTT) services are distributed through third-party networks with whom the service provider has no direct business ties (e.g. free online video available through video sharing services such as YouTube) 2019's Madiega.

Live broadcasts have become increasingly common in the television news industry since their introduction in the 1950s. In 1990, CNN successfully implemented satellite-based live feeds from the front lines of the first Gulf War using "flyaway dishes" (Zelizer 1992). All news outlets found this to be a tremendous source of motivation. Specialized infrastructure and equipment, usually in the form of "outside broadcasting" (OB) and satellite communications, have traditionally been necessary in order to cover live events and upload content to the editorial system for live transmission.

Now since cellphones are commonplace and the web is easily accessible, the same jobs may be done with the help of an app and a data connection. Due to increased bandwidth and improved signal reliability, lightweight and portable technology can replace the majority of the traditional equipment required for live coverage. This has the potential to modify the standard procedure and routine of television reporters. Many media scholars have investigated the characteristics of the "live moment," particularly as "witnessing" (Peters 2001) and as a historically generated element of contemporary television that necessitates a large organisation, control rooms, etc (Scannell 2014).

Scannell (2014) analyses the live broadcasts of the events of September 11 on CNN and the BBC and discusses the authority of live news as a documentary. "The truth of what was happening and what was done that day was confirmed by television broadcast. It proposed explanations and suggested future actions that haven't been contested since. According to Scannell, live broadcasts of mundane news stories serve to support "the meaningful quality of existence, even when everything seems to be collapsing in ruins before our doubting eyes" on behalf of all of humanity.

Channels Television Utilization of Social Media for broadcast

Channels TV like other stations have registered their presence online so as to have a wider audience reach. They aim to provide a different means of communication for the government and its policies, as well as to keep public officials accountable. Be open to different points of view, teach and educate people about how they are governed. Also defend the ideals of fair and balanced reporting, objectivity, and fairness, as well as the right of every person to express themselves.

Channels TV's (2013) website states that the network's goals are to "produce and broadcast television programmes of quality and integrity that recognised and challenged, the intelligence and curiosity of viewers, to provide community-oriented programmes that will enrich local and international viewers by given an alternative of communication to the government - controlled media in Nigeria and perform the role of a true watch -dog of the government and its policies."

According to this requirement, UHF frequencies are used to disseminate Channels television broadcasts. Additionally, social media channels and mobile platforms were broadcasted. With foreign TV companies like the British Broadcasting Corporation (BBC), BBC World Service TV, Voice of America,

VOA TV, and other cable networks globally, Channels TV has broadcast agreements. It frequently uses its feature programmes on BBC-TV, Cable Network News, CNN, International Television Network, and McNeil/Lehrer News Hour.

The transmitting station and administrative offices are situated in Lagos State, Southwest Nigeria, on Isheri off Opic Plaza, Lagos Ibadan Expressway. While there are correspondents all around the nation, Abuja, the Federal Capital territory, too has a significant presence for Channels TV. Local, African, international, world today, headlines news, and news track are the several categories of news on Channels TV. On the TV screen and in real time on the internet, a breaking news ticker scrolls. On demand on Facebook, YouTube, and the news page on Twitter, there are topical fresh stories that flash sporadically on the website.

"The News @ 10" is the name of the TV station's primary news show. Sunrise Daily, Network Africa, Art House, Aviation This Week, Business Incorporated, Dateline Abuja, Diplomatic Channels, Earth File, Health Matters, Law Weekly, Metro File, Face - Off, Channels Book Club, Business Morning, and Politics Today are just a few of the shows that can be seen on Channels TV. A few of these programmes are analysed.

Sunrise Daily, as the name suggests is a three hour live interview, comments, news and analysis of topical stories in the news and current affairs. Guests, experts and public affairs commentators are invited to the studios in Lagos and Abuja. Sometimes interviews are done via video link from locations. Just like the News @ 10, Sunrise Daily has remained the "early morning tonic" for viewers of Channel Television. The programme is anchored by three Channel TV staff, Chamberlin Usoh, Sulyman Alede and Maupe Ogun. They interviewed Guests on issues in the news and update on current affairs. Feedbacks from viewers are received via twitter and Facebook read towards the end of the programme.

