

Television Consumption Patterns among Sabah's Kadazan-Dusun Youth in the Era of Digital Society

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ABSTRACT

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The purpose of this article is to gain insight into the impact of digital technologies' emergence on the television consumption patterns among Kadazan-Dusun youths in Sabah in the era of digital society. An online survey was conducted using a Google form, and SPSS was utilised to analyse the results. The survey sampled 411 respondents aged 18 to 25 years old who resided in four major areas: Kota Kinabalu, Penampang, Ranau, and Keningau. As shown in the research, television consumption patterns among Kadazan-Dusun youth in Sabah are changing in lockstep with the changing television environment, which now includes multi-platform channels. The respondents place a higher premium on the use of alternative television platforms to receive television content than on traditional television. Additionally, technological advancements make it easier for viewers to get their favourite shows regardless of where they are. Thus, the data demonstrate that the television-or alternative television-consumption patterns of Kadazan-Dusun adolescents in Sabah are more likely to be motivated by self-preference and personal taste nowadays.

Contribution/Originality: This study contributes to the current body of literature on the Kadazan-Dusun youth's television consumption patterns in the era of digital society through the findings that it uncovered. This study will add new data to the scant amount of literature that already exists on the topic.

1. Introduction

The landscape of television viewership is exceedingly dynamic. This can be explained in part by the fact that the Internet has introduced viewers to new avenues for entertainment and knowledge, as well as new sets of enjoyable activities to use their leisure time (Lobato, 2017). Part of the reason can also be linked to how viewing has

changed over time because of new technology that gives viewers more choices and control. Television viewing patterns have shifted in reaction to the rapidly growing digital television environment (Lotz, Lobato & Thomas, 2018). Whereas viewership was once dominated by a small number of television stations, it has splintered in the twenty-first century. Thus, those stations that formerly ruled the airways now compete for viewers with an ever-growing number of other channels on the emerging multi-channel platforms. In the face of multichannel competition, some shows are more likely to lose viewers than others.

As a result of the fast-developing digital television environment, television viewing habits have evolved (Lobato, 2018). Whereas a few stations once dominated viewing, it has fragmented in the twenty-first century. Certain programmes are particularly vulnerable to viewership losses because of multichannel competition. Television channels face stiff competition from various forms of communication that enable users to get information and entertainment. For example, the Internet has the ability to enlighten, educate, and entertain its users, and hence could possibly compete with all forms of television broadcasting for audience attention. When both media organisations and other forms of media meet the same needs and wants of the audience, they can lose customers to other forms of media (Cha, 2016).

2. Literature Review

2.1. Digital Society and Digital Technology

Digital advancements are reshaping society, the economy, culture, and ways of life (Ellereit, Krell & Morschel, 2016). The impact of improvements in digital technology may be seen in everyday society through digital applications in work, education, and how social activities are done (Dufva & Dufva, 2019). Individuals' and society's reliance on digital technology facilities raises a multitude of challenges regarding how we should communicate and interact, as well as how to utilise digital technology and communication channels to their greatest potential without producing bad consequences. This circumstance gives the impression that society has entered a digital era, in which digital technology is integrated into all aspects of daily life.

Additionally, the term "digital society" refers to the concept of the "digital citizen" (McCosker, Vivienne & Johns, 2016). Ribble (2008) asserts that the digital society is defined by a high level of tolerance and mutual understanding. Furthermore, the digital community is cognizant of one another's culture, societal challenges surrounding digital technology, ethical behaviour, accountability for technology and information, and a favourable attitude toward technology use. Obviously, every human must possess all of these attributes in a digital environment. Due to the fact that digital technology is still mostly confined to rural regions, these aspects are not available to all segments of society, particularly those in the third and developing worlds.

