

Qualitative Analysis: Viewing, Consumption and Usability of SVOD

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Dedicated to my family, friends, loved ones and my brother Mark.

“Every man dies, not every man really lives...”

Abstract

This research examines Subscription Video On-Demand (SVOD) using Netflix as one of the main examples that has seen a dramatic increase in usage in recent years compared to the traditional way of viewing content through television.

Using focus group sessions and an online survey, a qualitative analysis approach is used by way of a thematic analysis to elaborate and gain insight into the phenomenon of SVOD within our society which has allowed viewers to alter time shifting and self-scheduling habits. Watching online film and television over the internet, forces the breakdown of the traditional value chain of viewing methods as well as consumption of it.

This research aims to narrow this research gap surrounding SVOD. The results will be used to add value to the research area of this growing and changing phenomenon of online TV consumption with SVOD.

Resumen

Aquesta recerca estudia el vídeo a la carta de pagament (SVOD, en anglès) a partir de l'exemple de Netflix, el qual ha vist un increment considerable de consum al llarg dels últims anys, especialment comparat amb els mitjans de comunicació tradicionals.

A través de focus group i una enquesta en línia, es fa una anàlisi qualitativa que parteix d'un estudi temàtic, a fi d'elaborar i obtenir una idea del fenomen de l'SVOD dintre de la nostra societat.

Aquest fenomen ha permès als espectadors alterar els hàbits d'horari d'ús i d'autoprogramació. Veure pel·lícules i televisió a través d'internet força a trencar la cadena tradicional de valor dels mètodes de visionat així com el consum dels mateixos.

Contents

	Page
Acknowledgements	2
Abstract	3
1. Introduction	12
1.1 The birth of Netflix	13
1.2 Television convergence	16
1.3 SVOD services	22
1.4 Streaming types	24
1.5 Binge introduction	31
2. State of the art	39
2.1 Television	42
2.2 Video on demand	49
2.3 Binge-watching and the community	52
2.4 Netflix programming	60
2.5 Windowing	66
3. Methodology	69
3.1 Focus groups	69
3.2 Reliability and validity	74
3.3 Participants	75
3.4 Thematic analysis	76
3.5 Data collection	78
4. Analysis	79
4.1 Step 1: Coding the material	79
4.2 Step 2: Identifying themes	80
4.3 Step 3: Construction of the networks	86
4.4 Step 4: Description and exploration of the thematic networks	88
4.4.1 Global theme 1: Integration with SVOD tech and viewing	91
4.4.2 Organising theme: Integration	94
4.4.3 Organising theme: Disconnection	96
4.4.4 Global theme 2: Continuous global appeal	98
4.4.5 Organising theme: Appealing cultural content	101
4.4.6 Organising theme: Expanding media convergence	102
4.4.7 Global theme 3: Competition for latest SVOD tech generation	104
4.4.8 Organising theme: SVOD ahead of traditional TV	108
4.4.9 Organising theme: Tech growth in SVOD	109
4.4.10 Global theme 4: Catalogues and proprietary rights convergence	110
4.4.11 Organising theme: Globalisation	114
4.4.12 Organising theme: Library & licensing	116
4.4.13 Global theme 5: Consumption need	117
4.4.14 Organising theme: Psychological issues & drug	120
4.4.16 Organising theme: Second nature & repetitive	122

4.4.18 Global theme 6: Progressive SVOD selection	124
4.4.19 Organising theme: Increased evolution	128
4.4.20 Organising theme: Consumption choice	129
4.4.21 Global Theme 7: Economical digital convergence	131
4.4.22 Organising theme: Packaged viewing	135
4.4.23 Organising theme: Combo-tech	136
4.4.24 Global theme 8: SVOD content symbiosis	137
4.4.25 Organising theme: Life disconnect	142
4.4.26 Organising theme: Cultural viewing	144
4.4.27 Global theme 9: Intensified content gratification	146
4.4.28 Organising theme: Control	153
4.4.29 Organising theme: Binge value	155
4.4.30 Global theme 10: Attractive SVOD usability	158
4.4.31 Organised theme: Tailored viewing	164
4.4.32 Organised theme: Appealable	166
4.4.33 Global theme 11: Monopolisation of SVOD audience	167
4.4.34 Organising theme: Technology shift	175
4.4.35 Organising theme: Viewing freedom	178
4.5 Step 5: Summary of the thematic networks	179
4.5.1 Global theme 1: Integration with SVOD tech and viewing	180
4.5.2 Global theme 2: Continuous global appeal	181
4.5.3 Global theme 3: Competition for latest SVOD tech generation	182
4.5.4 Global theme 4: Catalogues and proprietary rights convergence	183
4.5.5 Global theme 5: Consumption need	185
4.5.6 Global theme 6: Progressive SVOD	186
4.5.7 Global theme 7: Economical digital convergence	187
4.5.8 Global theme 8: SVOD content symbiosis	188
4.5.9 Global theme 9: Intensified content gratification	189
4.5.10 Global theme 10: Attractive SVOD usability	191
4.5.11 Global theme 11: Monopolisation of SVOD audience	193
4.6 Step 6: Interpretation of Patterns	194
4.6.1 Integration	196
4.6.2 Technology	196
4.6.3 Convergence	199
4.6.4 Usability of SVOD	198
4.6.4 Content	199
4.4.5 Binge-watching	200
5. Discussion & conclusion	201
6. Limitations of the study and findings	208
7. Bibliography	211

Appendix

Appendix 1: Online survey results	243
Appendix 2: Online survey results QUESTION 1	243
Appendix 3: Online survey results QUESTION 2	243
Appendix 4: Online survey results QUESTION 3	243
Appendix 5: Online survey results QUESTION 4	243
Appendix 6: Online survey results QUESTION 5	244
Appendix 7: Online survey results QUESTION 6	244
Appendix 8: Online survey results QUESTION 7	244
Appendix 9: Online survey results QUESTION 8	245
Appendix 10: Online survey results QUESTION 9	245
Appendix 11: Online survey results QUESTION 10	246
Appendix 12: Online survey results QUESTION 11	247
Appendix 13: Online survey results QUESTION 12	247
Appendix 14: Online survey results QUESTION 13	248
Appendix 15: Online survey results QUESTION 14	248
Appendix 16: Online survey results QUESTION 15	248
Appendix 17: Online survey results QUESTION 16	249
Appendix 18: Online survey results QUESTION 17	251
Appendix 19: Online survey results QUESTION 18	252
Appendix 20: Online survey results QUESTION 19	253
Appendix 21: Online survey results QUESTION 20	253
Appendix 22: Online survey results QUESTION 21	253
Appendix 23: Online survey results QUESTION 22	254
Appendix 24: Online survey results QUESTION 23	255
Appendix 25: Focus Group Transcript 1	256
Appendix 26: Focus Group Transcript 2	266
Appendix 27: Raw online survey data Questions 1 - 23	276
Appendix 28: Focus group 1 planned questions	299
- <i>Viewing habits of SVOD content in relation to Netflix</i>	
Appendix 29: Actual focus group 1 questions used	299

Appendix 30: Focus group 2 planned questions	300
- <i>Technology associated with Netflix and viewing content</i>	
Appendix 31: Focus group 2 planned questions	300
Appendix 32: Focus group 3 planned questions	301
Appendix 33: Focus group 1 questions textual responses - Initial iteration T1	303
Appendix 34: Focus group 1 questions textual responses - Initial iteration T2	304
Appendix 35: Focus group 1 questions textual responses - Initial iteration T3	305
Appendix 36: Focus group 1 questions textual responses - Initial iteration T4	306
Appendix 37: Focus group 1 questions textual responses - Initial iteration T5	307
Appendix 38: Focus group 1 questions textual responses - Initial iteration T6	308
Appendix 39: Focus group 2 questions textual responses - Initial iteration T7	310
Appendix 40: Focus group 2 questions textual responses - Initial iteration T8	311
Appendix 41: Focus group 2 questions textual responses - Initial iteration T9	312
Appendix 42: Focus group 2 questions textual responses - Initial iteration T10	313
Appendix 43: Focus group 2 questions textual responses - Initial iteration T11	314
Appendix 44: Focus group 2 questions textual responses - Initial iteration T12	315
Appendix 45: Focus group 2 questions textual responses - Initial iteration T13	317
Appendix 46: Focus group 2 questions textual responses - Initial iteration T14	317
Appendix 47: Focus group 2 questions textual responses - Initial iteration T15	318
Appendix 48: Focus group 2 questions textual responses - Initial iteration T16	318
Appendix 49: Focus group 2 questions textual responses - Initial iteration T17	319
Appendix 50: Focus group 2 questions textual responses - Initial iteration T18	320
Appendix 51: Online survey key questions responses Q10 - Initial iteration	321
Appendix 52: Online survey key questions responses Q15 - Initial iteration	323
Appendix 53: Online survey key questions responses Q16 - Initial iteration	325
Appendix 54: Online survey key questions responses Q17 - Initial iteration	327
Appendix 55: Online survey key questions responses Q18 - Initial iteration	329
Appendix 56: Online survey key questions responses Q22 - Initial iteration	331
Appendix 57: Online survey key questions responses Q23 - Initial iteration	333

List of tables

Table 1: Codes to basic themes for focus group session 1	82
Table 2: Codes to basic themes for focus group session 2	83
Table 3: Codes to basic themes for key online survey questions 10 & 15	84
Table 4: Codes to basic themes for key online survey questions 16 & 17	85
Table 5: Codes to basic themes for key online survey questions 18, 22 & 23	86
Table 6: Basic themes to global themes for focus group sessions	89
Table 7: Basic themes to global themes for focus group sessions - continued	90
Table 8: Basic themes to global themes for focus group sessions - continued	91
Table 9: Dissecting textual responses into initial codes	92
Table 10: Abstracting basic themes from coded segments	93
Table 11: Arrangement, refinement and deduction of global theme 1	93
Table 12: Dissecting textual responses into initial codes	98
Table 12: Dissecting textual responses into initial codes continued	99
Table 13: Abstracting basic themes from coded segments	99
Table 14: Arrangement, refinement and deduction of global theme 2	100
Table 15: Dissecting textual responses into initial codes	105
Table 16: Abstracting basic themes from coded segments	105
Table 17: Arrangement, refinement and deduction of global theme 3	106
Table 18: Dissecting textual responses into initial codes	111
Table 19: Abstracting basic themes from coded segments	112
Table 20: Arrangement, refinement and deduction of global theme 4	112
Table 21: Dissecting textual responses into initial codes	118
Table 22: Abstracting basic themes from coded segments	119
Table 23: Arrangement, refinement and deduction of global theme 5	119
Table 24: Dissecting textual responses into initial codes	124
Table 24: Dissecting textual responses into initial codes continued	125
Table 25: Abstracting basic themes from coded segments	126
Table 26: Arrangement, refinement and deduction of global theme 6	126
Table 27: Dissecting textual responses into initial codes	131
Table 27: Dissecting textual responses into initial codes continued	132
Table 28: Abstracting basic themes from coded segments	132