The audience for the Channels Television broadcasting station in Nigeria and across the world had cause to smile in late 2006 with the opportunity of viewing and listening to news and programmes online in –real time through live streaming on the Internet. This was achieved first by opening of a website for the organization and specifically a news website with a news link to live streaming on www.channelstv.com. In another development, a mobile application on the internet was opened by Channels TV in 2013. The Nigerian leading private television broadcasting organization now uses social media account such as Facebook, Twitter, YouTube,

Among other ways, the organisation uses Google Plus and other social media platforms to solicit comment from its listeners and viewers on the news and programmes it produces. According to the Alder Social Media Report (2014), Channels TV is the top news organisation for utilising social media to engage and connect with users of new media platforms. It has the highest followers on Twitter, Facebook, YouTube and Google plus.

In responding to this new development, Channels TV has now created a Social Media Desk to cater for issues arising from the new media platforms. It has also devised a means of scrolling breaking news on one line ticker beneath the mast head of the website. Channels TV began to use the Internet technology first with its broadcast on audio streaming of news and programmes in 2000's.

For Channels TV, news and programmes are streamed live on www.channelstv.com, aside from opportunity available on terrestrial broadcast on UHF 49 frequencies. In March 2013, Channels TV set up its News Online Desk/Unit in preparation for the Social Media broadcast platforms. A team was put together led by Mayowa Ogundele, an Online Journalist and a creative writer. Channels Television developed four social media sites within the month of August 2013 to supplement terrestrial broadcasting.

Facebook has a fan page and is available on www.Facebook.com/channelsTV, making it one of the four social media platforms. @Channelstv is the handle on Twitter for Channel TV. Google+ (Plus) is available at www.googleplus.com, whereas YouTube is available at www.Youtube.com/channelsweb. The

company's website, www.channelstv.com, is directly accessible via these social media sites. Major stories on the website, are tweeted on the television station's twitter handle page and sent to the Facebook page. Videos are equally transferred to YouTube.

Adegbenro and Ikenwe (2014) in a study applauded Channels TV initiative with the deployment of four social media platforms for broadcast as stated on its websites www.channeltv.com. The social media handles (addresses) of the station and TV anchors are always displayed on the screen for viewers comments.

Empirical Review

The Public Broadcasting Service of Bavaria, one of Germany's largest media institutions, employs over 5,000 people. Meier et al. (2016) set out to investigate the issues that these individuals confront in the age of convergence. According to the researchers, the hurdles faced by employees in the era of convergence include a lack of networking (especially cross media), a lack of flexible workflow design options, issues with the use of mobile devices in media creation, and a lack of social media integration in research.

Similarly, Ngomani (2016) carried out a comparison study to determine the radio listening patterns of young people in Cape Town, South Africa, in the period of convergence. Three Cape Town radio stations—Assembly Radio, Cliff Central, and Balls Visual Radio—were the subject of the investigation. Her research found that young people who live and study in townships have dramatically different radio listening habits than those who live and go to school in rural areas.

Sweeney and Yavner (2018) studied how social media affects coverage of impending hurricanes and tropical storms by comparing Facebook live posts to on-air broadcasting updates. This case study investigates the rapid migration of TV weather viewers to the relatively recent Facebook Live social media platform from traditional TV sets. The researchers contend that weather broadcasters frequently use Facebook Live, particularly when severe weather is expected or when they need to continue coverage even when live television is not available.

The usage of Facebook Live by a meteorologist to chronicle Hurricane Hermine's approach in 2016 is examined in this study. The findings indicate that the potential internet audience is greater than the potential live television viewership. In the future, how important weather information is disseminated to the public and how broadcasters seek out and engage potential television viewers as they continue to migrate online could both be significantly altered by the vast audience reach.

