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On the competition between Video OTTs Platforms vs Traditional TV: A Niche Case Study in Greece

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Abstract

The paper examines the competition between traditional TV and Video OTT platforms in Greece. The niche theory has been adopted in order to measure users' gratification fulfilled by TV and OTTs, the competition superiority of each media and the similarity of those two media across seven aspects of gratification. An online survey conducted during first months of 2022 and 355 total feedbacks has been collected. Video OTTs score higher in six dimensions of gratification than TV, except financial benefit. Regarding niche overlap, results show that those media share close levels of similarity in information, ease of use and convenience. OTT's exceed TV in five dimensions of gratification. The highest score on the overall findings of competition superiority is in relaxation, while TV exceeds in financial benefit and information.

Keywords: media platform; media competition, niche analysis, OTT

1. Introduction

The convergence of telecommunications, information technology, and media has changed the media consumption patterns. It seems that in our days, traditional media (like TV or radio) are gradually surpassed by the video streaming services like Netflix or HBO. These streaming services have introduced a new competition with traditional television (Tana et al., 2020).

Referring to the paradigm of the United States, Amanda Lotz has identified three chronological phases of television history. First, "The Network Era" (1950-1970), in which television consumers watched specific content scheduled by programmers. Second, "The Multichannel Transition" (1980 – 1990), in which new technologies like remote controls, VCRs etc had been introduced and gave birth to new ways of content consumption. During this period, the subscription model grew in popularity, as well. The third and last phase is what Lotz called "Post Network Era", characterized by a future without channels and network control (Given, 2016).

With the advent of web 2.0 as well as of new digital applications, we have entered a new era marked by the transition from the mass television audience to a more fragmented niche audience. The global expansion of OTT services has inaugurated a new form of television

¹ *Disclaimer: The positions illustrated in this article do reflect the personal opinions of the authors and not the official positions of the organizations that the authors are employed to. These official positions of the organizations are presented via their public announcements and official documents such as decisions, etc.*

consumption in our society. In effect, since the middle of the first decade of the 21st century, the advent of streaming video has been a game changer in television consumption (Puthiyakath & Goswami, 2021).

In this paper, we exploit niche analysis framework to explain the competition between traditional TV and OTT video services in Greece. Niche analysis is a useful tool to understand and measure the competition between an old and a modern media. In addition, uses and gratification theory provides with analytical categories that guide the theoretical framework of our analysis.

2. Background Information

2.1. The OTT expansion

Video streaming services, like Netflix and Amazon Prime or Apple TV, are mentioned as over-the-top (OTT) media, online video distributors (OVD) or video-on-demand (VoD) (Tana et al., 2020). OTT services, defined by the Federal Communications Commission (FCC) in the United States, as ‘an online provider of video content via the Internet’ (Chen 2019). The rise of these OTT service providers, has changed the way people consume TV content (Tana et al., 2020).

The increase in OTT users has been facilitated by the broadband growth in 2014, up to 20mpbs. In the meantime, traditional media faced a consumer reduction of 30%. Also, the technological changes that enhanced internet speed, resulted in the elimination of restrictions of the early IPTV models. Another factor that has contributed to the expansion of these services is the advent of fiber optics technology which multiplies access capacity with affordable cost. In addition, the development of H264/MPEG4 and H265/High Efficiency Video Coding (HEVC) and the high-definition quality of videos (1080i) gave the opportunity of web-based TV to rise (Remy & Letamendia, 2014).

Furthermore, the development of new media terminals (such as smartphones, tablets, and smart devices) capable to consume media content has provided new opportunities for the OTT services. The 3G and 4G networks overcome the restrictions of Wi-Fi and Ethernet networks, while the introduction of 5G mobile broadband offers more capacity to streaming services. (Chen, 2019). (Frazer, 2020).

With increasing internet speed and the popularity of smart devices, the global OTT market reached a valuation of USD 101.42 billion in 2020 and it is expected to reach USD 223.07 billion by 2026 (Kim, 2021). Furthermore, one of the most popular video OTT services, Netflix, at the end of 2019, had approximately 160 million subscribers in 190 countries. In 2021, Netflix is the dominant player in the OTT market, with more than 209 million subscribers around the world. However, the introduction of other services like Disney Plus has weakened its dominance (Kim, 2021).