Table 29: Arrangement, refinement and deduction of global theme 7	133
Table 30: Dissecting textual responses into initial codes	138
Table 30: Dissecting textual responses into initial codes - continued	139
Table 31: Abstracting basic themes from coded segments	140
Table 32: Arrangement, refinement and deduction of global theme 8	140
Table 33: Dissecting textual responses into initial codes Q10	146
Table 33: Dissecting textual responses into initial codes Q10 - continued	147
Table 33: Dissecting textual responses into initial codes Q10 - continued	148
Table 34: Dissecting textual responses into initial codes Q15	148
Table 34: Dissecting textual responses into initial codes Q15 - continued	149
Table 34: Dissecting textual responses into initial codes Q15 - continued	150
Table 35: Abstracting basic themes from coded segments	151
Table 36: Arrangement, refinement and deduction of global theme 9	151
Table 37: Dissecting textual responses into initial codes Q16	158
Table 37: Dissecting textual responses into initial codes Q16 - continued	159
Table 37: Dissecting textual responses into initial codes Q16 - continued	160
Table 38: Dissecting textual responses into initial codes Q17	161
Table 38: Dissecting textual responses into initial codes Q17 - continued	154
Table 39: Abstracting basic themes from coded segments	162
Table 40: Arrangement, refinement and deduction of global theme 10	162
Table 41: Dissecting textual responses into initial codes Q18	168
Table 41: Dissecting textual responses into initial codes Q18 - continued	168
Table 42: Dissecting textual responses into initial codes Q22	170
Table 42: Dissecting textual responses into initial codes Q22 - continued	171
Table 43: Dissecting textual responses into initial codes Q23	172
Table 44: Abstracting basic themes from coded segments	173
Table 45: Arrangement, refinement and deduction of global theme 11	173

List of figures

Figure 1: Integration with SVOD tech and viewing	94
Figure 2: Continuous global appeal	100
Figure 3: Competition for latest SVOD tech generation	107
Figure 4: Catalogues and proprietary rights convergence	113
Figure 5: Consumption need	120
Figure 6: Progressive SVOD	127
Figure 7: Economical digital convergence	134
Figure 8: SVOD content symbiosis	141
Figure 9: Intensified content gratification	152
Figure 10: Attractive SVOD usability	163
Figure 11: Monopolisation of SVOD audience	174
Figure 12: A thematic analysis overview of global themes	195

1. Introduction

SVOD has led the way for society to explore binge-watching programmes within the contemporary media landscape of SVOD online streaming. Increasingly people are choosing some online services such as Netflix for home viewing of watching movies and TV shows. Online video services are also very popular in within society due to the advancement in technologies that are enabling audiences of all ages to access content. SVOD providers such as Netflix along in conjunction with the internet has allowed the viewing consumption of content to be accessed via tablets or smartphones. This thesis investigation of SVOD provider will help highlight how the landscape has been changed and how content is viewed and by what new technological device. Building on such issues we can further examine the points of change through the convergence of SVOD over the years. These will include changes and continuities of sales by SVOD providers and distributors as they have adapted to the changing broadcasting landscape and global marketplace. Another area to consider is the how these changes are affecting the type of content being produced. Services like Netflix allow consumers to stream digital content that has an increased effect culturally and economically, further how there is an opportunity to innovate and respond to continual changes of media convergence and consumer requirements. Additionally, there has been growing market competition by TV providers due to the new convergence of technologies in that, they begun to offer “triple play” in partnership with Video-On-Demand (VOD) services, (Reardon 2006a, 2006b).

The convergence of television with internet technology has redefined our society along with the visual technology that has gone almost unchanged for many decades until recent years; television has become completely interactive, personalised and viewed on-demand.

The idea for this study stems from:

- There is a gap in this field of research of online TV.
- The SVOD industry needs continuous analysis to measure its impact with society.
- The evolution of this technology has been so fast that continuous research is required.

- The change of consumer habits and self-scheduling behaviours have impacted the way of producing television.

The digital era has had an impact on television. The new technical developments have created new ways of watching television as well as creating new associated behaviours with these developments that have allowed the derestriction and consumption of television programmes to be viewed not on a static programme schedule via a classic TV set but rather whenever and wherever.

The various device options and way to access content is easily available and ever increasing and changing, the content becomes more and more available everywhere and at any time as suggested by Einav and Carey (2009). Significant improvements in Internet speed, online media player capacities, and consumer comfort with Internet usage enabled significant maturation in the online video space.

1.1 The birth of Netflix

As one of the best-known SVOD provider globally, Netflix was founded in California, USA, by a former high-school math teacher, Reed Hastings, and his former colleague, Marc Randolph, in 1997 (Auletta, 2014). The initial idea of renting and selling DVDs over the internet reportedly came to Hastings, when he received a \$40 fine for returning an overdue videotape, the Apollo 13 (Funding Universe, n.d.). The initial strategy, which was based on a pair of emerging technologies (DVD and the Internet) and relied on the U.S. Postal Service, was a service, where the consumer could rent movies online and receive them with the post next day (Auletta, 2014).

Netflix began its life in 1997, an era where industry experts knew that the DVD format was potentially to become the new way of viewing content, and the company positioned itself to exploit this imminent format. To fully understand how Netflix changed television viewing, it is important to understand that Netflix was not a broadcast, satellite, cable, or premium cable channel. It did not use (and still does not) a pre-set programming schedule that forces viewers to watch a certain show at a particular time and day. Netflix would eventually play an integral role in the pioneering of streaming online television content, Netflix prudently avoided the development of online video within the market but it would

rather dabble in online video, Netflix utilised its website to build up its DVD rental system designed to help users find content they would enjoy while collecting proprietary consumer-preference data that would later become an essential part of its future. Towards the end of the 1990's Netflix was a home video rental distributor with a robust and user-friendly website. Over the next decade, Netflix became much more and introduced new ways via its adaptable innovative developments for viewers to consume television content. Netflix began enabling subscribers to stream TV shows and movies at the beginning of 2007. Netflix filled market categories that previous video start-ups were incapable of doing.

Around the second half of the 2000's, Internet technology rapidly developed, and devices could be connected to it that allowed television content to be viewed. Such Internet enabled devices such as the launch of the Xbox 360 in 2005, and the emergence of the iPhone in 2007 along with the Roku DVP set top box in 2008 and the iPad in 2010. Netflix, by the end of 2010 was available on all mentioned devices and gradually more. By 2012, Netflix became available on many different Internet devices which included smartphones, gaming consoles and along with tablets. Netflix, for example became a pioneer in the streaming of media and a leader in developing delivery capacities across a range of smart devices. Netflix along with the Internet has allowed the viewing consumption of content to be accessed via tablets or smartphones. The convergence of television with internet technology has redefined our society and a visual technology that has gone almost unchanged for many decades until recent years; television has become completely interactive, personalised and viewed on demand.

In the early days of before Netflix, watching television meant that the programming was predetermined by the provider and broadcasted on a pre-set schedule. Times have changed and these changes have been driven by consumer demands and the advent of the Internet. Newer trends began to emerge such as "Cutting-the-cord", where consumers are cancelling their expensive traditional TV subscriptions and substituting them with cheaper substitutes or known as "Shaving-the-cord" whereby consumers are choosing cheaper TV packages as well as supplementing them with online video content. Turmoil ensued due to these newer trends in the "Over-The-Top" (OTT) market not to mention the widespread use of internet-enabled mobile devices. As the online video streaming

market has gained a larger market share, it was commonly believed that traditional television was under threat is still dominates the market to date. Technological transformations have accelerated this shift or growth in the market in similar ways. For the first thirty years of the medium television watching was primarily controlled by networks, offering limited choice of programming on a tightly delimited schedule with no other options to access content, (Mittel, 2006, p. 31).

Netflix provided DVD and Blu-Ray rentals initially and later moved onto online streaming services. Customers can sign up for different subscription plans to provide thousands of movies and TV shows with unlimited access provided that they have internet-connected devices. Revenue is purely generated through subscription fees, since Netflix does not sell advertisement and therefore its content is ad-free. In 1999, a subscription system was launched that allowed customers to rent an unlimited number of DVDs, one at a time, for a low monthly subscription fee (Netflix). In 2000, the company had a very small subscriber-base and profits were very low, so Hastings then went to make a partnership with the video-rental giant, Blockbuster, and offered them to sell 49% of Netflix, but Blockbuster did not accept the deal (Auletta, 2014). However, Hastings did not give up. The company first became profitable in 2002 when it went public. The subscriber base and DVD titles were continuously growing throughout the years, when in 2007, management saw a new opportunity rising. Online streaming was added to the available services, which allowed subscribers to instantly watch video content on their web-enabled devices. According to Netflix (2016a) “viewers can watch as much as they want, anytime, anywhere, on nearly any Internet-connected screen. Members can play, pause and resume watching, all without commercials.” This illustrates that viewers of Netflix have the control about how much content they watch, when, where and in which way they want to use Netflix. This development indicates that with its changes the company aimed to improve its service for the customers and to adapt to technical innovations. When DVDs become popular as a medium for storing and distributing videos, the company followed (or better foresaw) this trend and integrated DVDs into its renting service. The same applies for its streaming feature that was introduced when broadband Internet became a standard for many people in the U.S. and Netflix realized a new opportunity for its service. Depending on the amount of watched content, streaming videos can be cheaper than buying a movie, especially as Netflix asks a monthly fee

allowing unlimited streaming in return. Many viewers want to watch a movie and then move on without collecting it on DVD. Consuming video content is all about “watch it and forget it” (Dixon, 2013, p. 24).

Between 2007 and the end of 2009, the subscription base of Netflix increased with approximately 4,5 million members (Auletta, 2014). Having its ups and downs in the last few years, Netflix has become the leading streaming company around the world. It has entered the business of original programme production, has become the first internet TV-network winning the Primetime Emmy Award and has reached more than fifty million subscribers globally.

1.2 Television convergence

The popularity of television in the US began to gain popularity soon after the World War II. or early 1950s, when the sales of TV sets started to increase (Parsons, 2008) and from this programming started to expand from mainly broadcastings to original dramas. By the 1960's Cable Television started to gain more interest, where most of the viewers received their television broadcasts through an antenna system called Community Antenna Television (CATV). During the 1980s and mid-1990s direct satellite television (DBS) soon took off and the number of cable networks significantly increased, viewing shows exploded and Videocassette recorders (VCRs) became widely available for the public (Stephens, 2000). By 1996, the saturation of the US television market reached 66.7 percent of American households and a with a growing revenue of approximately \$25.7 billion (Parsons, 2008).

With growing competition and Digital Broadcast Services (DBS) services starting to take away subscribers, the latter half of the 1990s offered new technological developments. One of those developments, the most important, was digitalisation, when for example cable operating companies started to upgrade their distribution networks from analogue to digital (Parsons, 2008). This technological development opened up the way to provide high-speed internet access, high definition and advanced digital video services, such as Video-On-Demand (VOD) and Subscription Video-On-Demand (SVOD).