A digital society is one that is reliant on digital technologies in daily life today (Che Noh, et al., 2017). The advancement of more complicated information and communication technology contributed to the development of the digital society (Katzenbach & Bachle, 2019). The digital society began fundamentally with the information society of the 1970s (Bell, 1974). A post-industrial civilization, according to Bell (1974), began to emerge following World War II. The post-industrial era has seen unprecedented growth in information and communication technologies, particularly in economic and social

realms such as highly skilled specialised scholars and the growing economy. Communities in post-industry sectors evaluate and process data to make judgments in a variety of industries. The increased reliance on information in decision-making results in the establishment of a network of people who are perpetually in need of information. As a result of this condition, an information society has developed in which community members rely on the information they obtain.

Moreover, the information society evolves in lockstep with the rise of the sector (Dijk, 2006). Industrialization increases reliance on correct, accurate, and timely information to meet society's particular economic growth requirements. Individuals and society create networks in response to the demand for accurate, fast, and exact information. Castells (2010) coined the term "network society" to describe it. To access the most current information, networking communities communicate with one another via established networks or platforms. The communication network of the community exposes the community to new technological applications. As a result, it prepares society to adopt new technologies for the purpose of collecting timely and reliable information.

However, the landscape of information and communication technology development or advancement has been uneven throughout the world, most notably in third world and emerging countries, owing to legislation and the ability to organise current technology for local community usage (Okwuchukwu & Chinonye, 2014). One factor that impacts whether a technology can be widely adopted in a country or vice versa is society's preparedness to adopt and proficiency with digital technology. The majority of technology used by society is digital technology, which is easy to use and obtain due to its ease of operation and availability, allowing individuals to incorporate technology into their daily lives, businesses, and social interactions. Smartphones, along with computers, tablets, and smart televisions, are all instances of easy-to-use and operate digital technology in daily activities.

Furthermore, the information culture affords them a wealth of opportunities in their social lives. With a vast network of communities without limits, the community can accomplish a diverse social life both locally and internationally. This has a beneficial effect on people's social networks, such as their access to knowledge and technology. This enables the community to engage in a diverse range of economic, social, political, and educational activities conducted entirely online. As a result, digital technology plays a key role in society's growth especially towards obtaining information and entertainments.

However, the impact of digital technologies on television consumption patterns is also felt. There are both positive and negative effects of technological advancement on the television industry (Bourdon, 2018). On a positive note, the emergence of technologies gives power to the audience's choices of programmes. They can access it whenever and wherever they want as long as they have an internet connection (Latiff et al., 2016). However, as new technologies emerge, many television stations are forced to close due to their inability to compete with current trends. To compete with on-demand video providers or internet television, they must produce timely and relevant programmes. Because of the current state of society or audiences who prefer new media, they must do whatever it takes to survive in the industry (Kitsantas et al., 2016).

2.2. Malaysian Youths Television Consumption Patterns

The Malaysian youth's television consumption patterns concerned about four main themes. The four themes are the need for accurate and dependable information, self-preferences and personal tastes of contents, cognitive and emotional needs, and cultural aspects (Modili, Abd Karim & Abd Wahab, 2022).

Accurate and dependable information is crucial in times where the information can be accessed through any applications and platforms. Information from television is what has been sought after by the young women in Perak when it comes to accurate and dependable information especially information about politics (Boyman et al., 2020). Astro Awani followed by state-owned television stations – TV1 and TV2, are the channels that they favour in accessing factual information. Additionally, Karim, Faizal and Chinnasamy (2021) stated that consumption of television news from state-owned stations deliver trustworthy information. Hence, those channels claimed to be the source of credible information.

In addition, consumption of televisions by youths during pandemics also play big roles in delivering dependable and accurate information. Television remains a credible source of information said Arandas, Loh, and Chiang's (2021) in their research while social media is youths' primary source of information during pandemics. Apart from that, religious programmes also seen as credible and accurate information. Azzman and Manaf (2018) stated that religious topics in television programmes makes the youths post that information on their social media platforms such as Twitter. Such acts have been done by the youths because they believe that the information, they share is accurate and credible information. As a result, when compared to social media, television consumption patterns among Malaysian youth prioritise watching reliable and factual television programmes.