According to Statista, by the end of 2026 OTT and video revenue worldwide is calculated to reach 210.29 billion U.S dollars. In addition, today the total number of users using OTT platforms is estimated at 3.281 million. It is predicted that by the end of 2026 this number

will increase to 3,903.3 million. In fact, the penetration rate of OTT video users worldwide in 2022 is estimated at 43.1%, while in 2026 it is projected to reach 49.9%. Finally, Disney Plus in 2026 is projected to have 284.2 million users worldwide, with Netflix following at 270.7 million. Amazon Prime follows with 243.4 million users, with HBO Max and Apple TV having 76.3 million and 35.6 users, respectively (Statista, 2021a).

In Europe in the first half of 2020 the consumption of streaming OTT's services has increased to 23%. In June 2020, 53% of the users who consume video content watch streaming platforms, and the 47% of them Linear TV. In addition, OTT video streaming services, in 2020, has outshined the traditional Television in UK (59%), France (55%), Spain (52%). Germany (49%) and Italy (47%) came second in this race, but with an increase of 11% and 21%, respectively, from January to June of 2020 (Samsung, 2020). In 2020, the number of OTT users in the European Union is estimated at 140.7 million users. Netflix has 54.4 million subscribers, followed by Amazon Prime and Apple TV with 40.3 million and 12.2 million subscribers, respectively (Statista, 2021b).

According to research by Kwak, Oh and Lee, conducted in 7 major countries, younger users are those who use more video OTT platforms. Furthermore, high-income users spend less time on these services than lower-income users. Instead, they choose other ways to spend their free time, such as engaging in traditional media such as reading newspapers. Another interesting feature is the fact that users who consider "social relationships" or "seeking enjoyment in life" to be important parts of their daily lives, choose to use OTT platforms to acquire and maintain social intercourses (Kwak et al., 2021).

Besides the user and market interest on OTT services, there is a growing interest in academia as testified by the study of Kim, H. Baek and D.H Kim, (Kim et al., 2021). During the period 2015 and 2021, more than 250 academic papers has been published. A large number of those, deal with studies into the use and characteristics of OTT services, while others study the technological and the theoretical developments.

In Greece, the advent of Netflix in 2016 was essentially the starting point for OTT video services. Even though, there was a pay-TV or subscription culture in Greece (initially with Filmnet and Nova and then with Cosmote and Vodafone TV), before the advent of Netflix, the aggressive marketing policy by the Greek telecoms providers (Cosmote, Wind & Vodafone) in the years of the fiscal crisis in Greece has boosted the total number of subscribers from 300 thousand to approximately 1 million (Papadimitriou, 2019). In 2022, there are numerous OTT TV platforms in Greece and others which oriented to enter to the Greek market. Apart from Netflix, there are also Cosmote TV, Vodafone TV, Wind Vision, Cinobo and EON TV (ex. Nova). Furthermore, Apple TV and Amazon Prime are available in Greece. On the other hand, the Greek Public broadcaster ERT has a strong presence in streaming service (ERTFlix). Ertflix's success is partially explained by the absence of subscription fee, since it offers its program for free, while its competitors offer their services on a subscription-based fee. Two more international platforms, HBO MAX and Disney Plus are preparing to enter the Greek market in 2022. But beyond the "arrivals" of international OTTs, local TV channels in Greece are preparing to make their debut in the OTTs market. More specifically, the "Megaflix" of the Mega TV station and "ANT1 Plus", of the Antenna TV station. (Chaimada, 2021 & Papadimitriou, 2019).

2.2. The global OTT vs TV competition

The outbreak of Covid-19 has favored the OTT platforms. Users, due to social distancing, the ban on outdoor activities, social restrictions, and lockdowns, turned to these services for entertainment. It seems that during the pandemic the number of subscribers is constantly growing, while at the same time users have paid more attention to OTT platforms than traditional TV (Puthiyakath & Goswami, 2021). Furthermore, the fact that OTTs services can be accessed by anywhere at any moment is a major advantage compared to traditional TV that justifies their popularity among users. Users can consume OTT content on a device of their choice (laptops, Pcs, mobiles, etc.) literally everywhere, outshining the obsolete 'traditional living room area'. Studies have also shown that most of on-demand programs are consumed via mobile devices. Additionally, users can view programs from 11 am to 4 am in the morning, without following the program's schedule (Tana et al., 2020).