Television services, during the 1980's and 1990's, were completely different than what we have been used to recently. Until VCRs became widely available and Video-On-Demand (VOD) was made possible, television broadcasting was based on a pre-set schedule whereby shows, movies and TV-series were scheduled to specific time-slots. This changed with the Video Home Systems (VHSs) that had gained more popularity and dominance during the 1990s. Video rental stores started to show up and grow into huge chains like Blockbuster and recording of TV programmes straight from the television became possible. Although VHS was still number one at the end of the 20th century, the new millennium brought some more important technological advancement.

Early 2000, the DVDs began to penetrate the market of VHS (Feldt), digital video recorders (DVRs) began to offer more control to subscribers with their VOD functions and as the internet gained more popularity, content became easier of just a few clicks away through the Internet. High-speed internet and increasing use of mobile devices made it possible to first download programmes and then later on also to stream entertainment content (Parsons, 2008). The manner of consuming home entertainment has been greatly altered. Due to this growth and instant access to video streaming, along with access to different high-end mobile devices and internet connectivity everywhere, consumers of SVOD now enjoy whatever they want to watch, wherever and whenever they wish. A convergence of technological, economic, and legal developments has led to the complete transformation of how consumers access and view programming. New companies and new distribution models have begun to emerge to fill the increasing consumer demand, pushing the entire entertainment industry into a new realm of content-viewing experiences (Possessky, 2013).

Henry Jenkins' Convergence Culture identifies the various elements that contribute to technological convergence and provides the critical insight that changes in cultural interaction with media depend as much on changes in consumer behaviour as on technological innovation. Convergence, as we can see, is both a top-down corporate-driven process and a bottom-up consumer-driven process. Corporate convergence coexists with grassroots convergence. Media companies are learning how to accelerate the flow of media content across delivery channels to expand revenue opportunities, broaden markets, and reinforce viewer commitments. Consumers are learning how to use

these different media technologies to bring the flow of media more fully under their control and to interact with other consumers (Jenkins, 2006, p.18).

Due to digital convergence and global usage of the internet with improved elements such as speed and reliability, consumers today have much more control over their content than before. Today OTT services provide access for consumers to most of the same digital content that traditional TV provides (Naseem et al., 2014). The OTT industry shares similar aspects with the Pay TV industry, although these two industries have different business models, “delivery systems”, content and costs, just to mention a few (Narang, 2013).

One of the main differences is that while Pay TV companies use their own networks or infrastructure to deliver their services, most OTT providers have no ownership over the network or infrastructure (Sheehy, 2013). Content is delivered through the Internet using a network managed by another company. Therefore, all of the operating costs of OTT service providers are mostly related to providing their core service, whereas Pay TV providers have significant costs related to their infrastructure as well. Revenue in the television industry as a whole is generated by multiple methods, but the primary revenue sources that are mainly related both to the Pay TV and OTT industry are subscription fees, license agreements and advertising fees. As the players are often dependent on each other, the competition is somewhat complex. The initial idea of renting and selling DVDs over the internet reportedly came to Hastings, when he received a \$40 fine for returning an overdue videotape, the Apollo 13 (Founding Universe). The initial strategy, which was based on a pair of emerging technologies (DVD and the internet) and relied on the U.S. Postal Service, was a service, where the consumer could rent movies online and receive them with the post next day (Auletta, 2014).

At the beginning of linear television, the audience would either watch a show or totally miss it as neither recordings nor catch-up watching were possible. Hence, everyone would watch a show at the same time adhering to the fixed time slots. This viewing behaviour has been altered through the introduction of recording machines, DVDs and, finally, online streaming services, which gave the audience more control. In contrast to a linear TV programme, as for instance Netflix is not bound to a limited number of hours per week. It can therefore offer an infinite number of videos and provide its subscribers with

more choice and control as they can choose what, where and when to watch. As a result, channels become less important. Moreover, Netflix has connected its service to several devices as, for instance, tablets, smartphones and so on, to increase the availability of its content and the opportunities to consume it. According to McRae (20016) it can be said that Netflix realised the users' need to control entertainment and reacts to it by allowing them the control about how to use the offered video content. Apart from that, as an online service, Netflix offers its content in a digital way via the new digital landscape, i.e. the subscribers. Moreover, SVOD providers now feature a list of licensed content by major studios allowing them to remain in control of the life cycle of programmes and films, however, this is model has been changing over recent years due to SVOD providers such as Netflix producing its own content therefore changing the landscape hence as it will be highlighted in this thesis, a new conglomerate with a vested interest in the proliferation of content within the SVOD marketplace. Conversely, as this digital convergence transforms into content being streamed online which has become the term known for this emergent technological process within the SVOD industry. It leads to a greater debate about the old and new models of consumer activity with television. Many of the narrative forms or stories, which have come to be used in contemporary television series have been made possible by technological innovations - through the digital convergence of technologies. Technological transformations away from the television screen have also impacted the television narrative.

Using the new technologies such as the internet along with SVOD providers, and online participation, viewers have taken an active role in consuming narratively complex television serials and helping it develop within the global media industries. The internet's presence everywhere has enabled fans to embrace a collective for the dissemination of information, interpretations, and discussions of complex narratives that invite participatory engagement via social media outlets. The television show, *24* (2001-2010) with its unique uses of time and is the use of split screens, which is, for example, one of the hallmark features of the series *24*. Its use of split screens as showing partners of a telephone conversation at the same time, this series also uses the technique of split screens to foreground different aspects of a scene, either by two long shots from different positions or by one long shot and one or more close-ups of the same scene.

In this way, multi-perspective narration in audio-visual media confronts viewers with more than one version of events at the same time. Now SVOD has affected a change in viewing behaviours that were once controlled according to traditional television schedules.

This research will be centred around the following questions:

R1 - SVOD television has changed the way of how viewers interact with online films/serials across multiple platforms.

R2 - SVOD online television has increased the way viewing is consumed and is not dependent on scheduling or how it is consumed compared to pre-internet consumption.

According to Mittell (2006) while reruns proliferated in syndication, typically, programmes were shown out of order, encouraging episodic narratives to accommodate an almost random presentation of a series. Since the mainstreaming of cable and the VCR in the early 1980s, the balance has shifted more toward viewer control along with the proliferation of channels has helped routinize repeats, so that viewers can catch up on a programme in chronologically aired reruns or view missed premium cable shows multiple times throughout the week. Time-shifting technologies like VCRs and digital video recorders enable viewers to choose when they want to watch a programme, but more importantly for narrative construction, viewers can re-watch episodes or segments to parse out complex moments. While select series have been sold on videotape for years, the compact packaging and visual quality of DVDs have led to a boom in a new mode of television viewing, with fans binging on a show a season at a time (like the frequently reported attempts to watch a season of 24 to match its diegetic time frame), and encouraging multiple viewings of what used to be a mostly ephemeral form of entertainment. Technological transformations away from the television screen have also impacted television narrative.

1.3 SVOD services

The marketing approach by SVOD providers such as Netflix, Amazon and Hulu, stems from on-air promotion and other such conventions adapted from cable TV and broadcasters. The use of data mining and algorithms has allowed OTT platforms the promotional costs to be kept down (Carr, 2013a), as audience viewers connect to programming due to user interface recommendations (Schwerdtfeger, 2015).

As a SVOD provider, Amazon relies on banner ads and the word of mouth by subscribers (Schwerdtfeger, 2015). In addition, native advertising is being used more often by big OTT services. Netflix, in particular, has gradually increased its unique uses of native advertising, growing from Wired magazine, The Atlantic, and now to the Times (Miles, 2015). Subscription (SVOD), pay-per-view or transactional (TVOD) and free (FVOD) or advertising-supported (AVOD) models all operate to variously offer catch-up TV, streaming, rental or electronic sell-through purchases. Consequently, although still in their emergent stages, these markets have rapidly become complex and cluttered in a very short period of time.

In our modern-day era, many new SVOD providers concentrate on utilising social media, such as releasing viral promos or having social media campaigns, as inexpensive means of promotion. Branded promotional spots and on-air promotions have been used by traditional television networks as a way to keep audience viewers interested both between seasons and episodes. As Lotz (2007, p. 108) states, “Networks commonly included clips from upcoming programmes within their commercial blocks and, for the most part, limited their promotional activities using network airtime.” Furthermore, there were some periods when networks used “out-of-the-home approaches”, such as billboards, however they were limited in range. With this in mind, “the few viewing options of the network era made on-network promotion particularly efficient” (Lotz 2007, p. 108).

As suggested by Walker and Eastman (2003, p. 618) who discuss, “on-air promotion’s function has become more important in generating programme sampling, maintaining audience size, and branding programme services.” According to DeCarvalho and Cox (2016, p. 506). According to Steemers (2016, p. 3) who suggests that sales occupy only one side of a wider set of distribution practices within SVOD, named the “space in between” production and consumption by Perren (2013, p. 166). Argued by Lotz (2014,

p. 133 - 134) who draws upon the distinction between distribution that is attributed to distribution windows such as sales to TV stations and content aggregators and the distribution to the home using new technologies through service providers or organizations that allow content to be viewed directly.

Netflix is the largest SVOD service provider and will continue to dominate the industry with continuous growth and investment in original content along with rapid global expansion plans as “subscription video-on-demand grew by 56% in Europe between 2014-15 and is expected to reach 50 million homes by 2020. In addition, Netflix has a 52% share of the EU SVOD market, with Amazon beginning to mount a significant challenge. Other groups are entering the market at national level – notably Vivendi with Canal play, Sky with Now TV and ProSiebenSat.1 with Maxdome” according to research by the European Broadcasting Union (2016).

Furthermore, Steemers (2016) who states that “within territories, distributors license for different platforms, different languages, different services (video-on-demand [VOD], catch-up TV), and different business models (pay-per-view, subscription, advertising, electronic sell through, download-to-own).” Previously licenses used to be limited to a specific time period and number of runs to local “commissioning broadcasters” who had “transmission rights” before “international buyers” (p. 3). Global SVOD’s providers such as Netflix and international cable channels are demanding better global rights, leaving less ground for producers and distributors to generate a profit and get back deficits (Broadcast 2014; 2015,). Furthermore, according to Steemers (2016, p. 4) who suggests that the business has become “complex as channels and platforms have proliferated, fragmenting audiences and revenues, and increasing the number of outlets where content can be released to include catch-up services after first broadcast and different types of video on demand.” Moreover, Chalaby (2015, p. 461) states that the first TV formats – programmes that are licensed for adaptation to local audiences began to cross borders in the early 1950s. In the ensuing decades, the trade developed but at a slow pace.

In addition, Steemers (2016, p. 4) states that digital online distribution gives consumers the freedom to engage with TV programmes anytime anywhere, on a multitude of electronic devices either legally or illegally, which displays an “additional layer of

complexity” for international distributors. For all distributors of content, this is significant in two points: “territoriality and windowing.”