Tastes of contents in youths in Malaysia also has changed. Their preference in contents is based on their personal tastes in specific genres of television. As Bindah (2019) stated that Malaysian youths favour American entertainment-focused television programmes. The youths felt more content with their life when they consume their preferred genres. Additionally, they watch television to fulfil their personal interests of particular television programmes according to their tastes. Apart from that, as for their self-preferences and tastes of contents, they also watch television for entertainment and social surveillance (Nasser, Neo & Perumal, 2020). While keep up with the trends and current events that is happening, the youths develop a feeling of global citizenship through American television and trying to imitate celebrity lifestyles and practices. Intriguingly, the youths are disinterested in locally produced television programmes (Ahamad & Alimom, 2020). The style and concepts of the locally produced television shows appeared to be unappealing to the youths. For instance, Ahmad and Alimom stated that RTM TV1 core programmes such as *Dialog* and *Landskap*, which debate current events, have low acceptance and viewership among Malaysian youths, especially in the Klang Valley.

Additionally, television viewing especially on local television shows has been declining (Alan et al., 2021). According to Alan et al. (2021), locally produced television shows is used to access government information, entertainment and recreational information. RTM such as TV1 and TV2, and Media Prima (TV3) has been recorded as the channels where the audiences in Koyan, Belaga Sarawak used in accessing government

information. Whereas Astro is their choice when it comes to accessing entertainment such as sports and recreation information. The average daily viewing time for RTM channels (TV1 and TV2) and Media Prima channels (TV3) is between 30 to 59 minutes, primarily in the evening. Meanwhile, Astro preferred to be watch in the night with exceeding two hours viewing time. Viewing time is limited to the time availability of the audiences.

Local programmes also appear unappealing to respondents. According to research on audience segmentation, respondents are more likely to favour television programmes that are focused on personal interests rather than ones that are significant to them and their community. In addition, [Hashim \(2019\)](#) found that respondents' self-preferences and personal tastes had a substantial impact on the degree to which they enjoy watching television. There are significant differences between the gratification and satisfaction needs of viewers who are Malay and viewers who are not Malay when it comes to the portal television programmes that they choose to watch. This suggests that the difference between self-preferences and personal preferences in the selection of programming has an effect on the consumption patterns of television among youths in Malaysia.

When it comes to watching television, it is essential to have a conversation about one's cognitive and emotional requirements. The cognitive and emotional demands placed on respondents were found to have a substantial impact on how they accessed portal television, as stated by [Hashim, \(2019\)](#). They feel that watching television will fulfil both their intellectual and emotional requirements. Watching television programmes is a form of education and learning, from a cognitive standpoint. **Wasli and Hussin (2017)** came to the conclusion that Islamic programming, such as the television series Imam Muda, can function as an informal substitute for official Islamic education and can assist individuals in acquiring greater levels of critical thinking. Aside from that, Korean dramas are marketed as a method to learn about Korean culture, which includes not just the food but also the clothes, the language, and the most popular tourist destinations in Korea ([Amaran & Wen, 2018](#)).

In addition, [Amaran and Wen \(2018\)](#) found that Malaysian youth watch Korean drama to satisfy their emotional needs through the participation in social activities. These activities include spending time with friends and family, participating in drama discussions with friends, and talking about topics in common with friends and colleagues. Furthermore, because of the lifestyle parallels, the close cultural proximity, and the expressiveness of Korean drama, it is easier for Malaysian audiences to relate to their own emotional experiences through Korean drama ([Ariffin, Bakar, & Yusof, 2018](#)). On the other hand, complications arise as a consequence of the expansion of streaming piracy services available on the internet. However, as [Loh \(2019\)](#) pointed out, despite the fact that fans can satisfy their emotional demands by watching whichever films or film content they desire via internet streaming piracy services, there are downsides to this practise. Users and lenders often find themselves embroiled with unethical service providers as a direct result of piracy, which is a criminal offence. As a consequence of this, the shift in viewership may have been influenced by piracy services, which may have influenced the fulfilment of cognitive and emotional demands.