According to a study by Chen, which has taken place in Taiwan in 2019, using niche analysis, users prefer to watch programs on OTT platforms rather than on TV. In fact, according to research and in terms of user satisfaction dimensions, OTT platforms overcame traditional TV, in all dimensions. The biggest difference between these two different media was found in the "convenience" dimension, where OTT platforms clearly covered more user needs. Nevertheless, the fact that in "ease of use" and in the "amusement" gratification dimensions there were quite high indicators of similarity, testifies that the traditional TV has not yet become obsolete. Another interesting feature is the fact that users of OTT Video Platforms prefer to watch more movies or dramas on the platforms, while on traditional TV other programs such as news or sport events (Chen, 2019). Also, a previous study in Taiwan, shows that OTT platforms are more accessible by the public due to ease of accessibility and the use of Internet. The capability of those platforms to pause/resume and reverse a program automatically makes them more attractive to users (Li, 2017).

In a similar study conducted in South Korea in 2015, which also used niche theory, the results showed that the differences in competition between OTT Video platforms and TV did not differ much. As the researchers explain, this is largely due to the fact that major international platforms, such as Netflix, had not yet entered the Korean market. Thus, in this market, there was more balanced competition between these two different media at that time in contrast to America, for example. However, the niche analysis in this research show that the popularity of OTT services had begun to grow in the country, especially in the "convenience" gratification dimension (Kim et al., 2015). Finally, in the most recent research on this subject conducted in India, Video OTT platforms recorded in all indicators of gratification, a clear superiority over traditional TV. In fact, in the index of "relaxation" the biggest difference of the competitive superiority between these two media, was identified (Puthiyakath & Goswami, 2021).

3. Methodology

3.1. The Niche Theory

The 'Niche theory' is derived from the science of ecology. It describes how different species from the same population compete with each other for goods and survival. In an

ecosystem in which resources are not abundant, competition between two species leads to the extinction or reduction of one population. The term 'niche' refers to both the resources and the way species operate in an environment. It is also common for a species to change its behavior in order to avoid such competition and to continue to exist in the same ecosystem. (Puthiyakath & Goswami, 2021).

The Niche theory was first applied in media studies by Dimmick and Rothenbuhler in 1984 and then, became a useful tool for media research for analyzing the competition between similar media (Dimmick & Rothenbuhler, 1984). The idea is that just like in an ecological environment, so in the media field, every medium based its survival on limited resources. If there is a conflict between two different media in order to survive, the competition between them becomes intense. Through this reasoning, the medium that manages to acquire more resources comes to replace the weaker

In the media field, different types of media coexist and compete with each other with resources such as 'user satisfaction, attention, and financial investments' (Chen, 2019). Furthermore, in the media ecosystem, as a study conducted by Dimmick, Kline and Stafford suggests, different media's resources may include 'gratification opportunities, advertising, consumer time, and spending (Puthiyakath & Goswami, 2021).

The 'Niche theory' is examined by three indicators: niche breadth, niche overlap and competitive superiority. If the breadth of one medium is wider, this medium can satisfy users' needs more efficiently. In an environment in which conditions have been altered, a medium with a wide niche breadth is more likely to adjust and continues to exist. On the other hand, if this index is narrow, the medium is faced with a lack of resources and its possibilities to adjust and survive become weaker (Dimmick & Rothenbuhler, 1984).

Niche overlap is an index that shows the similarity of resources that two species share with each other, in an environment, in order to survive. If niche overlap faces an increase, the resources that consumed by two media become similar and that leads to a competitive relationship. A higher level of overlap indicates a higher level of competition. If the niche overlap between two populations is large, the upper population will probably replace the minor population. Competitive superiority is an index that identifies which of the two different media is at a higher-level in resource consumption. If the value of this index is bigger, we have a lighter competition, while a smaller one shows a greater competition (Chen, 2019).

3.2. Uses and Gratification Theory

The 'uses and gratifications' theory was developed to examine how people use and consume the media. The basic assumption of this theoretical approach is that media use is goal - oriented, since people use the media in order to satisfy their needs. In other words, the members of the audience are actively involved in the use of the media and are not passive recipients or objects. The theory of uses and satisfaction has evolved over the years since 1940 when it first appeared (McQuail, 2010).