As mentioned previously beginning in 1997, Netflix started as a DVD rental service. Jump to our present day and it has become the leading subscription service provider for on demand Internet streaming of movies and TV shows. Netflix subscribers pay a monthly fee in order to get unlimited access to the content. This has resulted in new innovations of technology as online video content can be viewed via mobile devices. According to McRae (2006) “Television is not ‘television’ anymore. It is a complex and rapidly evolving medium that is moving from a space defined by broadcast to one struggling for interactivity, mobility and digital convergence”.

Streaming services such as Netflix have gained huge popularity over the last few years due to developments in technology. Netflix has been used increasingly by audiences worldwide to consume television programmes and movies which would not previously have been available to them. This online consumption of programmes and movies helps drive the idea of television in different ways, specifically relating to how it challenges various cultural, legal, and technical restrictions on audiences’ freedom—in terms of time and space. The proposition of technology and society in conjunction with SVOD and its business model must be understood in order to produce a holistic overview of how TV shows and movies have transcended into a new format for consumers to view content. To examine Netflix, it is necessary to breakdown certain areas of viewing content online, in order to gain better overall understanding of how this way of viewing content has increased over the last few years into a highly successful global consumerism driven business.

1.4 Streaming types

Video-on-demand (VOD) platforms currently fall into three revenue models: subscription (SVOD), where the users pay a monthly fee for unlimited access to the catalogue; transactional (TVOD) or ‘pay-to-play’, where the user pays for access to a single title or bundle of content; and ad-funded (AVOD), where all or the majority of content is free to user but accessible only after adverts have been served, with the platform either

supplementing income or deriving all income from ad placement. For example, Netflix is SVOD; BlinkBox and iTunes are TVOD; and Hulu is hybrid AVOD/SVOD platform. Suggested by Larsen (2007) streaming content via SVOD by providers such as Netflix is only a new mode of technology apparent within the last years that has changed the television landscape and how we view television and film. Streaming as an emergent technology process that is defined as a multimedia continually delivered to a user. The development of the Internet over the last decade has helped facilitate the creation and sustainability of over-the-top (OTT) or online television content distribution services (Steemers, 2014). In addition, according to Doyle (2016) who suggests that “online distribution has triggered a flowering of video-on-demand (VOD) services that are popular with audiences, including catch-up facilities from broadcasters, advertising supported services (advertising-supported VOD [AVOD]) such as YouTube, transactional VOD (TVOD) services such as iTunes, and—of rapidly growing significance—subscription VOD (SVOD) services such as Netflix and Amazon Prime” (p. 631).

According to Vonderau (2015) who states that “streaming” has been newly added to the vocabulary by which we describe media, the “configuration of technologies, forms, and practices to which it refers is not”. Furthermore, Vonderau states that the early forms of “streaming include experiments to send sounds and music through the telephone (since the 1860s), jukeboxes (since the 1880s), radio broadcasts (since the 1910s), the piping of mood music into retail stores or elevators (since the 1930s), or non-profit radio stations narrowcasting via the Internet (since the 1990s)”. The meaning of streaming today has greatly changed from earlier forms as Vondreau goes on the elaborate that the “understanding of the term and the media it designates have come to be closely associated with the branded interfaces of Spotify, Netflix, or YouTube”. There are great differences between what services they offer and the uses as each of these services have, in many ways, narrowed the meaning of “streaming from a term evoking an open historical trajectory of music and video delivery to a more specific idea of the exchange” (p. 717).

The marketing aspect of over-the-top (OTT) services, such as Netflix, Amazon and Hulu, stems from on-air promotion and innovative approaches used by both broadcast and cable television. Dependant on algorithms and data mining has allowed OTT digital platforms

to keep promotional costs down (Carr, 2013a), as viewers tune into programming thanks to user interface recommendations (Schwerdtfeger 2015). Many OTT services depend on online advertising (such as Amazon's banner ads) or on the word of mouth from other subscribers (Schwerdtfeger, 2015). Most focus on using social media, such as viral promos or Twitter campaigns as an inexpensive means of promotion (Carr, 2013a). Furthermore, home-grown advertising is being used more frequently by OTT services such as Netflix, in particular, has continually increased its clever uses of home-grown advertising, building up from Wired magazine, The Atlantic, and now to the Times (Miles, 2015). Consumer adaptation and the social-cultural trends are increasingly in favour of the online services; it finds that the strategic interactions point toward industry convergence.

According to DeCarvalho and Cox (2016, p. 4) *Orange Is the New Black* (OITNB) centralises the work experiences of white middle-class characters within a prison environment, Pramaggiore (2016) is "faced the challenge of sustaining its audience after viewers binge-watched the entire first season", subsequently viewers had to wait a further year to see the next season. Traditional methods used by television included "branded promotional spots and on-air promotion" to retain viewers between seasons and episodes. As discussed by Walker and Eastman (2003, p. 618), "on-air promotion's function has become more important in generating programme sampling, maintaining audience size, and branding programme services." Yet, these promotional spots are unavailable for online streaming series.

Further according to DeCarvalho and Cox (2016) the successful first season of OITNB made Netflix adopt a new cross-media marketing strategy for its second season of the hit show, and this is where Netflix's innovative Twitter campaign, "Visiting Hours," was actioned. Eight days after the premiere of the second season, Netflix began the first of a series of Twitter Q&A segments on July 19, which eleven of the cast members took part in that would help sustain fans attention between the breaks in the seasons. Amy Zimmerman (2013) from the Daily Beast writes, "The questions, posted with the hashtag #AskOrange, were both personal and plot-related, and ranged from serious to funny to super flirtatious." The buzz surrounding the social media campaign helped maintain the buzz for OITNB and gave fans an opportunity to take part in constructive conversations

about the characters and their identities. The use of Twitter along with other social media outlets has been successful for the SVOD provider Netflix which in turn has branched out to interactive storytelling.

Moreover, DeCarvalho and Cox (2016) indicate that Netflix offers potential viewers an opportunity to participate in prison culture without serving anytime and sets itself apart from other media marketing campaigns in that it fetishizes poverty. Similar to the fake slum that was created for privileged tourists in Bloemfontein, South Africa, and made international news in 2013 (Cha, 2013), Netflix's view on prison culture is akin to removing the politics of slum tourism. With a new variety of multi-platformed services providers specialising in SVOD, services like Netflix allow viewers to stream content which in turn has had an effect economically and culturally due to the possibility of innovation over the last few years and further allowed the response to continual changes of media convergence and consumer needs.

Furthermore, according to DeCarvalho and Cox (2016, p. 506) traditionally, television networks have used several approaches for self-promotion, such as on-air promotion. As Lotz (2007, p. 108) states, "Networks commonly included clips from upcoming programmes within their commercial blocks and, for the most part, limited their promotional activities using network airtime." There were occasional cases where networks took out-of-the-home approaches, such as billboards, but these were limited in scope. With this in mind, "the few viewing options of the network era made on-network promotion particularly efficient". Suggested by Mittel (2006) who states that narrative complexity is extremely widespread and popular that the 1990s was initial era until present day of television complexity. Complexity has not overtaken modern forms within the majority of television programming to date. There are still many more conventional sitcoms and dramas on-air than complex narratives:

1970s Hollywood is remembered far more for the innovative work of Altman, Scorsese, and Coppola than for the more commonplace conventional disaster films, romances, and comedy films. I believe that American television of the past twenty years will be remembered as an era of narrative experimentation and innovation, challenging the norms of what the medium can do. (p. 29).

According to an overview of a report by the Canadian Radio and Television and Telecommunications Commission, Miller (2007) states that television programmes usually consist of a package of underlying rights covering different aspects of the production: the script, any music used, and other creative inputs that the producer preclears to facilitate ownership and future exploitation of the finished programme. Furthermore, Boland (2016) states that every year, more viewers are leaving their expensive pay-tv subscriptions and opting instead for subscription-video-on-demand (SVOD) services such as Netflix, Hulu, and Amazon Video, as well as premium services from HBO and Showtime. The rising demand for SVOD services has led many industry experts to question what the future of video entertainment is — and also if traditional pay-tv has a place in the ever-changing world of SVOD.

According to Oswald, and Ruffin Bailey (2015) “Digital media” is becoming a communication monopsony for new media and media remakes, and it is worth clearly distinguishing DTV from other digital streams. OTT programming delivered through an existing Internet network comes from a number of providers, including conventional networks, satellite, and cable companies, as well as recent entrants such as Netflix and Hulu. (p. 63). Territoriality speaking, the licensing of content on an exclusive territory by territory basis, has been crucial for pre-financing the most exportable and costly dramas.

The great majority of SVOD services being discussed in this thesis can be classified under the label of Subscription Video On Demand (SVOD), representing sites such as Netflix, that offers a vast library of content that can be viewed for a fixed period of time by paying monthly subscription fee. Many discussions of current digital services tend to privilege services of this sort over the Transactional Video On Demand (TVOD) services, which represent the alternate model, such as by iTunes, where consumers can purchase digital files to download and store locally. Just as Netflix’s U.S. catalogue is limited to the United States, so are iTunes’s offerings restricted to the content the company has licensed for sale in each territory meaning that it is not available at all in some countries. Forty-three percent of UK internet users ages 16 to 34 polled by Decipher Survey (2016) had subscriptions to Netflix, compared to about a quarter of the general population ages 16 and older. Millennials, in fact, had wider uptake of every SVOD service mentioned.

However, structuring the business by territory is under pressure from SVOD players who are building transnational customer bases using multi-territory licensing deals to sustain growth (Blázquez et al. 2015, p. 14). TV show formats such as *The Price is Right* and *The Wheel of Fortune*, which travelled across the developing world pre-1990, there was a small collection of companies that distributed these types of formats and the trade associated with these TV formats which was largely unknown within the TV industry itself (Chalaby, 2012; Moran, 1998). This however changed during the late 1990s when the TV format trade suddenly grew to a multi-billion-dollar industry. Exponentially, the number of formats in circulation increased hence did the amount of companies distributing and producing such TV formats.

DeCarvalho and Cox (2016, p. 4) indicated it is important to speak briefly about the shift in strategic advertising from OITNB's first to second season. As *Rolling Stone's* Scott Neumyer (2013) asserts, Netflix rolled out four new original series in 2013, although "Black arrived with the least promotion, buzz and fanfare." Michael Liedtke (2013), from the Associated Press, attributed this lack of pre-release promotion to Netflix's confidence in the series' creator, Jenji Kohan, and her success with Showtime's *Weeds* (2005–2012). As both *Weeds* and OITNB were produced by Lionsgate, it was Kohan's previous success and her pre-existing relationship with Lionsgate that paved the way for OITNB, with very little marketing on Netflix's part. These characteristics worked in tandem with Netflix's streaming model, which influenced the series' content. As *Mashable's* Nora Grenfell (2013) writes, Netflix's online streaming platform was ideal for the series' treatment of issues regarding race, the lesbian, gay, bisexual, and transgender (LGBT) community, and mental health, as, "[it] does not treat these complicated problems as arcs that can be introduced and solved in a 50-minute episode." These factors, in addition to the success of Piper Kerman's memoir, helped elevate season 1 without much promotion. More so, OITNB's second season was renewed before its first season even aired.