Plowing digital landscapes: How Facebook influences the growth of live video streaming was the subject of a 2018 study by Rein and Venturini. The researchers assessed Facebook's approach to influencing the evolution of live video streaming as a new form of communication. They used this case study as an illustration of how web platforms work to capitalise on media advances and their social applications.

The example of Facebook Live shows how media landscapes are actively moulded by the technology and financial endeavours of their more powerful participants, rather than emerging naturally. Researchers in this study discussed how Facebook's technical infrastructure and partnership programme influence editorial organisation and live video storytelling. In the same line, a study named Facebook (A) Live was undertaken by Raman et al. (2018). Live social media broadcasts—are they truly broadcasts? The live broadcast era is back, according to the experts, but with two significant modifications.

First, programming is now streamed over the Internet, as opposed to traditional TV broadcasts, allowing it to reach a larger audience. Second, anyone may now participate by streaming their own content to the world thanks to a variety of platforms for user-generated content. These days, individuals perform live social broadcasts mostly from their mobile devices on social sites, enabling their friends (and the broader public) to interact with the stream in real time.

It is consequently anticipated that the strain on the current Internet infrastructure would increase as these platforms become more and more popular. In light of this; we examine Facebook Live as one such popular tool. The researchers collect 3TB of data, which is equivalent to one month's worth of worldwide activity, and then investigate the features of live social broadcast. They also came up with some straightforward yet powerful concepts that can lighten the load on the network.

The researchers then analyse the global and hyper-local characteristics of the video as it is being broadcast, by taking note of the locations of the broadcasters, or users, who create the video, and the viewers, or users, who engage with it. Finally, the researchers examined the social interaction during the live broadcast and identified the crucial elements when the same video was made available for on-demand viewing. A recurring subject in the article is how, despite its name, Facebook Live differs from both the ideas of live and broadcast in various ways.

A study on interactive live-streaming technologies and methodologies for web-based applications was conducted by Rodriguez-Gil et al, (2018). The objective of the study was to assess interactive live streaming, a crucial component of platforms and applications that allows users to influence the stream's content through their actions. Although recent technology advancements have undoubtedly made it possible to offer web-based interactive live-streaming, the researchers explained that there is little study that compares the actual performance of the various web-based systems.

As a case study, the researchers employed educational remote laboratories. They looked into limitations such a low delay that come with web-based interactive live-streaming systems. They also took into account additional qualities that are frequently sought for in production systems, like universality and deployability behind corporate firewalls. The most pertinent methods for the investigation are described and experimentally compared in the paper. Researchers, designers, and developers were able to: a) choose from the interactive live-streaming approaches that are available for their real-world systems, b) determine which one is most appropriate for their purpose, and c) know what performance and results they can expect thanks to the provided descriptions and real-world experimental results, the researchers discovered.

In their 2020 study, Camilleri and Falzon integrated the uses and gratifications theory (UGT) and the technological acceptance model (TAM) to examine why people use online streaming services (UGT). The study was created to investigate how the Coronavirus (COVID-19) pandemic outbreak and its social isolation prevention measures have resulted in a dramatic rise in subscriptions to paid streaming services as online users access live broadcasts, recorded video content, and digital music services through the internet and mobile devices more frequently.

This study intends to investigate how people used and enjoyed internet streaming technologies at COVID-19 in this setting. Data were collected by the researchers utilising an online survey questionnaire that was distributed to higher education students at a university in Southern Europe. The study was conducted using the survey method. A sample of 491 respondents who completed the survey was chosen using a stratified sampling technique. According to the survey, people's perceptions of the usefulness and simplicity of using online streaming services were important predictors of their intentions to utilise the aforementioned technologies.

Additionally, this study implies that the study participants were looking for emotional gratification from internet streaming technologies because these tools helped them unwind and put themselves in a better mood during downtime. They were obviously using them to fulfil their informational and entertaining demands.

