LIBRARY SERVICES FOR SCIENCE AND EDUCATION SUPPORT

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Information Behavior and Access to Online Live Streaming: A Pilot Study of Avid Viewers in the Philippines

Objective. As social media progresses in the Philippines, access to entertainment and online content has become convenient for today's digital users. Given that consumption often involves purchasing services, and online user behavior is influenced by freely available content, this study investigates how avid beauty pageant fans search for live online content. The study asks the question: how do Filipino beauty pageant fans consume online live streaming content amidst the evolving landscape of social media and digital access? **Methods.** This pilot study explored the previously unexamined information-seeking behaviors of individuals looking for free items when they engage with online beauty pageant content. Using a semi-structured online interview, responses were organized according to demographics and interview questions. Convenience sampling was used to gather initial data for this pilot study and improve the study design. **Results.** A diverse group of 14 participants took part in the online survey, with age ranging from 26 to 52 years old, belonging to different professions. 93% avid fans of beauty pageants can identify local and international pageants. Participants were able to search the information they need by searching for the official website or social media pages and by reading the comments section of social media pages for tips and links. Participants were willing to share free access with others. However, most of the participants were not willing to pay for this kind of entertainment. Since libraries have the unique ability to expand their media services and collections based on their specific missions and target audiences, libraries have to address the needs of their enthusiastic online entertainment seekers. As the data provided, 66.67% strongly agree that access to digital entertainment content should be part of the services offered by public libraries to engage users and that the same number of participants strongly agree that streaming media should be a constant service of public libraries. **Conclusions.** This study explored the previously unexamined information seeking behavior of individuals seeking free items when engaging with online beauty pageant content. As a call to action, libraries, as sources of media and content, may provide video streaming services to diverse users, provided they are aligned with their mission and objectives.

Keywords: freebie seekers; information seeking; information behavior; beauty pageants; live streaming; online content

Introduction

Access to online entertainment content is available from dynamic streaming platforms such as Netflix, Hulu, Amazon Prime, and YouTube Premium. Video streaming platforms replaced traditional television as the audience shifted their viewing experience to suit their changing needs (Evens, Henderickx, & Conradie, 2024; Leiner & Neuendorf, 2022). The competition between television programming and online streaming content allowed the audience to choose which time of day they open their apps and devices and succumb to binge-watching (Wayne, 2022). With many online streaming platforms to choose from, the audience's behavior in identifying which content to watch rests on themselves. Shows also vary on online streaming platforms. The categories of programs can span television shows, movies, documentaries, concerts, sports, reality shows, game shows, and competitions (Özgün & Treske, 2021). This remarkable change in user viewership provides an idea for libraries to offer access to online streaming sites such as YouTube and Netflix to augment media collection (Cho, 2013). However, since livestreaming access varies

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because of the time zone where it is shown, users may opt to watch it on their own time, a choice that may neglect the role of the library in providing such service, thus the need to study their information behavior.

The Philippines ranked first as the country that consumes any type of online video content (Mateo, 2024). Information released by DataReportal reported that 97.2 percent of Filipino online users watch video content at least once a week. The top online content they watch is music videos (72.3%), followed by comedy, meme, or viral video (58.9%), and influencer videos and vlogs (48.3%). Video live stream is in the 8th spot (30.2%). Educational videos ranked 5th and sports matches ranked 10th (Statista, 2024).

One competition that has a global reach is beauty pageants. Recently, beauty pageants transformed their viewing distribution from television to online streaming platforms. The 2024 Miss Universe pageant, held in Mexico, was exclusively live-streamed on a subscription-based channel. Although the channel has 3.51 million subscribers, only those who paid for a subscription could watch the event live. In 2023, Miss Universe generated 122 million engagements on various platforms by Telemundo (NBCUniversal, 2023).

Information behavior and live streaming. Live streaming of content allows users to view content synchronously through broadcast programs (Scheibe, Fietkiewicz, & Stock, 2016). Live streaming's audience, built on fandom, has experienced consistent growth. Studies on information behavior on social networking sites become relevant as numerous studies occur (Khoo, 2014; Scheibe, Fietkiewicz, & Stock, 2016). Research about fan culture, and live music on the internet (Ham & Lee, 2020; Wall & Dubber, 2010); and information behavior of sports fans online (Liu, Tan, Kumar, Singh, & Chung, 2022a; Liu, Tan, & Pawar, 2022b) are among those that were explored to understand the users' online information behavior.