Before the creation and implementation of Web 2.0, TV channel networks enjoyed a near monopoly on the commissioning and broadcast of documentary, current affairs and factual programmes in the United Kingdom. However, this gradual change within the marketplace for audio-visual content was becoming crowded, and the already traditional established broadcasters were facing mounting competition from a number of sides and

sites (Bennett et al., 2012, p. 46; PACT, 2009). As content moved to platforms, production boundaries have been redesigned and the traditional demarcations between production, distribution and exhibition sectors and platforms have become blurry (Bruns, 2007, 2008; Burgess and Green, 2009; Jenkins, 2006).

The concept of "connected viewing" encapsulates deep changes in consumer habit and expectation relating 'to a larger trend across the media industries to integrate digital technology and socially networked communication with traditional screen media practices' (Holt and Sanson, 2013, p. 1). According to Cunningham, Craig, & Silver (2016, p. 377), the notion of "connected viewing" has created new challenges to established screen media yet is being moulded by a very new set of online entertainment platforms, most prominently Apple, Amazon and Netflix but also Alphabet/Google/YouTube. The screen ecology is being challenged by low-budget tier advertising online viewing channels being fuelled by "professionalisation and monetization of previously amateur content creation". Furthermore, Cunningham, Craig, & Silver (2016) state that such amateur creators often utilise platforms such as "YouTube, Vine, Instagram, Snapchat, Vimeo, Vessel and increasingly cross and multi-platform strategies, to develop and enhance subscriber/fan bases of significant size and transnational composition, often generating as a consequence significant advertising and sponsorship revenue and increasingly the attention of mainstream media" (p. 377). Central to this ecology are the rapidly evolving business strategies of the major platforms such as Netflix, as they seek to disrupt traditional media positions and further increase their own income streams whilst devolving sufficient revenue to creators for the production of new content and continue to build massive loyalty from a fan base from such high-rated TV shows and films. Understanding that television is primarily as a web of interconnected businesses, is essential to examining the global concept of television from analogue to digital. The implementation of Netflix, with relation to the various aspects of broadcasting and audience reception is essential, to reveal the motivations behind the transition from analogue to digital.

According to Ellis' (2000) study that suggests that the classification of the television distribution systems, we are now currently living in the era of plenty, which is linked to the increase of channels, digitalisation, (technical and economic) convergence, and

effective global media markets in today's world. In the early periods of television broadcasting, viewers only had a limited access to only a few TV channels with very limited visual content. This content limitation meant that viewers of the early days lived shared social experience while watching the same content with family or friends and talking about it in private and in public. In around the year 2000 and onwards, video content has become available through a multitude of channels, delivered in different technical formats, both legal and illegal. From specialized niche content markets and user generated content online such as YouTube, and an extensive number of TV channels with 24/7 broadcasts and interactive digital TV services (such as pay-tv channels and video on demand services). The amount of choice and availability of content from the various platforms can in many ways be seen as an overload. It can be suggested that rather than an era of plenty, we are currently living in an era of overflow (Van den Broeck, 2011).

1.5 Binge introduction

From old to new content transitioning across mediums according to Jenner (2014) one such show that had its time on television and made the transition onto Netflix in 2014 was *Arrested Development* (2004-). This was a highlight in many ways. as the series had ran on USA network channel Fox, however it was cancelled due to low ratings in 2006 only after 3 seasons due to its cult status. Furthermore, Netflix had put all 15 episodes all at once of the season available at once time. The argument from Netflix was that it catered for the audiences' behaviour namely the idea of binge-watching. Netflix managed to produce the season to cater exactly for this as the text or narrative structure differed from the initial first 3 seasons and had adjusted to the self-scheduling nature of binge-watching. Seemingly, Netflix had used the growing technology it had cultivated to carve out a new version of the show aimed at audiences' modes of viewing by building on the cult status of the show. Seasons 1-3 of the show with its outrageous humour, and witty take on politics of the time not to mention awards it achieved made it a hit with critics yet as mentioned previously, low ratings the show was cancelled by Fox thus its mainstream appeal was not fully recognised at that point by the network. The story of its cancellation had left fans angry and imagining what the future of the show could have been like. The actors who played the popular characters in the show went on to work on other projects

with Michael Cera and Jason Bateman both starring in the indie-hit *Juno* (2007), conversely another one of the shows' stars went on to star in *30 Rock* (NBC, 2006–2013). The many actors who worked on *Arrested Development* spoke out on its transition which in many ways was used by Netflix as a marketing tool for the DVD release of season 1-3. In 2005, a *Chicago Tribune* article by Maureen Ryan (2005) claimed.

The conventional wisdom may well be wrong. The critically acclaimed show, which returns from Fox's baseball break with two episodes featuring guest star Charlize Theron on Nov. 7, is indeed ratings challenged, but it's surprisingly dominant in another arena. Fox won't release sales totals, but executives at the company's home-video division say "*Arrested*", which chronicles the misadventures of the dysfunctional, formerly rich Bluth family, has sold very well on DVD. [...] Season 2 of the show has spent much of the past week at the top of Amazon.com's boxed-set best-sellers chart, where the Season 1 boxed set can usually be found among the chart's top 40 releases. And that commercial success, along with critical praise, a shelf-full of industry awards and a ferociously supportive Internet fan base, has helped keep the show alive, at least for a while.

It can be seen as a transition at the time from television to DVD box sets which became popular with audiences. With its low ratings on Fox as resurrection of sorts occurred on DVD, through online streaming and downloads and with a dedicated fan base. As Hills (2007) suggests:

It is therefore relatively unsurprising that DVD technology has been most welcomed by those groups of audiences already invested in (differential) types of close reading – namely, academics and fans [...]. If DVD culture works, partly, on television to reposition many of its texts as symbolically bounded and isolatable 'objects' of value, then as a machinery of valorisation stressing the 'total system' of TV serials and series, it works to popularise 'close reading' and the artistic re-contextualisation of some TV content. But this is seemingly true only in so far as these reading tactics (characteristic of fan and academic subcultures) can be made to fit with commercial strategies of branding and value-generation (pp. 48–49).

Arrested Development gained a DVD fan culture and the viewing behaviour that came with it. Failed through Fox channels and a commercial loss it managed to attract a fan base on DVD that was noticed. Netflix wisely drew the fan base associated with Arrested Development and behaviours into its own. The practice of binge-watching associated with the DVD culture becomes central. In her blog post on CST online, Debra Ramsay (2013) highlights one quite significant issue with the marketing of a TV series or season as material for binge-watching.

Just what constitutes a televisual 'binge'? Does it involve watching more than one episode of one series concurrently, and if so, how many constitute a 'binge'? Or is it watching an entire season or more – sometimes described in somewhat more respectable terms as 'marathon' viewing – in an uninterrupted session?

A survey for Netflix by Harris Interactive seemed to define a binge as watching 2–3 episodes in a row (Spangler, 2013). Binge-watching does not fit into scheduled television and offers disconnection from reality. Binge-viewing offers the audiences autonomy in their scheduling desires and when they want to watch content. One other aspect is the text itself that is binged by viewers as the attention is solely focused and demanded by audiences, something only possible if viewers can schedule autonomously.

According to Mittell (2010) who suggests that Arrested Development and other such comedies encouraged a certain freeze-frame of visual images deepening the viewing behaviour that enabled viewing content multiple times at one's own leisure, allowing further digestion of complex narratives. Jacobs (2011) also points to a link between viewing practices and text as viewers might put aside specific time for DVD viewing. As suggested by Jenner (2014) for Arrested Development season 4 displays a more complex narrative that individualised characters that created more audience attention while viewing the cultural text of the show that offered a more complicated the narrative structure. Storylines combine at various points creating "mini-cliff-hangers in the middle of episodes" (p. 10). another factor to consider is the concept of binge-watching and how it is the text itself. The amount of audience attention demanded by some series seems to make it necessary for viewers to consciously make a decision to focus entirely on the series, something only possible if viewers can self-schedule.

Further according Jenner (2014) who suggests that Netflix perfectly positioned itself in relation to DVD's, culture and fandom. As season 4 of *Arrested Development* on Netflix was a way to give audiences a new way via the tech, to view content, especially originals from Netflix such as *Orange is the New Black* (Netflix, 2013-) which garnered immense media coverage prior to online broadcast. Viewers self-scheduling practices allow episodes or seasons to be watched in one day or weeks later which Netflix has catered for.

Binge-watching is a relatively new behavioural phenomenon since the dawning of online streaming television services, watching television has never been so easy access and a new television binge-watching phenomenon has been born, that is, viewing multiple episodes of the same television show in the same sitting. According to Jenner (2015) VOD, and especially Netflix, built on growth of the television landscape of the late 1990s and early 2000s. Another provider of viewable content is HBO, that in particular, strategically placed itself as setting "quality" standards. Unlike HBO, VOD eliminates the waiting time viewers wait for a season of a TV series that has been shown in weekly episodes and is published on DVD so that they can self-schedule and binge-watch. Being a monthly subscription service, Netflix, the main objective is to keep viewers from ending subscriptions. An important point to this service is the "personalised recommendations" that offer viewers more content. It has come to pass that "binge-watching is also part of this strategy: if Netflix can offer content that keeps viewers interested in long periods, for example catching up on four seasons of *The Good Wife* (CBS, 2009-), it becomes less likely that they will cancel subscriptions as long as they are still bingeing" (p. 308). Therefore, binge-watching is an essential part of the business strategy for Netflix and many SVOD providers like Hulu Plus and Amazon have shaped their strategy in producing original programming. Moreover, Jenner (2015) Hulu's *Farmed and Dangerous* (Hulu, 2013-) was still published in weekly episodes, only a few months later *Deadbeat* (Hulu, 2014-) was put online as a complete season. As David Carr notes in *The New York Times*:

The first three episodes will be available on Nov. 15, free to all Amazon customers, and additional episodes will then be available to subscribers of Amazon Prime every week. Lest you think Amazon is simply being generous, it

is important to note that Prime members reportedly spend 150 percent more on the site after joining. You get the drift: Come for "Alpha House" and stick around to buy a big new flat-screen to watch it on (Carr, 2013b).

The TV show serial form joined together with new technologies to give viewers the empowerment to choose when to watch a TV show and with the ability of avoiding interruptions by adverts gives binge-watching that unadulterated appeal and helps drive forward the phenomenon culturally and socially. The relationship that binge-watching has with the media landscape that are linked to self-scheduling offers the suggestion that autonomous viewing is a major aspect of binge-watching.

As Jacobs (2011) highlights the successful nature of binge-watching might be related to the fact that new technologies facilitate viewing content without any without interruption by adverts:

The difference between the VCR – the earliest domestic weapon against interruption and chronological authority of the broadcast schedule – and digital television technology seems to be that the various ways to own, time-shift or otherwise mine texts are promoted as the obvious and routinized ways to interact with the medium rather than viewing the schedule in real time (2011).