Concerns regarding the possible influence of cultural imperialism on domestic television programming in Malaysia are raised by cultural aspects of the country's television viewing habits. In an age of multi-platform streaming, the usage of television by Malay

Muslims reawakens worries about cultural imperialism and problematic postmodern concepts, as stated by [Mohamed \(2020\)](#). It opens a number of doors for Malay Muslims to engage in the modern world, but it also has a number of barriers in its way. There is also lingering unease with the use of destination images in Korean television shows, which attract viewers to visit Korea. This arises as a result of the cultural features of Korea that are interwoven into Korean television series, which engage people ([Zaini, Azinuddin, and Mior, 2020](#)).

Despite this fact, the cultures of Korea and Malaysia continue to be deeply intertwined with one another. Wherever we share a common way of life, expressiveness, and cultural proximity, the culture just melds into ours ([Amaran & Wen, 2018](#)). As a result of watching Korean television episodes, youths in Malaysia are exposed to Korean culture and understand it ([Ariffin, Bakar, & Yusof, 2018](#)). Although despite the reality that the number of Malaysian youths watching Korean television series has been growing across a variety of networks, the popularity of locally produced shows continues to remain relevant in the country. According to [Idrus, Hashim, and Mohd Mydin \(2017\)](#), even if globalisation has an impact on the consumption of locally produced shows, they continue to succeed at generating locally produced television programmes. This is the case even though the consumption of locally produced shows has been impacted. This is done to guarantee that local television programmes will continue to exist despite the proliferation of displays that support many platforms and internet streaming services.

2.3. Television Consumption Patterns in The Era of Digital Society

The growth of digital technologies has influenced the television consumption patterns of contemporary society. [Ugalde, Martinez-de-Morentin, and Medrano \(2017\)](#) did a study on adolescent television viewing patterns in the digital era and discovered that young people today favour particular programmes or television genres when selecting to watch television. This study analyses television viewing patterns based on gender distinctions. They discovered that the consumption patterns of boys and girls can be characterised by their preferred tastes: guys tend to favour cultural and informational programmes, whilst girls are more likely to favour social and conversational programmes that they can share and discuss with their peers.

Internet television, also known as online television, has displaced the use of traditional television sets. A study conducted by [Latiff, Ridzuan, Mohideen, Anuar, and Shukri \(2016\)](#) on the Malaysian youth's consumption patterns of internet television revealed that the youth tune in to internet television due to personal needs. The youth prefer internet television over conventional television due to the convenience of being able to view their favourite programmes whenever and wherever they desire.

Furthermore, a study by [Hashim \(2019\)](#) questions the notion that audiences of a particular age, education level, religion, social class, and ethnic origin share common interests and are primarily interested in the same culture and media preferences. They have their own preferences and tastes in today's digital culture. In addition, technological development and the passage of time are two aspects that contribute to the evolution of audience members' tastes and preferences. While it is up to the audience to decide which television programmes to watch, [Hassan and Novchi \(2019\)](#) noted that although youths have their own traditional values, they may not be mature enough to adapt to popular culture.

The choice of television genres is not primarily influenced by ingrained cultural or traditional beliefs. A study by [Islam \(2018\)](#), which compared rural and urban areas for variations and similarities in television consumption patterns, demonstrates that audiences in Bangladesh have their own tastes when it comes to genres of programmes. In rural areas, news and Bengali-language programmes are more popular than in urban areas, where Hindi and English-language programmes are more popular.

As evidenced by the aforementioned discussion of the television consumption patterns of Malaysian adolescents, young people's television consumption patterns have steadily evolved. [Nielsen \(2019\)](#) also reported that 94% of adolescents watch and subscribe to streaming services such as Netflix, Iflix, and Tonton. To watch their favourite television shows, they have shifted to mobile phones and other small-screen devices. In contrast, one of Malaysia's states, Sabah, exhibits somewhat unique television viewing trends. However, there is limited research on Sabah's youths' television consumption. According to [Totu, Halik and Igau \(2013\)](#), the Kadazan-Dusun do not commit a substantial amount of time to television viewing. The majority of them watch television for less than two hours daily. Sabahan youths report being less willing to observe. The researcher emphasised, however, that the result is inconsistent due to the sample of respondents—their background and the total number of respondents.