Avid supporters of beauty pageants keep themselves updated with their country's pride and contenders. They get to look at their nation's rival beauty queens and rank them in advance as if they sit as one of the judges. Closer to the competition, fans are preparing to secure live links to watch the competition smoothly. Such fans refresh their social media accounts to find actual and accurate links. Viewers tend to look for free online content, marking themselves as freebie seekers of information. Freebie seekers expect free things, items, or information, including online content. Studies by Ankara, Degerli, and Degerli (2024) on vaccine freebie seekers, Heinze, Ferneley, and Child (2013) study on online market research on free-riders and lurkers, and Hamari, Hanner, and Koivisto (2020) use of online games with freemium services tell us that a freebie seeker initiates to locate a free item first to satisfy their information requirements.

The Philippines is a country with a strong culture of beauty pageants. While boxing is often associated with male fans, beauty pageants have a dedicated fan base, particularly among women and the LGBTQ+ community. Beauty pageants are incredibly popular in the Philippines, with dedicated supporters who follow the competition closely (Roces, 2021). As fans, they see pageants not just as a show but as a celebration of women and regard them as role models. When it comes to viewership, the fanaticism of Filipinos is particularly distinct in comparison with its neighboring countries because of its long historical influences that can be traced back to the glorious years of Manila Carnival Queen (Lo, 2006), and in Philippine theater and cinema (Deocampo, 2007), where Filipino women were subjected to audience's gaze.

The global obsession with beauty and body image has also influenced Asian countries like Vietnam (Lieu, 2013) and Thailand (Persaud, 2005), thus making beauty pageants a communal activity to watch. This obsession can lead to information-seeking behaviors such as looking for access to online content. Content that may be provided in libraries if there is a strong internet connection and if libraries allow access to all kinds of online entertainment.

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Observation shows that viewers are searching for links to watch the pageant during the day of the live competitions. They are willing to pay but need help finding the right links. For instance, influencer C posted, "Where do you watch Miss Universe? *Penge link*!" *Penge link* means asking his friends on social media to provide possible links that he may be able to use so that he can watch the competition. Avid supporters of beauty pageant events go to social media to seek and find links for them to watch. They can also be information providers once they secure a working link. The goal of the viewers is to communicate with other members of social media platforms (Scheibe, Fietkiewicz, & Stock, 2016).

Statement of the problem. Digital content contains a variety of information, including online and livestreaming videos. Watching these videos is meant to satisfy the viewers' desire to seek entertainment programs that make them relax and free from stress (Silaban, Chen, Nababan, Eunike, & Silalahi, 2022). In the context of information providers, public libraries can be a source of media content and information. However, there are livestreaming videos with large-scale productions that are not free and may not be provided in libraries. The library's role is to determine the demand for streaming media (Fountain, 2011). This study aims to determine the extent of purchase intention among avid fans who cannot be provided for free. Ideally, if libraries can be free sources of information, can this type of entertainment be provided as part of the media collection of libraries? Yet, this is not the focus of the study, but will be a sequel after the pilot study.

As social media progresses in the Philippines, access to entertainment and online content has become convenient for today's digital users. Given that consumption often involves purchasing services, and online user behavior is influenced by freely available content, this study investigates how avid beauty pageant fans search for live online content. The study asks the question: how do Filipino beauty pageant fans consume online live streaming content amidst the evolving landscape of social media and digital access? The study's objectives are the following:

- To explore the willingness of viewers to pay for online content during live streaming occasions;
- To understand if viewers are willing to share the online content they possess;
- To determine the expanding role of libraries as sources of information and entertainment.

The research also aims to add literature in the area of information seeking in the entertainment industry. While conducting a literature search related to the topic, the study of online information seeking for entertainment purposes and as a library service is underexplored in the Philippines.

Review of Related Literature. The internet's pervasive presence has established it as a primary source for diverse information, particularly online videos. However, internet access and online content are not universally free, requiring subscriptions and often involving paid content. This economic reality significantly influences user behavior and information consumption.

The following subsections examine information-seeking behaviors within this economic context, emphasizing the interplay between user needs, content demand, and the financial aspects of accessing online resources.

Information seeking of online content. The Internet is a convenient place to seek information. The emergence of social media platforms that contain videos is a way for consumers to find information and for producers to share and distribute them. Online content found on YouTube varies in purpose. While others use it for knowledge consumption related to health information (Knight, Intzandt, MacDougall, & Saunders, 2015), YouTube can be a source of lifestyle and entertainment content (Silaban, Chen, Nababan, Eunike, & Silalahi, 2022; Thelwall, 2021).