According to Jenner (2015) “binge-watching serves the interests of the emerging VOD industry. Particularly the producers and distributors of original content, Netflix, Amazon and, in the US market, Hulu, have been exploring the binge model as a way to publish content and bind customers” (p. 305). Further according to Jenner (2015) bingeable TV shows such as the Stranger Things (2016-) is now socially acceptable to binge within our culture as a viewing practice rather than watch several hours of normal terrestrial television. Therefore, the idea of binge-watching “seems linked to a rise in DVD sales of serialised content. It may be mere speculation to suggest that DVD box sets are automatically binge-watched, but as discussed later, a binge is largely defined by being autonomously scheduled and only excessive relative to a norm that is difficult to pin down” (p. 307). According to Silverman and Ryalls (2016) loosely defined as watching two or more episodes of one single television show series in one sitting, traces of binge-watching dates back to the mid-1990’s X-Files fans (Zimmer, 2013). Modern day streaming services have radically changed the binge-watching phenomenon, that led

Sidneyeve Matrix (2014, p. 120) to comment that “binge viewing, and Netflix are becoming synonymous.” A survey in 2013 about Netflix showed that among 1,500 U.S. adults who had streamed at least one TV show during the week, 61 percent binge-watch on a regular basis (Charter Communications, 2013). Similarly, Business Insider’s 2013 study shows that 88 percent of people expect to watch more than one episode at a time. While this “Netflix effect,” a term created by Matrix, confirms Elissa Bassist’s (2013, p. 3) suggestion that “the phenomenon of Netflix has trained our viewership”. Furthermore, according to Silverman and Ryalls (2016) “marathon viewing is a result of the ways in which new media have altered our viewing practices.” (p. 523) streaming providers, such as Netflix, allow access to television programmes “disconnected from scheduled television,” causing a temporal shift allowing for marathon viewing (Jenner, 2016, p. 9). The availability of SVOD platforms also advances the analytical process of understanding the ways of viewing. According to Jenkins’ (2006, pp. 15–16) in his research about theory of convergence, content flow across multiple platforms “alters the relationship between existing technologies, industries, genres and audiences” and the way consumers process media texts. Convergence “represents a cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content” (Jenkins, 2006, p. 3). While engaging in the behaviour of binge viewing, incorporating various technologies to access multiple web-based media SVOD platforms to immerse ourselves within the flow of content being streamed.

In addition, Jenner (2014, p. 265) suggests that the number of episodes viewed to constitute a binge diverge significantly and often seem more like subjective estimates in relation to one’s own media consumption. Jenner (2015) goes on to suggest that we need to ask ourselves what we mean by binge-watching. Let’s consider behaviours such as binge drinking or binge eating, the term binge describes in many ways, a self-harming behaviour, even related to “diseases like alcoholism and bulimia.” (p. 306) A binge is over excessive behaviour that deviates from normal limits. Ramsay (2013) suggests that to binge suggests some sort of self-gratification with no control. There are no words such as binge-listening or binge-reading to describe someone who goes over the top, in terms of self-indulgence of such things. Moreover, as previously stated, Ramsay (2013) recalls a day she spent watching an entire season of *Supernatural* (CW, 2005–) as excessive.

However, the term binge-watching is usually applied to media that are not TV as Ramsay (as cited by Jenner, 2015 p. 3) also mentions that it is not watching consecutive hours of scheduled television the term is applied to, but rather viewing a whole season of a series in one day. Newman (2014) states that the latest technology has influenced the freedom of consumption:

New technological ensembles for television distribution and consumption have been seen as sources of liberation and legitimation. This is framed against television's network-era history as a mass medium characterized by limited choices of least objectionable programming. By contrast with its earlier status, TV in the convergence era has seen significant improvement in its place on the cultural hierarchy (2014, p. 93).

Jenner (2015) comments on Lisa Glebatis Perks's study that was carried out on media marathoning and the after effects of viewing content in marathon sittings. Often more than none, viewers had feelings of remorse when it came to viewing content in one sitting wasting vast periods of time which can often be described as guilt or regret, according to Jenner (2015), "the term excess is used here to account for the idea that the number of episodes watched exceeds a norm, though this is not necessarily experienced as negative" (p. 307).

Traditional scheduled television might offer some indication of the normal activities we practice. The idea of viewing a new episode of a prime-time series per week may be considered a norm for watching one series, however, if we consider binge-watching four episodes per day of a TV show, it can be seen as an excess amount if compared to the normal traditional method of scheduled television. In this case, watching a whole season in one day seems particularly over the top. Considering the different normalities of viewing habits, what is acceptable for one person would differ for another, however, what can be said firmly is that excessive amounts of binge-watching content surpasses the more traditional viewing of scheduled television. Binge-watching is the live streaming of content which is an integral part of everyday mediated life. Analogue media are "continuously variable physical properties or quantities" in their representation of data. Analogue in contrast to digital media, is "discontinuous representation of analogue or continuous physical properties" (Miller, 2011, p. 73).

Burroughs (2015, p. 25) suggests the term “stream” is nominally defined as a steady flow or continued progression. To further make this definition complicated the definition of streaming as one monolithic flow. Furthermore, according to Burroughs (2015) streams, in nature, seem continuous and almost benign compared to floods, rapids, or currents. Digital streaming also appears continuous but on a technological level the data is discontinuous small packets of data are segmented as compression enables audiences to experience content as a stream. The appearance of a steady flow of content reinforces the industry branding of streaming as all-encompassing and omnipresent. Streaming conceptualised as compression and interoperability points to the complicated history of audience and industry streams and counter streams (p. 25). Christian (2015) classifies streaming media into labels web TV networks as:

1. Corporate subscription networks have had the most success in series development because their revenue stream is independent of brands, which have been slow to fund native-digital programming.
2. Corporate ad-supported networks have had the most challenges as they cannot afford programming slates as large as traditional television networks and aren't social media sites like YouTube.
3. Multi-channel networks on YouTube have engaged a broad base of producers and fans but have found it challenging to raise funds from brands, forcing them to sell their companies to major media conglomerates.
4. Independent networks have innovated new types of stories, showcased a diverse group of storytellers, and connected with niche audiences but have found financing hard to come by.

Chalaby (2015, p. 468) noted how programme sales, TV formats, transnational channels, and the emergence of SVOD appear to reinforce the “cosmopolitan nature of the new media order.” However, he also argues that this underestimates the power and “embeddedness” of “capitalist power structures” in international trade, which replicate older asymmetrical trade patterns, that are shaped by territorial affiliations and the widely different attributes of national media ecologies (p. 476). Streaming media is funnelled through the networked individual but also is a space for this emergent re-articulation of industry. In her article “International Sales of U.K. Television Content: Change and

Continuity in the space in between Production and Consumption” by Steemers (2016, p. 12) states that approximately half of all distributors surveyed by Broadcast were claiming to earn at least 10 percent of their revenues from digital rights, including sales to Netflix and Amazon, with the BBC (26%) and Content Media (30%) claiming considerably more (Broadcast 2015, p. 14). By 2014–2015, PACT data were showing that digital revenues accounted for 12 percent (£145 million) of exports, a 1,300 percent increase since 2010 although this may be underreported as distributors do not necessarily split out digital sales to broadcasters Dawn McCarthy Simpson, interview, London, 18 December 2014 (as cited in Steemers, 2016 p. 12). Further according to Louise Pedersen (as cited in Steemers, 2016 p. 12) for distributors of SVOD this has been a welcome benefit, providing an opportunity to sell “ninety percent of the catalogue that the terrestrials aren’t buying.”

Distributors spoke about SVOD as “a new buyer of shows, a new place to go, a really helpful addition to the market rather than a threat” Louise Pedersen, interview, London, 10 December 2015 (as cited in Steemers 2016, p. 13). They saw their role as providing a service in a market where “all the syndicators need a lot of content and most of that content is still locked with the big TV broadcasters” (BBC Worldwide Executive, telephone interview, 13 January 2015). For Louise Pedersen (2014) (as cited in Steemers, 2016, p. 13), at All3Media, SVOD provided welcome competition a new chance for a British production company to find a new buyer, because wherever you are in Denmark, France or wherever, there have only ever been six buyers of big drama, and now you have seven, eight and nine and that is a good thing (Louise Pedersen, interview, London, 10 December 2015).

2. State of the art

This literature review provides a theoretical context for the distinctly interdisciplinary nature of this thesis by drawing on current research into online television consumption and its associated elements. It argues that this thesis is of particular significance in the social sciences field because it draws previous and current studies to analyse the modern take on television consumption.

According to Doyle (2010, p. 432) “convergence is used and understood in many different ways but in the current context refers to the use, right across the communications industry

and in all stages of production and distribution of content, of common digital technologies". Furthermore, according Jenkins (2006, pp. 15-16), the flow of content across multiple platforms "alters the relationship between existing technologies, industries, genres and audiences" and the way consumers process media texts. Convergence "represents a cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content". Additionally, Burroughs (2015, p. 112) Netflix is being put in its place as a third-party streaming distribution technology and not the content creating studio/company operating as a first party streamer and competitor in the marketplace. Netflix is also worthy of study because the company continually defies expectations and prognostications. Lotz (2014) in the second edition of her book "The Television Will Be Revolutionized" continues this narrative, despite acknowledging Netflix's role in the emergence of post network television. She labels the period starting in 2010 as the "Netflix Surge" (a period I would start earlier in 2008-2009, with the initial Starz titles licensing). Her view is that the "Surge" is untenable, a "disruptive though short-lived model for broadband distributed, nonlinear television" (p. 70). The rise of "new" mediated technologies serve as moments of rupture (or the possibility of rupture) in existing traditional media industries and structures of power.

The growing consumer preference for over-the-top (OTT) streaming services and video on demand, instead of appointment viewing or time set aside for viewing is having a disruptive effect on traditional television scheduling. Raymond Williams developed the idea of flow in relation to watching television. Flow works around the basis that televisual flow is a continuous succession of images which follows no laws of logic or cause and effect, but which constitutes the cultural experience of watching television as Williams puts emphasis on the TV industry's planning and programming of viewership for audiences. Furthermore, "In all developed broadcasting systems the characteristic organization, and therefore the characteristic experience, is one of sequence or flow" (Williams, 2004, p. 86). This unique way of planned flow can then be considered as a defining characteristic of broadcasting while at the same time technology as a cultural form. Uricchio (2004) wants to position Williams' concept of flow against the shifting "regime of representations" of television offered by expanded broadcast channels, cable programming, and the VCR" (p. 168). He sees a movement back and forth between

disruption and control as audiences are introduced to technologies. According to Matrix (2014, p. 120) this technological shift also has widespread impact on television programme production decisions, distribution deals, and promotional strategies.