A study on the variables influencing the popularity of video content on live-streaming services, with a focus on V Live, the South Korean live-streaming service, was conducted by Ham and Lee in 2020. This study was created to identify the important elements of video content that influence how successful V

Live is because it allows K-pop singers and their fans to communicate naturally and directly. V Live offers high-quality video material on interesting subjects.

Five prominent Star channels combined 620 video materials were divided into categories based on the production company, the type of video content, and whether or not live streaming was involved. The quantity of comments, hearts, and views was used to gauge how well-liked a video was. Additional factors, such as the number of channel subscribers, mini-album sales, whether the video content was previewed, and the total number of days since the video material was released, were established as controls to help prevent bias. A hierarchical linear regression was performed for analysis. The results point to potential avenues for the creation of video content.

Media Convergence and Broadcasting Practice in Nigeria: Three Broadcast Stations in Focus is the title of a study carried out by Emwinromwankhoe (2020). The study was done to add to the ongoing discussion regarding media convergence and its applicability in Nigeria. The study specifically looked at how this important concept affects broadcasting in Edo State, one of the nation's 36 governmental subdivisions. In order to gather the necessary data, the work uses a mixed research approach to examine 100 survey respondents and interview three discussants.

Findings show that convergence has had a considerable impact on broadcasting practise, with a more positive than negative impact. Additionally, the results demonstrate how media convergence improves opportunities by expanding the number of channels available for the delivery of broadcast material. The researcher also noted that these advancements might not be sustainable if the parties involved do not adequately address the issues that have been discovered, and she suggested that the Edo State government take the lead in resolving those issues.

Theoretical Framework

The study was anchored on Technology Acceptance Model (TAM). Davis put forth the Technology Acceptance Model (TAM) in 1986. The Technology Acceptance Model (TAM) is a concept that draws inspiration from the Theory of Reasoned Action (TRA), and it is said to be one of the known models for how humans adopt and use technology (Park, 2009). The Technology Acceptance Model postulates that people plans for using a given piece of technology affect their ultimate decision to utilize and the frequency with which they use the said technology (Gammon et al., 2008; Wynn et al., 2012).

In addition to the aforementioned factors, the TAM has also been used to evaluate the acceptability of consumer health informatics technologies including m-Health, e-Health, and Telemedicine by Or et al. (2011). Moon and Kim (2001) utilised it to explain consumers' acceptance of the web environment, and Chen and Chen (2009) used it to understand users' usage intention for automotive telematics. The TAM has been well praised, although other academics argue that it is, at best, a modest hypothesis (Shih-Chih, Shing-Han, and Chien-Yi, 2011).

Because of this, many studies have suggested that the Technology Acceptance Model be revised and made more comprehensive. New variants of the TAM have been proposed by researchers like Venkatesh and Davis (2000) with TAM2, Venkatesh et al. (2003) with the Unified Theory of Acceptance and Use of Technology, and Lin et al. (2007) with the Technology Acceptance Model (TAM) (integration of Technology Readiness and Technology Acceptance Model). There was a proposal for the TAM published in *MIS Quarterly* by Davis (1989). To better understand why people accept or reject IT, it was proposed to adopt the Theory of Reasoned Action (TRA) (Davis et al, 1989).

According to Ajzen and Fishbein (1980), the Theory of Reasoned Action (TRA) defines the relationship between beliefs, attitudes, norms, intentions and behaviour. An individual's activity whether the use or rejection of a technology is determined by one's goal, behaviour is impacted simultaneously by

one's attitude. Furthermore, beliefs about the consequences of the conduct and the effective evaluation of such effects influence the attitude toward behaviour (Ajzen & Fishbein 1980).

Davis (1985) argued that the factors users consider when deciding whether or not to use a system include the system's perceived ease of use, its perceived usefulness, and users' attitudes about utilising the system. He said that users' attitudes, which are affected by a system's perceived usefulness and simplicity of use, could be more consequential than technical factors.