According to a second survey conducted by the same researcher, Kadazan-Dusun youth are more engaged with interactive electronic media than with conventional print media ([Totu & Yakin, 2014](#)). They rely heavily on electronic media, including social media, the internet, and cell phones. In terms of television viewership, the youth of Kadazan-Dusun in Sabah are more open to entertainment programmes. In contemporary society, the question is what channels, platforms, applications, and programmes Kadazan-Dusun youth tune into. Because they are Kadazan-Dusun, do they have different television consumption patterns than other Malaysian youth?

Therefore, the purpose of this study is to gain insight into how the emergence of digital technologies has affected the television consumption patterns of Kadazan-Dusun youths in Sabah in the era of the digital society.

3. Methodology

3.1. Sampling and Data Collection Method

This study employed a quantitative research methodology to collect data. A Google Form-administered online poll was used to collect the information. The poll link has been spread via online platforms such as WhatsApp, via personal contacts and group WhatsApp. Snowball approaches were used to collect data with specified criteria for respondents, who were required to be of Kadazan-Dusun ethnicity, to be between the ages of 18 and 25, and to reside in Sabah in four major study areas: Kota Kinabalu, Penampang, Keningau, and Ranau. Thus, a sample size of 384 was chosen with a sampling confidence of 95% and an error margin of 5%.

3.2. Instruments

The items utilised in this study are modified and adapted from [Latiff et al. \(2016\)](#) and [Islam \(2018\)](#). In order to test the validity of the questionnaires using the same predetermined criteria for respondents, pilot research has been conducted. In addition,

two experts in the field have validated the questions. The question items include demographic information, television viewing activities, local television channel consumption patterns, alternative television or application consumption patterns, and television programme type. All variables of the study's question items demonstrated a high reliability range between 0.70 and 0.90.

3.3. Operational Definition

In this study, television consumption patterns refer to the information regarding what is viewed, when, how, and for how long by various television audience segments over a specified time frame. This study also applies segmentation based on age and ethnicity of the respondents to capture Kadazan-Dusun youth perspectives. Television consumption patterns in this study also capture programme genres or television genres, channel, or time of day. It has been suggested that audience fragmentation, media convergence, and the online availability of television on demand have eroded traditional viewing patterns in relation to time of day (Latiff et al., 2016).

Kadazan-Dusun youths refer to Sabahan youth who identify as Kadazan, Dusun, Kadazandusun, Sino-Dusun, or Sino-Kadazan based on their ancestry (referring to the mixed marriage between Dusun and Chinese or Kadazan and Chinese). In addition to the aforementioned mixed marriages, there are additional respondents with mixed ancestry, such as mixed marriages with Dusun and Indian but who still identify themselves as Kadazan, Dusun, or Kadazandusun (Tangit, 2005; Puyok & Bagang, 2011).

4. Results and Discussion

4.1. Demographic of Respondents

The demographic distribution of responders is displayed in Table 1. Females made up 65% of the respondents. 17.8% of the respondents were aged 25 years old. 71% of respondents are of the Dusun ethnicity. 58.4% adhere to the Christian faith. 28.7% had at least a diploma. 64% are students, and 64.5% are still financially dependent on their parents.

Table 1: Demographic distribution of the respondents

Item	Frequency (n=411)	Percentage
Sex		
Male	144	35
Female	267	65
Age		
18 years old	51	12.4
19 years old	66	16.1
20 years old	64	15.6
21 years old	47	11.4
22 years old	50	12.2
23 years old	39	9.5
24 years old	21	5.1
25 years old	73	17.8
Ethnic		
Kadazan	119	29
Dusun	292	71