Suggested by Burroughs (2018, p. 14) Netflix affirms traditional industry logics by streaming content while expanding emergent digital viewing lore. This tension between competing strategic logics augmented with Netflix's foray into content creation heralded by their flagship production *House of Cards* (2013-2018). Netflix maintains a love/hate relationship with the rest of the media industries. The industry loves Netflix and other third-party streaming sites because they make good money off of selling their content libraries into a new streaming "windows." However, the relationship is complicated because Netflix can be a disruptive business model, even if this is just a discursive disruption borne of nothing more than industry talks. Netflix is constructing transnational television time, which contests the nominal push versus pull model of the television industry. They are challenging the temporality or windowing of televisual content and challenging different industrial models of distribution. This is substantial because the exclusive streaming of a series has not only shifted industry logics and practices but has also resulted in different textual programming and audience reception practices. Netflix is trying to replicate the HBO model of creating 'quality' television but through a digital streaming distribution model. This is significant as audiences adapt to the portability of streaming technologies like Netflix but also the shifts in attitudes towards ownership. No longer are consumers as closely connected to the materiality of popular culture and consumption in this emergent streaming culture.

The review begins by establishing the role of traditional television then progressing to the era of Subscription-Video-On-Demand (SVOD). The work that does exist on SVOD examines the significant success of it amongst a growing number of providers such as Netflix and lesser known providers such as Hulu. Much of the acquisition of material centres on previous studies which will highlight the importance of a thorough examination of SVOD.

The review then continues to consider how online television consumption is distributed and how particularly under-researched it is, whilst acknowledging that there is important work in this area that considers how Netflix, amongst others, is able to maintain its

dominance over the global VOD industry through its control of global growing distribution of networks in new countries. The review then looks to work on cultural markets and gatekeepers in order to examine other work that has considered significant in the sales and distribution processes within the VOD industry. Whilst not being specifically concerned with the distribution of traditional television, such studies highlight the importance of considering not just the corporate structures that shape the media industries but the changes due to digital convergence over the last 10 years.

2.1 Television

This section focuses on traditional television as an entity and gradual shifts using new technologies, such as video-on-demand (VOD) and the associated types of it which lead to SVOD providers using the Internet, are blurring the lines of what has historically been categorised as television. Williams (2003) stresses that television has served as “a form of unified social intake, at the most general levels” (p. 21). The introduction of recording technologies since the 1980s-complicated television’s function in social togetherness in various zones of consumption because these technologies allowed audiences to time-shift their viewing which led to the fragmentation of television experiences. Gray (1992) examines how housewives found that while the videocassette recorder (VCR) provided them the freedom of time of viewing, a shared viewing pleasure with others (e.g. neighbours) was also sacrificed. In the zone of the nation, Boddy (2004) indicates that, by breaking the simultaneity and liveness of broadcasting, recording technologies raise concerns regarding “the long-standing privileging of the live nationwide broadcast as [a] guarantor of national cohesion” (p. 104). The combination of Internet-based VOD sites and mobile broadband has begun to problematize television’s traditional association with the domestic and is viewed as another step toward televisual ubiquity. Television is no longer seen as solely anchored to the home and is viewed as a portable medium.

While the growth of online platforms and personal media devices complicates television’s role in social togetherness, it is inappropriate to assume that the media environment and audiences just switch from one end, broadcasting mass audiences, to another, individualised. According to Hilderbrand (2010) who suggests that VOD initially surfaced as a strategy for media conglomerates looking to steer the impact of digitization

in relation to new media outlets; since then, it has been used to identify two individual kinds of video offerings: downloadable/streaming of web-based video and cable television content.

According to the European Commission (2014) there are various business models for VOD services: TVOD - Transactional Video on-Demand: the viewer pays for each programme on demand. TVOD can take the form of digital retail (purchasing a title) or rental (renting a title for a defined time period). EST - Electronic sell-through (digital retail): this allows the purchase of the digital video online. The programme is downloaded and stored on the personal hard drive; there can an expiry date to the use of content and may not be viewable using competing platforms. However, electronic sell-through can be provided for an unlimited period (Download-To-Own - DTO) or for a limited period (Download-To-Rent - DTR). SVOD - Subscription Video on-Demand refers is a service that is offered unlimited access to a vast range of programmes at a set monthly fee. The end users have the ability to start and stop viewing at will. The best known SVOD services in Europe include Netflix, LOVEFiLM, HBO Go, Wuaki.tv, Canal Play Infinity, FilmoTV, Maxdome, and Watchever. Pack VOD: services provide access for the viewer made by a single transaction, to a restricted number of films. AVOD/FVOD: is advertising-supported Video on-Demand/Free Video on-Demand/on-demand audio-visual supported by advertising: content is funded by the placement of adverts, video-on-demand providers. TV VOD: Video-On-Demand on a digital TV platform (IPTV, cable (US: C-VoD), satellite). TV VOD is VOD on a controlled platform where the service providers act as gatekeepers, the contrary of over the top (OTT) VOD services that bypass this traditional distribution platform. According to Tompkins (2014) who states that VOD offers the kind of product/service distinction that is typically associated with corporate strategies of media conglomeration: branding and repurposing, segmented markets, specialty labels, genre tiering” (p. 416).

Subscription based video on-demand services or SVOD can be classified into two broad categories: pure over-the-top services and SVOD offerings from TV networks & channels and telecommunications groups. SVOD services give subscribers access to a catalogue of movies and TV shows which they can watch unlimited at will through a subscription fee (which generally between €5 and €10 per month). The rise of Netflix and Amazon

Instant Video (formerly LOVEFiLM in the United Kingdom and Germany) has shown that SVOD services, with a range of interesting content of consistent quality, can appeal to customers as they are a less expensive way to access content (Vinck et al., 2014).

The television industry has long established channels for viewing content channels via which audiences consume television content. However, since the advent of digital distribution platforms has significantly affected consumption habits with an ever-growing proportion of time devoted to non-linear viewing, especially amongst young adults. Many current broadcasters have answered by developing their own online presence and placing ever-greater emphasis on digital platforms as the key places where audiences can engage with content. Such changes have prompted questions about the longevity of traditional role of television: Netflix CEO Reed Hastings stated that broadcast television is like a horse and “the horse was good until we had the car” (Hastings, 2014).

According to Hilderbrand (2010), the film and television industry has been undergoing a deep change for the last several years as a result of different technological factors and strategies. The digital convergence of technology, services and different branches of it, has led to the modern-day VOD which has become a major player in both film and television companies’ new distribution strategies, in ways that they both profit from the integration of video content with delivery platforms owned by companies themselves or indeed of new players within the global market, companies such as Netflix, Hulu or Amazon (p. 1). Furthermore, Weeds (2013) suggests that there are “three main characteristics” that are important to consumers of television programming within the public service sphere. Firstly, “diversity”: there are many genres of television programming and consumers have different tastes and each consumer likes “variety in programmes”. Secondly, “quality”: consumers have a “preference to programmes” with solid production qualities such as “acting and news coverage”. Lastly, “advertising”: consumers “consider advertising as an irritation, preferring to watch the chosen programme without any interruption” (p. 13).

The gradual access to online television and movies has created much needed academic research associated with Video-On-Demand and viewing habits. Increasingly, viewers are accessing their television content by way of the Internet. Television that has evolved to include not just self-scheduled programming, but also using and sharing content, by

individuals and groups through various displays, across multiple time periods, on demand, (Chorianopoulos & Lekakos, 2008; Spigel & Olsson, 2004; Strover & Moner, 2012). Current online video content providers encompass large film and TV producers, major broadcasting networks and local TV providers. Complete films and TV programmes are available for purchase using such sites as Netflix, Hulu Plus or iTunes. Additionally, television content, as well as amateur video content, can be found on user generated content Websites such as YouTube, (Held, 2007; Noam, Groebel, & Gerbareg, 2004). Digital technologies have created a new landscape for television, especially for public service television. Reports have suggested that users of premium channels are terminating their subscriptions in favour of online video, (Park & Associates, 2011). Uniquely stated by Vinck, Ranaivoson, Rompuy, Birsan, Hölck, (2014) on viewing television "on demand" is not an entirely new idea, it links back to analogue pay-television offerings or the use of video recorders. Yet advances in "delivery, for instance over broadband networks, have had an impact on their further spread in a digital context", (p. 9). Equally important to understanding the new digital VOD world is the ability to adapt with it. This trend is just one part of the pervasive transformation of media content due to digitization, transmission networks, convergence, relaxation of traditional viewing constraints, and increasing user production of content (Klar, 2011; Rice, 2008).

In light of this Bury and Li (2015) argue that ABC led the way in 2005 to make content for purchase on iTunes in 2005. Five years later, sales of programmes still lagged far behind music sales from 375 million versus 9.5 billion songs (Rawson, 2010). Furthermore, according to Bury and Li (2015) who argue that ABC was one of the first networks to make full episodes available for streaming off its website to promote its new series in May–June 2006. "It began streaming its regular schedule of dramas and comedies beginning with the 2006–2007 season". This was followed by the online video provider, Hulu, which in 2007 was launched as a site for streaming television programming, was launched as a joint operation between NBC Universal and News Corporation (Fox). A service called TV Catch Up began in the UK at around the same time. "The following year Netflix added a streaming subscription service to its core mail order DVD rental business. BBC (UK) introduced its iPlayer the same year" (p. 595). Online video use is by no means a fad. By 2010, the Pew project, an authoritative source on the evolution of the Internet through surveys, reported that 71% of Internet users

watched or downloaded video online, up from 33% in 2006, and 22% of adult Internet users had uploaded/posted videos online (Moore, 2011; Purcell, 2010).

Together with the definition of Vinck et al., (2014) who argue that the traditional model of the “audio-visual value chain” has always been made up of the “creation and production of content” and its’ following accumulation, distribution and marketing over a variety of delivery channels to the audience. In a digital context, the delivery of online content has become increasingly “dematerialized”, meaning it has allowed more flexibility for consumers, in terms of self-scheduling and choice, of where to view online content. “Online on demand audio-visual media offerings, in particular, allow for this type of time and place shifting” (p. 9). Consumers are progressively more viewing television programmes and various video content through the Internet on computers, smartphones, tablet PCs, and other devices (Bondad-Brown, Rice, & Pearce, 2012). With video content being digitized and transmitted through the Internet, people can view it with fewer time and space constraints (Bondad-Brown et al., 2012; Cha, 2013). Moreover, suggested by Marich (2010) “consumers” are capable of viewing VOD television and films on more than just the normal laptop or computer screens. “Video-game consoles, TV sets with built-in web-connections, Apple’s new iPad tablet and mobile phones” encompass a new surge of VOD platforms, supplementing ways to view online content. Vinck et al. (2014) suggests production companies and broadcasters have been faced with a “media landscape in transformation” due new players that arise specifically in an Internet context, comprising both the forerunners of digital technology (Google, Apple) and relatively new content aggregators (Netflix). Furthermore, Hilderbrand (2010) states that “VOD has also altered the hierarchies and timelines for theatrical and home video releases”. There are many different online providers within the TV industry such as Time Warner and Comcast, television networks like CBS and HBO, the FCC and the new breed of online Video-On-Demand (VOD) services like Netflix, Hulu and Amazon.

