

# Chapter 3

## Social TV and Nigerian Youth Culture Online: Literature, Religiosity, and Preliminary Findings

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### ABSTRACT

*Social TV is the use of social media and digital technologies to enhance the TV viewing experience. However, there is a lack of research on social TV in Nigeria. This chapter aims to fill this gap by providing a critical analysis of social TV and audience interaction in Nigeria with some preliminary findings. A modified UTAUT2 was used as the theoretical framework, integrating technology awareness and religiosity as additional predicting and moderating variables respectively. A survey among Nigerian university students reveals that performance expectancy, social influence, hedonic motivation, price value, habit and technology awareness significantly predict use intentions, with extrinsic religiosity strengthening the relationship between behavioural intention and actual usage. The chapter also explores the potential and implications of social TV for content production, civic engagement, and cultural diversity in Nigeria. The chapter concludes by summarising the findings and contributions, and highlighting the limitations and directions for future research.*

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## INTRODUCTION

Television (TV) is one of the most influential and pervasive mass media in the world. It has the power to inform, entertain, educate and persuade millions of viewers across different cultures and contexts. However, the traditional TV consumption paradigm, which is based on the linear and passive delivery and reception of TV content, is undergoing a radical transformation in the digital era. The emergence and proliferation of social media and digital technologies have enabled new forms of TV consumption that are interactive, participatory and social. This phenomenon is known as social TV, which can be defined as “the use of communication and social interaction features in relation to television content, or the use of television content to fuel social interaction” (Cesar et al., 2008, p. 1).

Social TV is not a new concept, as TV viewers have always engaged in social interactions around TV content such as talking to co-viewers, calling friends or joining fan clubs (Harboe et al., 2008). However, what is new and distinctive about social TV in the digital era is the use of social media platforms and devices such as Facebook, Twitter (X), smartphones and tablets, to enhance and extend the social TV experience. These platforms and devices allow TV viewers to access, share, comment, rate and create TV content anytime and anywhere, as well as to connect and interact with other TV viewers, TV producers and TV celebrities in real time or asynchronously (Doughty et al., 2012). Social TV thus represents a paradigm shift in TV consumption, as it transforms TV viewers from passive and isolated consumers to active and connected participants.

The phenomenon of social TV has attracted the attention of researchers from different disciplines such as media studies, communication studies, computer science and psychology. However, most of the existing studies on social TV have focused on the Western context, especially the United States and Europe, where social TV is more prevalent and advanced. There is a lack of research on social TV in the African context, especially in Nigeria, which is the largest economy and the most populous country in Africa, as well as one of the fastest-growing media markets in the world (DataReportal, 2022). Nigeria has a vibrant and diverse TV industry, with over 200 TV stations, both public and private that offer a variety of local and international TV content such as news, sports, entertainment and

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