In 1970, research on uses and gratifications focused on exploring user's motivations resulting in typologies of media use to meet social and psychological needs. These typologies are divided into five categories: cognitive needs, affective needs, personal

interactive needs, social interactive needs, tension release needs. Later, McQuail, Blumer, and Brown classified types of audience satisfaction with the use of television content. These are: psychological release, personal relationships, personal identity, information, and entertainment. (McQuail, 2010)

The concept of “gratification”, which used by the Niche Theory and derives its origin from uses and gratification theory, refers to the reason why users continue to use a medium. According to Dimmick, the use of “gratification” helps researchers measure the needs of audiences. Furthermore, researchers have the ability to understand the competition between media. (Li et al., 2018).

By using the gratification tool within the niche theory researchers can also understand the efficiency of different media. With better capabilities, a medium stands in good stead to compete with other media (Li, 2017).

3.3. Research

Data has been gathered using the online snowball sampling technique. The questionnaire was distributed among various Greek forums and social media.

Following previous exploitation of niche theory, seven dimensions of gratification has been used, namely: information, relaxation, amusement, social interaction, financial benefit, ease of use, and convenience.

The Niche Theory as originally proposed by Dimmick & Rothenbuhlerp (1984, is constituted of three aspects: niche breadth, niche overlap, and competition superiority.

More specifically (Chen, 2019):

The Niche breadth is given by:

$$B = \frac{\sum_{n=1}^N \frac{[\sum_{k=1}^K GO_n] - Kl}{K(u-1)}}{N} \quad (1)$$

where:

GO = the satisfaction score obtained from the survey on a scale

K = is the number of the scale on a factor

u and l = the upper and the low limits of the scale so u = 5 and l = 1

N = the number of respondents

n = The number of respondent

The niche breadth value varies between its upper bound, 1, and lower bound, 0. The closer this value is to 1, the higher the gratification.

The Niche overlap is given by (Chen, 2019 & Kim et al., 2015):

$$Q_{ij} = \frac{\sum_{n=1}^N \sqrt{\sum_{k=1}^K \frac{(GO_i - GO_j)^2}{K}}}{N} \quad (2)$$

where:

i = is the new media (OTT)

j = is the old media (TV)

GO = 'is gratification obtained rating on a scale for i and j'

N = is the number of respondents who use both media.

n = is the first respondent.

The niche overlap value shows the level of similarity between two different mediums in a field. "A high degree of niche overlap indicates a high degree of similarity between the perceptions of gratification obtained from media "i" and "j".

The Competitive superiority is given by the following formulas:

$$S_{i > j} = \frac{\sum_{n=1}^N \sum_{k=1}^K (m = i > j)}{N}$$

$$S_{j > i} = \frac{\sum_{n=1}^N \sum_{k=1}^K (m = j > i)}{N} \quad (3)$$

with i & j indicating the two media

Competitive superiority measures how superior one medium is over the other in a certain dimension. First, we calculate the difference between the two media in one dimension by the paired t-test. If significance is proven, then the formulae could be applied to compute the level of superiority.

The $m_{i>j}$ shows the value of the response's rating for those scale items on which i is rated higher than j (the sum of the actual values), however $m_{i<j}$ means value of a respondent's rating for the scale items on which j is rated greater than i. K indicates the number of scales in a dimension, k is the first gratification scale, N shows the number of respondents who used both i and j. Lastly, n is the number of respondent (Chen, 2019 & Kim et al., 2015).

4. Results and discussions

4.1. Demographics and Media Usage Patterns

The data used has been selected during early 2002 and consists of 355 total feedbacks. Of those, 60% were male, 39% were female and 1% identified themselves as other. 21% of the sample are aged under 25 years old, 33% are between 26-35 years old. 22% are between 36-45 years old, 12% are between 46-55 years old, and finally 12% are above 55 years old.

About 23% of the respondents have acquired the basic education level that exists in Greece or have a diploma from a non-university institution. 37% of the total sample have acquired a university degree and 40% have completed postgraduate studies and hold a MSc or PhD diploma. 66% of respondents have a full-time job, 12% work part-time or occasionally, 15% are pupils or students, 6% are unemployed and 3% are retired.