The goal of TAM is to provide light on the factors that influence people's decisions to accept or reject technological advances (Davis, 1989; Lee et al., 2010). Perceived usefulness and ease of use by the general public are seen to be the primary causes (or at least important contributing variables) to the observed effects (Marangunic & Granic, 2015; Rauniar et al., 2014).

These theoretical underpinnings showed that a technology's ease of use could pique people's interest in adopting it (including online streaming services). If the technologies were difficult to understand or implement, however, few people would value them.

People are increasingly using digital and mobile devices to consume broadcast media. They frequently use internet streaming services, which are easily accessible through everyday devices like smartphones or tablets, to watch TV channels, movies, series, shows, etc. E-Marketer (2019) found that 70.1% of internet users surf the web while viewing their favourite movies and TV shows. And according to the most recent data from the Global Web Index Trend Report, those between the ages of 16 and 24 spend an average of 7 hours and 34 minutes each day on mobile devices.

These individuals averaged almost 2 and half hours daily on social media and over an hour daily watching online television (GWI, 2019). People in their twenties and thirties have abandoned linear television in favour of online streaming services like Hulu and Netflix to view both live and recorded programming. They subscribed to online services that made it possible to watch live channels and recorded video content on their digital and quick mobile devices like smartphones and tablets (eMarketer, 2019; GWI, 2019).

Apparently, they were making use of VPNs in order to gain access to various forms of internet streaming media in order to view various forms of entertainment and sports (GWI, 2019). Companies in the media and entertainment industries invest heavily in the creation of original content, both for distribution and for internal consumption, in order to keep their audiences satisfied. This study, then, looks into why people watch the recorded and live versions of *Sunrise Daily* on Channel Television's Facebook page via online streaming technology. TAMs were used in the study to conduct interviews with participants (Nagy, 2018; Munoz-Leiva et al., 2017; Cha, 2013; Davis, 1989).

Methodology

For this study, the survey research method was adopted to investigate the influence of Facebook Live streaming technology on the viewership of Channel Television's *Sunrise Daily* using Facebook users in Anambra state as respondents. This was chosen because of the effectiveness of survey research method in studying the attitudes and opinion of the people. The reason for choosing the survey research is because of its relevance and advantages to the study.

The population of the study was drawn from the entire number of residents in Anambra State which according to City Population (2022) is 5,953,500. The sample size for this study is 400. This is determined using the Taro Yamane's formula. The researchers used multistage sampling approach to carry out the study: **Stage 1:** The three largest cities in the three senatorial districts of Anambra State were chosen by the researchers using the purposive selection technique. This because the residents of these cities have the

demographic characteristics like age, literacy level, socio-economic status and sex the researcher requires to carry out the study. **Stage 2:** The researchers used cluster sampling to group the respondents according to their cities. This is to ensure that there is no mix up among the representations of the cities selected for the study. **Stage 3:** The purposive sample method was utilised to identify users of the Facebook livestream of *Sunrise Daily* on Channels Television. **Stage 4:** To determine the number of questionnaire shared in each community the researchers divided the sample and the number of communities to be studied. Therefore, the researchers shared 133 copies of questionnaire in each community namely Awka, Nnewi and Onitsha.

For this investigation, a questionnaire served as the measurement tool. The questionnaire was distributed and collected in copies. The reason is to avoid likely misplacement, loss and misuse of copies of the questionnaire by the respondents. The questions were designed as close-ended to reduce the response time. Meanwhile, face validity was employed to ensure the instrument is in line with the research objectives. Meanwhile, for reliability the result showed. The data analysis was done in simple percentages presented in tables.

Results

Out of the 400 copies of questionnaire administered in this study, 20 invalid while 380 were valid and found useable. Therefore, the researchers worked with 380 copies of the questionnaire, which is valid for this study.