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In the Philippines, internet access is used to play mobile games (Haberlin & Atkin, 2022), stream videos (Lim, 2023), and connect with people through social media (Pertierra, 2021). Video game players need information to solve game-related issues (Lee, Clarke, & Rossi, 2016). Those seeking for fresh information about travel and tourism also rely on video streaming and vlogs (Xu, Qiao, & Hou, 2023).

Live streaming search of online content is based on the audience's intention which is motivated by the need for information, searching for information, and evaluation of information (Guo, Chen, & Wang, 2023). The addition of purchase intention and post-purchase evaluation happens when freebie seekers have to find alternatives that need purchasing or subscribing.

Subscription intention is determined by convenience, content, cost and social trends. Viewers and users will always choose free trials over paid subscription and will choose a better option that is affordable to them (Menon, 2022). The value of an entertainment platform needs to be understood prior to its subscription. A study by M. Kim, E. Kim, Hwang, J. Kim, and S. Kim (2017) mentions that for a consumer to subscribe, they must be familiar with the content before purchasing.

Online content is business. In developing nations, a weak economy impacts resource availability; however, the information and communication divide, as well as individuals' overall information behavior and access methods, are influenced more by factors like educational background than by economic status (Dutta, 2009). Regardless of one's financial situation, online streaming companies capitalize on audio-visual content as a lucrative business. In fact, in a study conducted by Sangwon Lee, Seonmi Lee, Joo, and Nam (2021), they examined factors influencing early paid Over-The-Top (OTT) video streaming market growth in fifty (50) countries. Results suggest that Netflix's market entry, with over 167 million streaming subscribers, contributed to the early market growth of paid OTT video streaming services, such as subscription video-on-demand (SVOD) services (S. Lee, S. Lee, Joo, & Nam, 2021). Indicating this constant growth of the OTT video market, internet video subscription revenues have increased from $12.5 billion (2014) to $45.26 billion (2019), which includes subscription video-on-demand (SVOD) and transactional video-on-demand (TVOD) services, and OTT video providers could expect higher potential returns in larger existing pay TV markets (S. Lee, S. Lee, Joo, & Nam, 2021).

Several factors determine the direction of the business strategy of online streaming platforms, one of which is the "positioning content" (Jyi-Chang, Chen, & Ming-Han, 2023). Expounding on the concept, Jyi-Chang, Chen, and Ming-Han (2023) mentioned that online streaming platforms such as iQIYI, Netflix, and YouTube, although with varying audio-visual content, perceive content as an opportunity to build on social life, a direct commodity, and a means of attracting people to stay. Citing Lin (2020), the author argued that the developmental style of the online streaming platform is built on content, and different communities are created through different content positioning, and these communities are attached to each platform.

Being part of these communities, subscribers' demands and preferences are crucial and have a direct effect on the business of online streaming platforms. According to Syafira and Dharmmesta (2024), streaming service subscribers are more particular with functional benefits, such as service usability, variety of content, entertainment, and relaxation media. Moreover, one of the interesting results of their study is the viewing addiction that causes users to subscribe to these streaming services (Syafira & Dharmmesta, 2024). Such viewing addiction is reinforced by the users' inability to control the number of hours they spend viewing and is also conditioned by the design of the video platform that allows the use of media more intensely (Syafira & Dharmmesta, 2024). Meanwhile, OTT users prefer their smart devices, such as smartphones, over their PC when accessing their favourite OTT video streaming services, noting that mobile broadband infrastructure is important for OTT video delivery (S. Lee, S. Lee, Joo, & Nam, 2021).

Another contributing factor that affects the growth and performance of online streaming platforms is the strong competition among streaming providers. It was noted by S. Lee, S. Lee, Joo, and Nam (2021) that competition among various platforms may bring diverse choices and innovation for consumers and when it comes to fixed broadband technologies, may lead to lower prices and the growth of broadband markets, placing platform competition as a driver of new technology diffusion and growth.