Religion		
Islam	166	40.4
Christian	240	58.4
Buddha	3	0.7
Others	2	0.5
District		
Kota Kinabalu	101	24.6
Penampang	105	25.5
Keningau	104	25.3
Ranau	101	24.6
Highest Education Attainment		
No education	1	0.2
PMR/PT3	6	1.5
SPM	109	26.5
STPM	51	12.4
Skill certificate	34	8.3
Diploma	118	28.7
Undergraduate	92	22.4
Employment		
Student	263	64.0
Unemployed	20	4.9
Self-employed	42	10.2
Private sector	73	17.8
Public sector	13	3.2
Income Category		
Parental responsibility	265	64.5
< RM 1500	107	26.0
RM 1501 - RM 3000	34	8.3
> RM 3001	5	1.2

Television usage was initially assessed based on the presence of television sets in their homes. Nevertheless, in the era of digital society, where people use digital technology in their everyday lives, alternative TV platforms or applications are also being assessed to identify their TV consumption patterns.

This study found out that 388 respondents, or 94.4%, reported owning a television set. Meanwhile, 23 respondents (5.6%) said that they lacked a television set. Those who claimed that they did not possess a television set included those who resided in the hostel where they studied, those who rented in their current settlement area, and those who did not own one at all.

In terms of monthly internet spending to consume television programmes, 141 respondents (34.3%) spent between RM 31 and RM 60 per month, 125 respondents (30.4%) spent less than RM 30, 61 respondents (14.8%) spent between RM 61 and RM 90 per month, 38 respondents (9.2%) spent between RM 91 and RM 120 per month, 23 respondents (5.6%) spent between RM 121 and RM 150, and the same with monthly internet spending more than RM 151.

Additionally, respondents' monthly subscription to alternative TV applications or platforms revealed that 177 respondents (43.1%) spent less than RM 30 per month, 122 respondents (29.7%) spent between RM 31 and RM 60 per month, 48 respondents (11.7%) spent between RM 61 and RM 90 per month, 35 respondents (8.5%) spent between RM 91 and RM 120 per month, 15 respondents (3.6%) spent between RM 121

and RM 150 per month, and 14 respondents (3.4%) spent more than RM 151 per month for alternative TV access subscription.

4.2. Television Consumption Patterns Among the Kadazan-Dusun Youth in Sabah

Most television viewing activities by the respondents in this study occur between the time of afternoon until night. This may be observed in the high mean value ($\mu=4.43$) compared to the mean value ($\mu=3.65$) of morning to midday watching activity. At 7.00 to 9.00 pm, the biggest proportion of respondents (172 or 41.8%) engaged in television viewing activities. However, 110 respondents (28.7%) in the morning to noon and 63 respondents (15.3%) in the evening to night indicated that they had never engaged in any television viewing activities.

In terms of the channel to which they tune in, [Table 2](#) illustrates local television consumption patterns. Astro received the most number of hour views with a mean value of $\mu=3.02$ ($SD=1.72$) among respondents, followed by TV3 ($\mu=2.71$, $SD=1.48$), TV OKEY ($\mu=1.83$, $SD=1.18$), RTM1 ($\mu=1.83$, $SD=1.10$), and NTV7 ($\mu=1.72$, $SD=1.06$). RTM2 received the lowest mean value of $\mu=1.65$ ($SD= .92$) among other channels. Despite this, the percentage of respondents who had never watched a show on a local television channel for RTM1 (52.6%), RTM2 (57.4%), TV OKEY (54.5%), and NTV7 (57.9%) topped half of the total number of respondents.

Table 2: Local TV channels consumption patterns

Item	Mean	Std Deviation
RTM1	1.83	1.10
RTM2	1.65	.97
TV OKEY	1.83	1.18
TV3	2.71	1.48
NTV7	1.72	1.06
ASTRO	3.02	1.72

The data indicating that respondents never watch a show on local television channels warrants more research. In today's society, local television channels are primarily used for news consumption, and mainly the elderly generations are interested in watching them ([Cerepinko, Bagaric & Dujic, 2020](#)). Nowadays, younger generations, particularly youths, are increasingly inclined to watch television shows using alternative television platforms or applications ([Prince, 2018](#)).