RQ1: Do the respondents view Channel Television Live Streaming of *Sunrise Daily* on Facebook?

Table 1: Respondents' exposure to Channel Television Live Streaming of *Sunrise Daily* on Facebook

Response	Frequency	Percentage %
Yes	320	84
No	50	13
Can't Say	10	3
Total	380	100

Data presented in table 4 indicated the answer to the research question 320 or 84% out of 380 people interviewed indicated yes. This means majority the respondents view Channel Television Live Streaming of *Sunrise Daily* on Facebook.

RQ2: How often do the respondents view Channel Television Live Streaming of *Sunrise Daily* on Facebook?

Table 2: Respondents response on frequency of exposure to Channel Television Live Streaming of *Sunrise Daily* on Facebook

Response	Frequency	Percentage %
Daily	280	74
Weekly	80	21
Not Sure	20	5
Total	380	100

The aforementioned data reveals that 280 (74%) of respondents selected Daily. This means that greater percentage of the respondents watch Channel Television Live Streaming of *Sunrise Daily* on Facebook daily.

RQ3: Do the respondents prefer to watch Channel Television Live Streaming of *Sunrise Daily* on Facebook or Television set?

Table 3: Respondents response on whether they prefer to watch Channel Television Live Streaming of *Sunrise Daily* on Facebook or Television set

Response	Frequency	Percentage%
Yés	300	79
No	70	18
Can't Say	10	3
Total	380	100

Data presented in the above table indicated the answer to the research question. 300(79%) out of 380 respondents indicated Yes that they prefer to watch Channel Television Live Streaming of *Sunrise Daily* on Facebook instead of Television set. This indicates that the majority of respondents choose to watch *Sunrise Daily* on Channel Television via Facebook Live rather than on a television set.

RQ4: Does Channel Television Live Streaming of *Sunrise Daily* on Facebook influence the viewership of the programme by the respondents?

Table 4: Respondents response on influence of Live Streaming of *Sunrise Daily* on Facebook on viewership of the programme

Response	Frequency	Percentage%
Yés	300	79
No	70	18
Can't Say	10	3
Total	380	100

Data presentation in the above table indicated the answer to the research question. 300(79%) of 380 respondents indicated Yes, meaning that Channel Television Live Streaming of *Sunrise Daily* on Facebook influence their viewership of the programme. This means that Channel Television Live Streaming of *Sunrise Daily* on Facebook influences the viewership of the programme among the respondents

Discussion of Findings

The purpose of the first study question was to find out whether the respondents watch Sunrise Daily on Channel Television live streamed on Facebook. The majority of respondents, according to the study's findings, watch Channel Television's Sunrise Daily live stream on Facebook. This backs up the claim made by the Alder Social Media Report (2014), which named Channels TV the top news station for its use of social media to engage and connect with users of new media platforms like Facebook, Twitter, YouTube, Google Plus, and other social media platforms, among others, to get feedback on the news and programmes the organisation produces.

Additionally, research question two was created to determine how frequently respondents were exposed to Sunrise Daily on Channel Television Live Streaming. The findings indicate that the majority of respondents regularly watch Sunrise Daily on Channel Television live streamed on Facebook. This discovery supports the submission of Akintemi (2014); audience engagement has been crucial to the success of the Channels TV mobile effort in Nigeria, and the new platform continues to build on that with a feature show called "The Beam."

Also, Benedict, (2013), submitted that of all the broadcast industry participants, TV is the most active in its use of social applications such as twitter. Broadcaster according to him, are using social media technology to create a "second screen", by extending programmes content to screen along with the primary TV view. Bakhurst (2011) also agree with the above submission noting that news items have become 24 hours exercise and available on new platforms such as mobile devices.

The third research question was designed to find out if the respondents prefer to watch Channel Television Live Streaming of *Sunrise Daily* on Facebook or Television set. Findings revealed that the respondents prefer to watch Channel Television Live Streaming of *Sunrise Daily* on Facebook instead of Television set.