Speaking of streaming platforms, Özgün and Treske (2021), citing Srnicek (2016), defined platform capitalism as streaming media platforms that emerge and operate under the conditions of a new economic modality, resulting in the domination of media and entertainment businesses that provide a variety of media products and services supported by algorithmically regulated marketing mechanisms. The authors argued further that streaming media platforms have transformed audience activity in twofold: spatial and temporal settings (Özgün & Treske, 2021). In this sense, streaming media technology has weakened the social dimension of viewership and brought fragmentation of audiences down to the individual level.

Availability of streaming media in libraries. Nowadays, libraries play multiple roles in order to cater to the changing needs of their clients. Drawing on this, libraries offer a range of digital resources and services that help narrow the digital divide and promote equity in technology access (PressReader Team, 2024).

In addressing such demands, there are several interventions that libraries might look into in order to deepen their sense of diversity and equity. In the academe, libraries diversify their programs by managing streaming media demand, for instance, supporting demands on film use (Fountain, 2011). Such initiative calls for librarians to acquire materials to support faculty research, classroom instruction, student research papers, or archive human knowledge (Fountain, 2011). Meanwhile, back in 2017, the New York Public Library (NYPL) started offering the video-streaming service Kanopy that allowed clients to stream videos and movies for the first time (Juang, 2017). This service captured NYPL's perpetual goal to offer formats that patrons need (Juang, 2017).

Although these initiatives seem commendable, Breeding (2022) took note of their benefits and challenges. Streaming media in libraries opens an opportunity to widen library services and programs. Recorded initiatives show that many libraries are actively involved in developing digital collections or in producing original video content (Breeding, 2022). Offering streaming media in libraries inevitably demands certain costs for library-oriented streaming content. The author also added that the transition from digital content to streaming services means a change in the supporting legal framework (Breeding, 2022), which for the library means revisiting contracts, for instance, fair use and "terms and conditions of use" (Lindell, 2023), and existing laws while aligning these to their own policies and guidelines.

However, aside from these paid subscriptions and copyrighted streaming platforms, libraries may provide alternatives to meet patrons' streaming needs. Lindell (2023) mentioned that there are sites that offer free music in public, but gave caution in using these sites under Creative Commons licenses that might require "attribution, have ads, or impose limitations on the number of songs that can be downloaded".

For libraries to embrace truest sense of equity, diversity, inclusion, and belonging (American Library Association, 2025), it is indeed imperative for them to navigate their way by being conscious of their clients' informational needs and the complexities of existing barriers and potential interventions ("What works to engage", 2025). Materials of the libraries then should not be confined to the physical but rather should espouse a diverse collection that includes content by and about a wide array of people and cultures and should come in various formats to serve the needs of all community members (American Library Association, 2025).

Methods

This pilot study explored the previously unexamined information-seeking behaviors of individuals looking for free items when they engage with online beauty pageant content. Using a semi-structured online interview, responses were organized according to demographics and interview questions.

Convenience sampling was used to gather initial data for this pilot study and improve the study design. The participants were identified using these criteria: 1) Viewers living in the National Capital Region (NCR); and 2) Viewers that have a history of being an avid fan of beauty pageants. A total of 14 participants were included in this study. As proposed by Sukserm (2024), general pilot testing accepts 10-30 sample size recommendation while questionnaire-based studies may accept 5-10 participants per item.

A set of interview questions was designed to understand the participants' capacity to access online content in the context of beauty pageants. The set of interview questions was divided into two (2) parts: The first part asked for characteristics of the participants' basic information, while the second part consist of questions related to seeking online content and public library access to digital and online streaming services. Participants also respond to questions using a five-point Likert scale, where 1 represents "Highly Unlikely", 2 represents "Very Unlikely", 3 represents "Neutral", 4 represents "Very Likely", and 5 represents "Highly Likely".

Data were collected and stored online in Google Forms with the permission of the participants. The online interview was recorded subject to the participants' agreement. Data was analyzed using descriptive statistics through frequency distribution (i.e. mean and standard deviation).

We have determined that this pilot study meets the requirements for ethical review exemption as it involves minimal risk. There is no risk of harm, discomfort, or inconvenience to human participants and all participants remained anonymous.