37% of the total respondents watch daily TV programs, 28% 2-4 days a week and 35% watch once a week or some days in a month. On the contrary, 27% watch daily programs on OTT platforms, a number smaller than television. However, 51% watch programs 2-4 days a week. In contrast to television, only 22% watch once a week or some days in the month. 81% of the total sample prefer to watch programs on Video OTT platforms and 19% prefer to watch traditional TV.

As we can see in the table below (Table 1), 64% prefer to watch foreign movies and 59% watch news on TV. On the contrary, the most preferred types of programs that respondents watch on the Video OTT platforms are: foreign movies (90%), foreign series (87%) and documentaries (70%). Furthermore, as we can see in the graph below (Graph 1) 85% of the respondents have subscribed in Netflix, 54% use Ertflix, 31% Cosmote TV and 15% EON TV/Nova. The other Video OTT platforms collected less percentages.

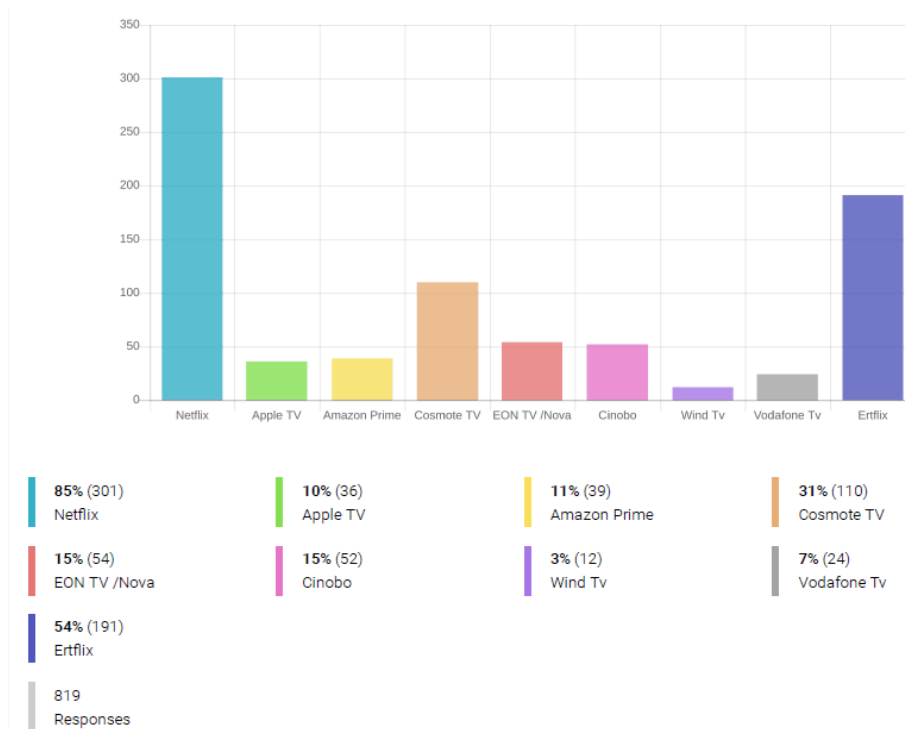
Table 1. User preferences about programs

Programs	TV		Video OTT	
	No	Yes	No	Yes
Foreign Movies	36%	64%	10%	90%
Foreign Series	56%	44%	13%	87%
News	41%	59%	83%	17%
Greek Series	57%	43%	79%	21%
Greek Movies	63%	37%	77%	23%
Sports	64%	36%	74%	26%
Entertainment Shows	61%	39%	71%	29%
Reality Shows	74%	26%	86%	14%

Documentaries	51%	49%	30%	70%
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Finally, 86% of the respondents believe that the Video OTT platform in which are subscribers has a variety of content, while 69% have confidence that the algorithms of these platforms can suggest desired content. Respondents easily find the programs they want (81%), can effortlessly log in into Video OTT platforms (89%) and enjoy the original content that provided by them (78%). Of course, compared to the previous percentages, only 66% consider that the video OTT platform to which they have subscribed, has an actual cost.

Graph 1. User preferences about OTT platforms.