However, this supports the submission of Benedict (2013) who avers that of all the broadcast industry participants, TV is the most active in its use of social applications such as twitter. Broadcaster according to him, are using social media technology to create a "second screen", by extending programmes content to screen along with the primary TV view. Bakhurst (2011) also agree with the above submission noting that news items have become 24 hours exercise and available on new platforms such as mobile devices.

The fourth research question was designed to find out if Channel Television Live Streaming of *Sunrise Daily* on Facebook influences the viewership of the programme by the respondents. It was discovered that Channel Television Live Streaming of *Sunrise Daily* on Facebook influences the viewership of the programme among the respondents. However, respondents identified lack of enough browsing data and network issues as major challenges they face while the programme.

This result is consistent with Metzger et al (2003) findings, which Kang (2010, p. 3) highlighted. They remark that the credibility of the channel or medium of communication determines the audience's decision to engage with it. However, the credibility of a medium could influence a user's decision to consume the content or their preference for another medium as a replacement, according to Abbasi and Liu (2012, p. 3). "In traditional media as well as social media, the credibility of the source has a great effect on the process of acquiring the content and changing audience attitudes and beliefs," they write.

However, the study's findings supported the Technology Acceptance Model, which describes how online streaming technologies affect viewers' decisions to utilise them to watch pre-recorded movies and/or live broadcasts of Channel Television's Sunrise Daily on Facebook. According to the Uses and Gratifications hypothesis, the internet offers three different kinds of satisfaction: content satisfaction, process satisfaction, and social satisfaction.

People can do targeted information searches on the internet. They might enjoy browsing while conducting their inquiries online in the interim. In addition, people can connect with family, friends, and acquaintances online by using the internet for socialising. Numerous empirical research have looked at the benefits (gratifications) and drawbacks of the internet.

Conclusion

One benefit of 21st century technology to the broadcast media landscape is the usage of social media platforms for television transmission, especially on Channels TV in Nigeria. Apart from giving options to television viewers, it has given them the opportunity to contribute to news and programmes content through iWitness Report and consequently boost the rise of Citizen Journalism in Nigeria.

Broadcast through social media platforms has equally changed the style of writing stories for news and programmes on the web. The headlines are catchy from 1 to 6 words, story idea are broken into serials with one word, or phrase, quotes and appealing graphics. Within a story, picture, audio and visual clips are embedded to compliment the ideas. Three distinct social media platforms are in the lead of providing news and programmes to viewers, namely Facebook, Twitter and YouTube.

Recommendations

1. Channels Television should also expand its use of social media platforms in streaming *Sunrise Daily* to reach their audience in Twitter, YouTube, and other platforms.
2. Other Television Stations should adopt the technology of livestreaming of their news and programmes on social media in order to create a more heterogeneous audience.
3. Facebook users should be encouraged to watch other programmes that Channel Television do not stream live on their Television sets instead of depending wholly of Facebook.
4. More research should be carried on how Livestreaming technology has in Nigeria by media practitioners and audiences as communication tools in dispensing journalistic duties and as recipients of information taking into cognizance its expanding features as series of restructuring and updates are carried out by its developers to suit communication purposes.

Limitations of the Study

Despite careful planning, the researcher is aware of this study's shortcomings. First off, the research was exclusively conducted among Anambra State's *Sunrise Daily* viewers on Channel Television because it was cumbersome for the researcher to obtain the view of viewers of other television stations in Nigeria considering the vast population and number of television stations in Nigeria.

However, the researcher believes that since *Channels Television* is widely watched and the fact that there are often similarities in television programmes; the result of this study can be generalized to cover other television viewers. Secondly, the research adopted a survey research method to probe influence of Facebook livestreaming technology on the viewership of Channels Television *Sunrise Daily* because of the size of the population which the only survey can handle. Other research methods like Focus Group Discussion (FDG), Content Analysis etc. may not capture the generality of views of readers that answered the research questions.

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