Results and Discussion

A diverse group of 14 participants (Fig. 1) took part in the online survey, with age ranging from 26 years old to 52 years old, belonging to different professions such as accountant (14.3%), airline coordinator (7.1%), government employee (28.6%), librarian (21.4%), library assistant (14.3%), nurse (7.1%), and Overseas Filipino Worker (OFW) (7.1%).
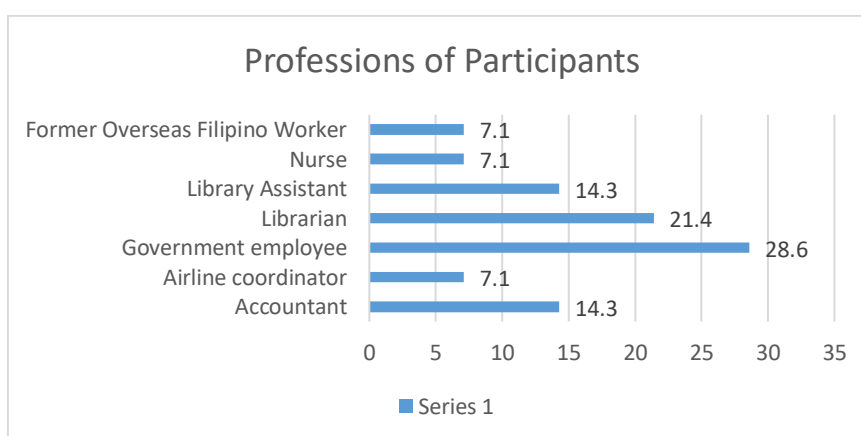

Fig. 1. Profession of participants

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In terms of sex, the majority of the participants identified as female (8 participants or 57.1%), while five (5) participants were male (35.7%), and one (1) participant identified as intersex (7.1%). When asked if they are part of the LGBTQIA+ community, the majority of the participants (57.1%) answered "Yes" and the remaining percentage (42.9%) answered "No".

The majority of the participants (57.2%) earn between 344 USD – 688 USD while 35.7% earn 705 USD – 1,377 USD and only one (1) participant (7.1%) earn more than 1,738 USD. LGBTQIA+-identifying participants earn between 344 USD – 688 USD, while women participants earn as much as 1,738 USD.

Participants were asked if they were avid fans of beauty pageants. Results showed that 93% said yes and they were able to identify local and international pageants like Binibining Pilipinas, Miss Universe - Philippines, Miss Universe, Miss World, Miss International, Miss Earth, Miss Grand International, Miss Globe, and Miss Supranational. A common response among the participants' answers was Miss Universe, which significantly revealed the popularity of the international pageant among participants.

Social media, like Facebook, X (formerly Twitter), and YouTube, were common platforms for them to look for updates of upcoming beauty pageants or live stream of beauty pageants. While some participants prefer watching on television, several participants watch beauty pageants on live streaming including links coming from social media like Facebook live and YouTube. Facebook and YouTube are popular platforms among participants when trying to access free live streaming.

Six (6) participants (42.9%) answered "Highly Likely", and six (6) participants (42.9%) answered "Very Likely" to access beauty pageants online (Figure 2). To identify the distribution of data, the question: "how likely are you to access beauty pageants online?" received a mean of 4.29 and a standard deviation of 0.73. The result suggests their responses are fairly consistent and most of them responded positively to watching beauty pageants online.

Given their preference for accessing beauty pageants online, all of the participants were able to share how they search for and find links. These are the ways they search information online (Table 1).

Table 1

Degree of searching information online and description of information sharing

Participant	Degree of searching information online	Description of information searching
1	Very likely	Search for the official website or social media pages
2	Highly likely	Type the name of the pageant or check the comments section of the post on Facebook or X
3	Highly likely	Online sharing
4	Very likely	Searching on the website of beauty pageant
5	Highly likely	Key in the pageant name
6	Highly likely	Thru peers and my social media feed
7	Highly likely	Search it through the search engine, and search the title of the pageant

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8	Highly likely	I will be searching what is the title of the pageant in the current year
9	Highly likely	Usually via Facebook comments
10	Highly likely	Usually with keywords "Live Miss Universe <year>" or by checking shared links in group chat
11	Highly likely	Checking social media and its comments section
12	Highly likely	No description
13	Highly likely	Via YouTube
14	Highly likely	Any web browser

Participants' degree of searching information online (Table 1) has a mean of 4.86 and a standard deviation of 0.36. It shows that participants were strongly inclined to describe how they search for pageant links, averaging near "Highly likely". The responses are very consistent showing their degree of searching beauty pageant information online. In summary, participants were able to search the information they need by:

- Searching for the official website or social media pages
- Reading comments section for tips and links
- Going into the browser/search engine and search for the pageants name
- Asking friends for any leads