4.2. Niche Values: TV vs. Video OTTs

According to the findings in Table 2, Video OTTs recorded higher scores in six gratification dimensions in terms of niche breadth, while traditional TV in only one. More specifically, Video OTTs scored higher in: information, relaxation, amusement, social interaction, ease of use and convenience. TV scored higher only in economic/financial benefits. As we mentioned before, a higher value of niche breadth means that a medium can fulfill the user's needs more efficient. In terms of relaxation and amusement OTTs values is higher than television: OTT: 0,7908 > TV: 0,4394 and OTT: 0,7535 > TV: 0,4408,

respectively. The values of niche breadth in ease of use (0,7352) and convenience (0,7605) finds OTTs again dominating. The greatest difference is in social interaction: OTT: 0,7063 > TV: 0,3894. On the other hand, the narrowest difference is in information with OTT gathered 0,4260 while TV gathers 0,4204. In the gratification scale of financial benefit, TV's niche breadth value is 0,5591 while OTT's is 0,5077.

The niche overlap (Table 3) shows us the similarity or the overlap between two different media. Niche overlap is inversely related between the niche overlap value and the overlap level, which means that if there is high a score, there is a smaller overlap (Chen, 2019). As we can see the highest score of niche overlap is in the gratification of relaxation (1,4732) and the lowest is in ease of use (1,0591). As niche overlap suggests a higher score indicates a smaller overlap between two different media. In our findings in relaxation (1,4732), amusement (1,4028) and social interaction (1,4084) OTT and TV have low levels of niche overlap. Instead, the lowest scores in: financial benefit (1,2985), information (1,1323), ease of use (1,0591) and convenience (1,081) means that those different media have a high level of similarity.

The overall findings (Table 4) show that Video OTT's competitive superiority of Video OTT is greater in five dimensions of gratification, while TV is stronger in financial benefit and information. The most powerful superiority is in the relaxation dimension (OTT: 3,2788) while the TV's values is: 0,14084. Second, comes the gratification of amusement: OTT: 3,0112 > TV: 0,2535. Convenience is higher in OTT (2,0760) than TV (0,7802), as in ease of use (OTT-1,8253 > TV- 0,8845), too. Social interaction (OTT: 2,7295 > TV: 0,2253) is also greater in OTT. In the gratification of Information (OTT: 1,1971 < TV: 1,3492) there is a narrow competitive superiority, but TV scored a higher value. Competition superiority in the gratification of financial benefit, is stronger in TV (1,7746) rather than OTT (1,1323), too. From this perceptive, we have a lighter competition in "relaxation", "amusement" and "social interaction", in which OTT services clearly overshadow TV. In "ease of use" and "convenience" there is a more balanced competition between those two media. Finally, in "information" and "financial benefit" there is an intense competition between those media.

Finally, the use of the paired sample t-test (Table 5), shows us the significant differences between those two media, in all dimensions. The dimension with the greatest difference is relaxation (MD= 1,406) and the dimension with the lowest is information (MD = 0,023).

Table 2. Niche Breadth

	Information	Relaxation	Amusement	Social Interaction	Financial Benefit	Ease of use	Convenience
OTT	0,42605	0,7908	0,7535	0,7063	0,5077	0,7352	0,76056
TV	0,4204	0,4394	0,4408	0,3894	0,5591	0,5985	0,5985

Table 3. Niche Overlap

	Information	Relaxation	Amusement	Social Interaction	Financial Benefit	Ease of use	Convenience
TV-OTT	1,1323	1,4732	1,4028	1,4084	1,2985	1,0591	1,0816

Table 4. Competitive Superiority

	Information	Relaxation	Amusement	Social Interaction	Financial Benefit	Ease of use	Convenience
OTT > TV	1,1971	3,2788	3,0112	2,7295	1,1323	1,8253	2,0760
TV > OTT	1,3492	0,1408	0,2535	0,2253	1,7746	0,8845	0,7802

Table 5.

		Paired Samples Test							
		Paired Differences			95% Confidence Interval of the Difference				
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	Sig. (2-tailed)
Pair 1	Information TV - Information OTT	-,023	1,459	,077	-,175	,130	-,291	354	,771
Pair 2	Relaxation TV - Relaxation OTT	-1,406	1,176	,062	-1,528	-,1283	-22,520	354	,000
Pair 3	Amusement TV - Amusement OTT	-1,251	1,252	,066	-1,381	-,120	-18,825	354	,000
Pair 4	Social Interaction TV - Social Interaction OTT	-1,268	1,329	,071	-1,406	-,129	-17,966	354	,000
Pair 5	Financial Benefit TV - Financial Benefit OTT	,206	1,633	,087	,035	,376	2,373	354	,018
Pair 6	Ease of Use TV - Ease of Use OTT	-,546	1,398	,074	-,692	-,401	-7,364	354	,000
Pair 7	Convenience TV - Convenience OTT	-,648	1,369	,073	-,791	-,505	-8,920	354	,000

According to uses and gratification theory, the audience actively choose a medium which fulfil their needs, such as amusement or information. As mentioned before, a medium which can fulfil the users need more efficient, in terms of gratification, gain a competitive superiority and gradually can replace the older.