Additionally, [Table 3](#) summarises the respondents' use of other television platforms or applications. Youtube TV, with a mean rating of $\mu=3.70$ ($SD=1.80$), is the highest-rated alternative TV platform. Meanwhile, Netflix Malaysia came in second place with a mean of $\mu=3.02$ ($SD=1.82$), followed by "other categories," other than the list of applications or alternative platforms, which had a mean of $\mu=2.05$ ($SD=1.47$). The high mean number indicates the frequency with which respondents watch television via other apps or platforms.

The lowest mean value for sooka ($\mu=1.24$, $SD= .71$) implies that this application is less for an option for respondents to use as an alternate platform for watching television programmes. 353 respondents, or 85.9%, indicated that they had never used the sooka app to watch television programmes. Additionally, the data shows that the two alternative platforms devoted to specific Sabah programming drew little interest from

respondents. Borneo Times.TV (BTV) has a mean of $\mu=1.48$ ($SD= .99$), whereas Ging Karas TV has a mean of $\mu=1.35$ ($SD= .86$). This demonstrates that the respondent is unaware of the other platform's existence or is uninterested in using it.

Table 3: Alternative TV platform or applications consumption patterns

Item	Mean	Std Deviation
rtnKlik	1.54	1.05
TV Malaysia	1.66	1.11
tonton	1.57	1.06
MyNJOI	1.72	1.21
Astro AWANI	2.03	1.20
Astro GO	1.73	1.20
Awsome TV	1.55	1.11
sooka	1.24	.71
iQIYI	1.99	1.49
Iflix Malaysia	1.71	1.29
Netflix Malaysia	3.02	1.82
YouTube TV	3.70	1.80
Borneo Times. TV (BTV)	1.48	.99
Ging Karas TV	1.35	.86
Others	2.05	1.47

Furthermore, Table 4 shows the types of programmes that the respondents consume. The study found that cartoon or anime shows garnered the most responses, with a mean value of $\mu=2.99$ ($SD=1.55$), followed by action, crime, and investigative films with a mean value of $\mu=2.82$ ($SD=1.36$), and comedy shows with a mean value of $\mu=2.67$ ($SD=1.36$). While the lowest mean of programme type is local talk shows ($\mu=1.79$, $SD=1.07$), family shows ($\mu=2.01$, $SD=1.20$), and local documentaries ($\mu=2.03$, $SD=1.17$). Thus, the findings indicate that respondents watch television programmes based on their personal preferences or interests.

Table 4: TV programmes type

Item	Mean	Std Deviation
News	2.43	1.24
Sports	2.46	1.38
Reality TV	2.25	1.30
Comedy	2.67	1.36
Action, crime, and investigative film	2.82	1.36
Local film	2.38	1.27
Local documentary	2.03	1.17
Local TV drama	2.20	1.27
Religious shows	2.36	1.30
Local talk shows	1.79	1.07
Family shows	2.01	1.20
Local tradition and cultural shows	2.11	1.18
Cartoons or anime	2.99	1.55
Others	2.20	1.52

According to the data survey, Sabah's Kadazan-Dusun youth are more likely to consume television programmes via alternative platforms and applications in today's society. Laptops, desktops, tablets, and smartphones all qualify as alternative TV platforms, as do

alternative TV applications such as live streaming – via social media, websites, and on-demand – Netflix, sooka, YouTube TV, and free online (Prince, 2018). While local television channels have their own on-demand applications, respondents appear to be more interested in alternative television platforms and applications.

Additionally, the "other categories" of TV platform or application consumption patterns are worth investigating. The data indicates that respondents spent the majority of their leisure time online ($\mu=4.82$, $SD=1.49$) and viewing movies or films on their smartphones, tablets, and smart TVs ($\mu=4.05$, $SD=1.53$). As a result, Kadazan-Dusun youths in Sabah have a strong preference for alternative television platforms and applications. They are willing to spend money on the internet in order to gain access to and subscribe to alternative options that correspond to their preferences and interests.