Participants also affirmed their willingness to share free access with others. However, when asked if they were willing to access a paid platform, most of the participants were not willing to pay and preferred free versions. The set of data showed a high inclination among LGBTQIA+ and women participants toward using social media to access beauty pageants, while other women participants still prefer the traditional way of viewing through television.
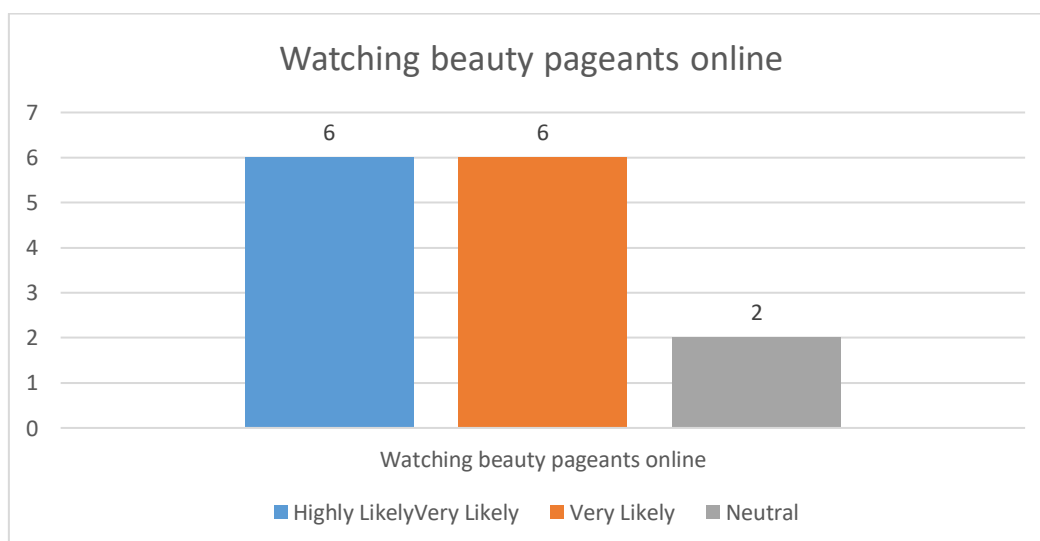

Fig 2. Watching beauty pageants online

Nine out of 14 participants eagerly responded to understanding the role of public libraries in providing online streaming services (figure 3). Majority of the participants (66.67%) strongly agree that access to digital entertainment content should be part of the services offered by public libraries to engage users. In addition to that, the same number of participants strongly agree that streaming media should be a constant service. 33.33% of the participants are highly likely to visit public libraries if they offer digital and streaming services and another 33.33% are very likely to do the same. Only 22.22% are highly likely to believe that public libraries can help keep communities connected by offering streaming and video content.
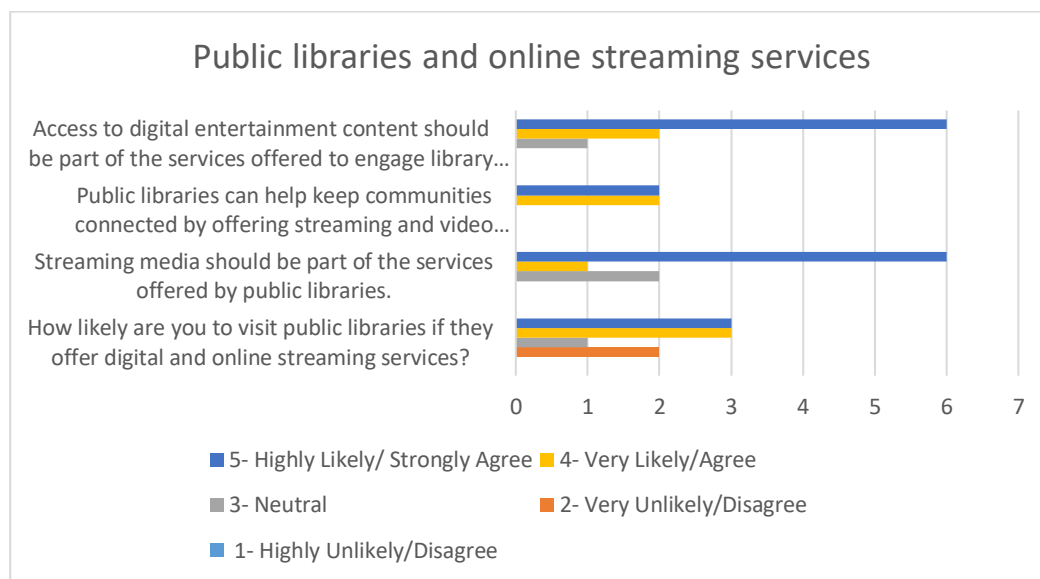