Based on the findings we can see an aggressive competition between Video OTT's and Traditional TV, in Greece. Both media compete each other to gain the audience's attention. The gratification that users gain from OTT seems to increase in five of the different gratification aspects that this study uses. Traditional TV, only in gratification aspect of financial benefit and information, has an advantage in order to OTT. The difference, however, is still very close. In contrast of other findings, like the original content form the platform (78%) or the ease of the accessibility of the platform (98%), this percentage is lower. We can argue that even if TV wins this "battle", there is a clear potential for the OTT platforms.

In terms of niche breadth, the gratification values of “information” are very close. That was also confirmed, by the type of programs that users watch in both media. 59% of users watch news on TV rather in Video OTTs (17%). But still, OTT gain a higher score in terms of niche breath than TV. This could be explained by the fact that users watch documentaries on OTT platforms (70%) rather in TV (49%), which is an aspect of information. In addition, many OTT platforms in Greece (e.g., Cosmote TV, EON / NOVA) deliver in their platforms Greek TV channels. In the other aspects of gratification, except the financial benefit and information, OTT clearly takeover TV. The most noticeable value of gratification is relaxation, in which OTT has a clearly competitive superiority (OTT: 3,2788 > TV: 0,1408).

The technological advances that OTT use could explain the great difference that we noticed in ease of use and convenience. The competitive superiority scores in these aspects (1,8253 & 2,0760, respectively) indicate that OTT is more accessible and easier to use than TV. Also, there is a high difference in amusement (OTT: 3,0112 > TV: 0,2535) and social interaction (OTT: 2,7295 > TV: 0,2253). OTT provide more options and type of programs. Especially in the aera of foreign movies (90% of users watch movies on OTT platforms) and series (87% of users watch movies on OTT platforms).

Regarding the preferences of users in the OTT platforms they use, this survey shows similar percentages compared to that of EETT that was conducted about two years ago, according to OTT platforms that Greeks are subscribers. 85% of users have subscribed to Netflix, while the percentages of Ertlflix (54%) and Cosmote TV (31%) have increased. The other platforms have about the same percentages as those of the EETT survey.

5. Conclusions and Future research

The results show the intense competition between Video OTT platforms and traditional TV in Greece which is in line with global trends. Although Greece is a relatively small market, it seems that video OTTs are constantly gaining ground as well as user gratification and satisfaction. Nevertheless, as depicted in previous sections, traditional TV keeps advantages in Greece as users still consider it a more economical solution and use it to be informed.

As well as in previous studies conducted world-widely, the dimensions of “ease of use” and “convenience” indicate the greater superiority of OTTs over TV. Furthermore, the “relaxation”, “amusement” and “social interaction” dimensions of gratification, exemplify that these platforms have entered people’s life of both for entertainment and socialization. A position that in previous decades belonged to TV.

Unlike, previous studies such as Chen (2019) in Taiwan and Puthiyakath & Goswami (2021) in India, which show the superiority of OTT in all aspects of gratification, in this work, the superiority of OTT is clearly only in five points of gratification, while information and financial issues provide superiority to traditional TV.

The study has several limitations which can be improved in the near future. This research was distributed via the internet to a variety of social media and internet users. Despite a relatively small sample, the data provided are enough to illustrate a punctual idea on how Greek viewers use OTT platforms, as well as how satisfied users are by them. It is worth

noted that most of the respondents are highly educated and employed. More specific details on the matter could be provided with a future research, based on a wider sample in terms of education or other variables. This type of research, in a small country like Greece, could showcase the trends on spread and popularity of OTT services. Combined with similar studies in other countries, focusing on the characteristics of OTT services adaptation, plus the preferences of the public, we could capture a wider picture of this booming global phenomenon. Finally, both domestic and international OTT platforms are active in Greece. A study that would use niche theory could also investigate the competition between them.

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