Furthermore, in terms of Sabah's alternative television platform, Borneo Times.TV (BTV) and Ging Karas TV (now known as TV Sabah) receive some of the lowest mean ratings. This demonstrates that most Kadazan-Dusun youths in Sabah are not active on this site. BTV garnered 304 respondents, or 74.0% and 331 respondents (80.5%) for Ging Karas TV who had never viewed the channel via this platform. These alternative television channels leverage social media platforms such as Facebook, YouTube, and Instagram to stream live content. What's most fascinating is that these sites feature indigenous information, particularly on Borneo's traditions and culture, but they continue to garner little attention from Kadazan-Dusun youths.

However, when we examine the types of television programming consumed by Kadazan-Dusun youths, we see that they are not their favourites. The Kadazan-Dusun youths predominantly watch cartoons or anime, as well as action, criminal, and investigative films. Local traditions and cultural programmes are among the youth's least-watched programmes. This demonstrates that youths are uninterested in such programmes. While other Asian countries, such as India, place a premium on cultural values in their media in order to instil them in future generations (Zulfiqar, Saleem & Latif, 2019).

Intriguingly, when it comes to local cultural festivals such as "Pesta Kaamatan," where the Kadazan-Dusun celebrate their annual tradition festival, they tune in to the alternative TV applications through live streaming. The data demonstrates that the Kadazan-Dusun youth are most interested in such programmes, with a mean value of $\mu=3.85$ ($SD=.99$), followed by Sabahan vlogs ($\mu=3.84$, $SD=1.00$), and Sabah's animated short film ($\mu=3.80$, $SD=.92$) when compared to other local programmes such as documentaries about Sabah ($\mu=3.67$, $SD=.99$), film related to and produced in Sabah ($\mu=3.65$, $SD=1.04$), and Sabah News ($\mu=3.49$, $SD=1.04$).

This indicates that a significant portion of Kadazan-Dusun youth in Sabah have significantly altered their television consumption patterns in the digital society. As their preferences and tastes are met, they are more receptive to multi-platform television channels. However, as Kadazan-Dusun with ingrained cultural values, they continue to be interested in cultural entertainment produced locally that reflects their cultural heritage. Unknowns are the factors that may influence their continued interest in such programmes. Other Malaysian youth may be similar in terms of the genres of programmes they watch, such as Kdrama and foreign films, but there are distinguishing characteristics, such as cultural values. When it is their festival, such as "Pesta Kaamatan," the Kadazan-Dusun tune in streaming live. The youth of Kadazan-Dusun continue to watch their cultural festival despite the abundance of technology and

programme options in the contemporary world. Future research should investigate why Kadazan-Dusun youth continue to watch and participate in such programmes despite having numerous other options.

5. Conclusion

Television consumption is frequently classified according to the type of the programmes, the channel, or the time of day. Frequently, segmentation is based on age, gender, social class, and/or ethnicity. Traditional watching habits have been eroded as a result of audience segmentation, convergence, and online access of television on demand (Karthika, Vijayalakshmi & Pai, 2018). Consumption patterns have shifted, as demonstrated in this study. In today's society, various platforms are available for consumption at any time and from any location. Additionally, the research indicates that television viewing habits, particularly among Kadazan-Dusun youths in Sabah, are driven by self-preference and personal taste.

On that note, public service broadcasters must strike a balance between programmes that appeals to a large audience and content that appeals to a vast assortment of minority tastes (Zulfiqar, Saleem & Latif, 2019). When this market instability is combined with other changes, such as the rapid rise of the Internet, it may raise broader worries about the medium's future. There is a need to carefully evaluate the implications of such trends for the future of publicly financed television or television that is privately supported but is required to compensate for its privileged position by delivering special-interest programmes, particularly local content.

Ethics Approval and Consent to Participate

The researchers adhered to the Universiti Malaysia Sabah's UMS code of ethics. All procedures involving human participants in this study were performed in accordance with the ethical standards outlined in the UMS code of ethics.

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Conflict of Interests

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