Fig 3. Public libraries and online streaming services

In accessing live streams of beauty pageants, most of the participants search through web browsers, pageant websites, or social media, like Facebook, X (Formerly Twitter), and YouTube. In using search terms, some participants primarily key in the pageant name, for instance, "Live Miss Universe <year>" and "Miss Universe live stream 2025" for searching Miss Universe live streams. More interestingly, they also check their feed and read comments in social media posts to look for live stream links, while others use shared links taken from group chats within their social media circles. As Guo, Chen, and Wang (2023) believe, the viewer's interest and intention are always motivated by their need for information, in this case, the need for beauty pageant links. Social media information is quick and real-time, thus information sought is updated and recent (Hamid, Bukhari, Ravana, Norman, & Ijab, 2016). Avid fans know the information they want, and the information-seeking process follows the initiation, selection, and exploration stages (Kuhlthau, 1991).

In the online interview, the majority of the participants answered "No" when asked if they were willing to pay to access a live online stream. Two (2) participants answered "Yes," one participant noted that he would spend but not more than 9 USD, while another participant answered "Maybe yes if there's an extra budget" and would still prioritize monthly bills over paid subscriptions. This result showed that most of the participants, as avid pageant fans, still prefer free access to live online streams and would prioritize other essential things. Like Menon (2022) mentioned, free trial subscriptions matter and will always be popular rather than paid subscriptions. With more than half of the participants earning less than 700 USD, financial

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constraints play a significant role in consumer choices. The prevailing preference for free online streams, driven by economic pressures and budgeting, doesn't preclude the growth of paid online content businesses in the Philippines. Success hinges on delivering content that justifies monthly fees and offers a distinct advantage over free alternatives. Even offering single-day subscriptions for live, on-the-spot beauty pageant streams may struggle to attract paying viewers.

Filipino online viewers affirmed their willingness to share free access with others. However, the intention of sharing online content faces many issues. While their sharing attitude was to provide the same pleasure of watching the same content they have, unauthorized distribution of links that are not for public consumption is an infringement of copyright and may count as digital piracy. YouTube reminds its users and content creators that "they can only upload videos that they created or that they have permission to use" (YouTube, 2025).

The Philippines remains a lucrative market given its strong viewership and spending capacity for online subscriptions. Looking at this complex relationship, there are several factors at play. Particular viewership of Filipinos can be surmised in its long historical influences (Lo, 2006; Deocampo, 2007) developed in varying yet particular socio-economic conditions. This can be closely linked with their intense attachment to social media and video streaming platforms at present. For the past years, social media platforms, like Facebook and YouTube, have already established a strong influence among Filipinos, feeding them with algorithm-driven content (including advertisements), curated for a more personalized experience. The current viewership of Filipinos is also supported by the fandom towards beauty pageant contests, both local and international. This particular following can be traced back to the early days of Gloria Diaz, who won the first-ever Ms. Universe title in 1969. The appearance of Diaz, a Filipina, on an international stage gave Filipinos a taste of representation of a nation through black and white television. Filipinos were transformed into spectators, captivated by the moving images. Although it has been criticized for serving as a platform for "commodification and standardization of ideal standards of beauty" (Srivastava, 2020), Filipinos' viewership of beauty pageants persisted, conditioned, and shaped by the national aspiration and globalized spectacle that it had offered.

Despite this predisposition of Filipino viewership, fans still prefer free access to online streaming of beauty pageants. For instance, in an online interview that we conducted, most of the participants were not willing to pay and still preferred the free version.

Given the available data, while taking into account Filipinos' hodgepodge of influences determined by socio-economic factors, it appears that multi-billion-dollar online subscription companies have studied and capitalized on the Filipino following in beauty pageants. They have, indeed, used this to develop content that would reinforce such strong viewership among the Filipinos and motivate their capacity to spend.

While existing research provides valuable insights into the behavior of individuals who actively seek online entertainment, a key question remains: How can libraries support these users effectively? The answer lies in connecting the library's mission and goals with the changing world of media consumption. Libraries have the unique ability to expand their media services and collections based on their specific missions and target audiences (Cho, 2013), directly addressing the needs of these enthusiastic online entertainment seekers. As the data provided, 66.67% strongly agree that access to digital entertainment content should be part of the services offered by public libraries to engage users and that the same number of participants strongly agree that streaming media should be a constant service of public libraries.

For people without reliable internet access or the right devices, libraries can offer important resources. This includes high-speed internet, public computers, and even lending programs for tablets and other devices used for media consumption. Additionally, libraries can provide training

on how to use various streaming platforms and digital entertainment tools, helping to close the digital gap.

By developing services and collections that recognize and respond to the rise of online entertainment, libraries can strengthen their importance in the digital age. This ensures they stay relevant and vital resources for all members of their communities. The aim is not just to provide content, but to empower users to engage with online entertainment thoughtfully, critically, and responsibly.

Conclusion

The information-seeking habits of pageant viewers are continuously molded by a confluence of factors. These include the pervasive influence of technology, encompassing video streaming, social media, and personal devices, the role of institutions and commercial entities in shaping narratives, and the underlying content, which frequently presents women as commodities.

While economic realities and consumer expectations heavily favor free online streaming, particularly in the context of live events like beauty pageants, the Philippine market still holds potential for paid online content businesses. However, success is contingent upon a strategic approach that prioritizes delivering exceptional value. This means creating content that demonstrably surpasses free alternatives and justifies the cost of subscriptions, whether long-term or short-term.

The strong preference for free online streams among Filipino beauty pageant fans presents a significant challenge for monetization efforts. Libraries, as sources of media and content, may provide video streaming services to diverse users as long as it is aligned with their goals and objectives.

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Інформаційна поведінка та доступ до онлайн-трансляцій: пілотне дослідження серед активних користувачів на Філіппінах

Мета. З розвитком соціальних медіа на Філіппінах доступ до розваг та онлайн-контенту став зручним для сучасних користувачів цифрових технологій. З огляду на те, що споживання часто передбачає придбання послуг, а поведінка онлайн-користувачів залежить від вільно доступного контенту, це дослідження вивчає, як шанувальники конкурсів краси шукають онлайн-контент у прямому ефірі. Дослідження ставить питання: як філіппінські шанувальники конкурсів краси споживають онлайн-контент у прямому ефірі в умовах розвитку соціальних медіа та цифрового доступу? **Методика.** Це пілотне дослідження вивчало раніше не досліджену поведінку осіб, які шукають безкоштовні матеріали, коли вони взаємодіють з онлайн-контентом конкурсів краси. За допомогою частково структурованого онлайн-інтерв'ю відповіді були організовані відповідно до демографічних даних та питань інтерв'ю. Для збору початкових даних для цього пілотного дослідження та вдосконалення методу дослідження було використано випадкову вибірку. **Результати.** В онлайн-опитуванні взяла участь різноманітна група з 14 учасників віком від 26 до 52 років, які представляли різні професії. 93 % шанувальників конкурсів краси можуть ідентифікувати місцеві та міжнародні конкурси. Учасники могли знайти потрібну інформацію, шукаючи офіційний вебсайт або сторінки в соціальних мережах, а також читаючи коментарі на сторінках соціальних мереж, де містилися поради та посилання. Учасники були готові поділитися безкоштовним доступом з іншими. Однак більшість учасників не були готові платити за такий вид розваг. Оскільки бібліотеки мають унікальну можливість розширювати свої медіапослуги та колекції на основі своїх конкретних місій та цільової аудиторії, бібліотеки повинні задовольняти потреби своїх ентузіастів, які шукають розваг в Інтернеті. Згідно з наданими даними, 66,67 % повністю погоджуються, що доступ до цифрового розважального контенту повинен бути частиною послуг, що надаються публічними бібліотеками для залучення користувачів, і така ж кількість учасників повністю погоджується, що потокове медіа має бути постійною послугою публічних бібліотек. **Висновки.** Це дослідження вивчало раніше не досліджену поведінку осіб, які шукають безкоштовні матеріали, коли взаємодіють з онлайн-контентом про конкурси краси. Як заклик до дії, бібліотеки, як джерела медіа та контенту, можуть надавати послуги потокового відео різноманітним користувачам, за умови, що це відповідає їхній місії та цілям.

Ключові слова: користувачі безкоштовних послуг; пошук інформації; інформаційна поведінка; конкурси краси; прямі трансляції; онлайн-контент