According to a report by the Leichtman Research Group (2015) in July 2011, Netflix made the “bold” and “controversial” decision to change itself into a “streaming-focused business”. The decision was initially and collectively poorly received by “consumers, analysts, and investors”. The company lost subscribers, its stock price tumbled, and

consumers' perceptions of the company weakened. However, it was a change that helped to "transform the company", and the "video landscape" (p. 1).

According to Jenner (2014), Netflix began in 1997, primarily, as an online-based DVD rental service. The nature of its business to date is online streaming of content that was previously shown in cinemas or on television (pp. 4-5). Looking back just a few years as to how society received television, telephone and Internet services, the growth and changes since then have been exponential. A report by Statista (2018) found that Netflix has over 148 million streaming subscribers worldwide. Of these subscribers, 60.55 million were from the United States. Its members can watch more than two billion hours of television (TV) shows and movies per month, including original series, documentaries and feature films on Internet-connected screen. The success of Netflix and its impact is only one part of a greater story. One substantial reason that some of the current digital platforms mentioned have been successful is due to the vast technological progress that has allowed them to progress and intertwine their products to society. Netflix entered the online streaming space in 2007 and completely changed the way in which people watch television. Beginning with a DVD customer base of approximately 6 million regular customers, Netflix began offering various movie titles and television shows as a free add-on before eventually adding a subscription fee.

Further indicated by Jenner (2014) "there once were separate providers for television, phone services and Internet storage and speed has grown to new heights". Television has become completely personalized, interactive and enjoyed on-demand. Netflix was initially "associated with DVDs" though through subsequent change within the video rental industry that led Netflix, as well as other broadcasters to develop and dominate the Video On Demand (VOD) service hence a rebirth of film and television distribution, (pp. 4 -5). As Cunningham and Silver (2012) point out Netflix placed 10,000 titles from its 90,000-film library, online, in watch instantly mode. In 2010, it changed its business model from a monthly subscription for DVDs, migrating its customers to a U.S.\$7.99 monthly subscription service for unlimited movie and TV downloads via Watch Instantly. Netflix clearly focused on the viewing landscape by preparing its customers for digital shift and the eventual demise of the video store when VOD replaced DVD optical discs as the second window after cinema release.

Netflix programmes have been increasingly used by audiences worldwide to consume television programmes in one uninterrupted session. According to a report by the Leichtman Research Group (2015) the evolution of Netflix as a company can be seen in its reported results over the past few years. At the end of 1Q 2015, Netflix had 41.4 million total streaming subscribers in the US (including 1.1 million free subscribers) – compared to 29.2 million at the end of 1Q 2013, and 21.4 million at the end of 3Q 2011” (p. 1). This online consumption changes the notion of the traditional model of viewing in various ways, specifically relating to how it gives the viewer the opportunity to “Netflix, thus, builds on models of individualized viewing practices and self-scheduling of TV” (Jenner, 2014, p. 11). Furthermore, in a blog article by Hopewell (2015) states that the company’s programming line-up in Spain, which may well be typical as it rolls out worldwide, includes flagship original series such as “Narcos,” “Marvel’s Daredevil,” “Sense 8”, “Club de Cuervos”, “Grace and Frankie”, “Unbreakable Kimmy Schmidt” and “Marco Polo.” Existing studies regarding such consumption engage with how the Internet is used as an alternative to the TV set (Evans, 2011). In addition, Bury and Li (2015) state that “television has been almost exclusively a broadcast medium, with the programming being transmitted to homes and places of leisure for viewing on a television set” (p. 593).

Furthermore, Vinck et al. (2014) state that VOD services also greatly differ in terms of catalogue. This not only relates to the diversity of genres but also – and of particular importance in a European context – to the geographical origin of the content. According to Lieberman (2009) “companies are racing to create a meaningful revenue model for VOD, either from customer payments or ad sales. But if they don't work fast, the business could be overtaken by a growing array of online VOD sites, including NBC Universal and News Corp.'s Hulu.com and services from retailers including Blockbuster, Netflix, Amazon and Apple”. Correspondingly, Jenner (2015) VOD, and particularly Netflix, builds on advances of the television landscape of the late 1990s and early 2000s where Home Box Office (HBO), in particular, positioned itself as setting “quality” standards. Unlike HBO, VOD cuts out the period audiences have to wait until a season of a TV series has been shown in weekly episodes and is published on DVD so that they can self-schedule and binge-watch (p. 5).

2.2 Video on demand

VOD has been around for little more than a decade; it has received little scholarly attention in terms either of the independent cinema scene or of media convergence. In addition, Hilderbrand (2010) argues that “VOD has also altered the hierarchies and timelines for theatrical and home video releases. For the major studios, VOD windows are now typically synced with DVD releases”. According to Jenner (2015) “this aspect is particularly important for the subscription-based VOD services of Amazon or Netflix. After all, they rely on audiences who can afford not only to subscribe and continue their subscriptions, but also own the technology needed to consume it, such as computers, tablets or smartphones and a broadband internet connection” (p. 313). Viewing content online has advantages: there are many content creators; on demand content access with multiple usage and times, allowing the user more interaction with the choice of programme providing a personalized experience; access to independent non-professional content; sharing content through online channels. The increased use of online video has changed the landscape from a passive viewing to an active audience (Jenkins, 2006; Shirky, 2008). According to Bury and Li (2015) the initial device to aid the home entertainment, was the video cassette recorder (VCR), that was introduced in the mid-1980s. This first concept of time “shifting technology” was an independent step of the broadcast schedule from set viewing and began the early stages of television consumption. Some twenty years later, society has adjusted to the new technology of streaming and downloading programmes that have enabled the “decoupling of television content from the television screen itself” (p. 593). According to Jenner (as cited in Kompare 2005) argues:

... it is impossible to gauge exactly what ‘television’ will be in another decade or so [...]. However, it is clear that the centralized, mass-disseminated, ‘one-way’ century is largely ceding to a regime premised instead upon individual consumer choice, and marked by highly diversified content, atomized reception, and customizable interfaces. [...] These changes around television are also part of a larger conceptual shift across all media, as the aesthetic, technological, industrial and cultural boundaries between previously discrete forms (text, film,

broadcasting, video, and sound recordings) are increasingly blurred, challenging established practices and paradigms (p. 198).

It is safe to assume that online television access has been a steadily growing phenomenon over recently years and has radicalized the way we consume television. Furthermore, articulatory stated by Anderson (2015) "Television on demand is the best model for the consumer because you can consume what you want, when you want to. You don't have to wait until 7pm to start your content. [...] Television as we know it is going to completely change in the future". Although the TV set used to be the most dominant device in the living room, nowadays multiple other devices are used as well in the same space and can be incorporated in the experience of watching television. With technology being mobile this further illustrates the accessibility of television programmes through online providers such as Netflix, Jenner (2015) states:

Netflix offers content in the form of serialized dramas, but it is hardly this aspect that serves to set it apart from cable channels such as HBO, American Movie Classics (AMC), Showtime, Fox eXtended (FX) or even network channels like Columbia Broadcasting System (CBS), American Broadcasting Company (ABC) or NBC (p. 5).

Indicated by Jenner (2014) who states that Netflix has been signalling a major change within the "digital television landscape". The impact of this change seems permanent with competition from other companies and VOD platforms such as Hulu and Amazon offering original content, the impact of Netflix's impact appears both permanent and significant (p. 2). The strategy implemented by Netflix to acquire the customer's attention involved a move away from its original business model as exhibitor of film content. Aligning itself more towards Hulu, "a joint venture between NBC-Universal, Fox Network and Disney through its ABC TV network subsidiary" (Cunningham and Silver, 2012). According to Ulin (2010) "TV is traditionally thought about in terms of TV series and other made-for-television productions, TV programming is a quilt that also relies heavily on other product." It is important to review how television, VOD garners revenues for films and other "intellectual properties" (p. 222).

The traditional distribution of TV programmes according to Bielby and Harrington (2005) states that the first thing that is considered is the actual text itself, “buyers are obviously purchasing programmes or formats produced in one cultural context for the purpose of airing them in another”. Another factor that must be taken into account is the sale of programme formats that is similarly predicated on the ability of buyers to “reshape key elements to resonate more effectively with local tastes.” Altering “textual aesthetics” means altering what it is that viewers and fans connect with, which can be construed as that of experiences of “viewership and fanship” are distinctive to local reception, (p. 910). Additionally, according to Havens (2003), programming fairs for television can be broken down into three main types: “Global fairs” which are focused on the programming trade of types of genres from all nations; “regional fairs”, where distributors gather from the region to put on display for international buyers; lastly, “genre-specific fairs” which target popular international genres such as “reality programming”. In addition, “television rights for films” are bought and sold at international film festivals (p. 23).

According to Bielby and Harrington (2005) a third element of global television that travels fairly well through the distribution process is the “reputation or celebrity attached to actors, actresses, and other on-screen personalities” (p. 911). For most audience viewers around the world, the power of television rests on the faces and stories appearing on-screen.

In addition, Riekkinen (2018) states that SVOD services offer a service to customers allowing access to their catalogues "Thus, the primary merits of SVOD services are related to content quality". Additionally, according to Shin (2009) system quality and security are important factors for SVOD services. Narratives are part of the fulfilment of viewing SVOD content as well as relating to the concept that video titles are not replayed as much as music for example. This small but important factor highlights the need for continual updates on SVOD catalogues. With tens of millions of titles in music subscription in comparison to SVOD titles indicate that these markets operate differently hence the SVOD market is more exclusive and differs in terms of intellectual property and monetisation. According to Lobato (2018) "a limitation of single-platform research is that it can only tell us about the media environment in one particular distribution system (Netflix), which of course is only a small part of any national media ecology" (p. 252).

As suggested by Ingham (2016) the current trend and demand for quality programming is causing a need for multiple SVOD subscriptions by consumers who desire larger catalogues.

Finally, TV fandom itself, particularly in its Web-based manifestations, is able to travel through the process of global distribution. This might seem an odd claim, given our earlier suggestion that viewers flow in and fans flow out of TV trade fairs (i.e., increased competition for the generalized television audience has led to a new focus on fans as a particular niche market). However, any time spent wandering through fan Web sites indicates that fans can and do create online homages to programmes that have never aired on their local TV stations, which, thus, might mean programmes they have never seen and actors they have never seen actually acting in anything. Similarly, the thriving bootleg market for pirated entertainment media (which exists both online and offline) enables TV consumption irrespective of the formal distribution process.

According to Bielby and Harrington (2005) the fact that a nation's reputation can influence buying decisions of all kinds is well known by marketers. (p. 911). Furthermore, according to Morris (2016) on January 6, 2016, Netflix launched in an additional 130 countries, making Netflix available everywhere except in China. With the rapid international expansion, Netflix expect to run just barely profitable on a net income basis through 2016, but from 2017 onwards we expect to generate material global profits." This expansion through growth and distribution of programmes through the Netflix business model indicates the global market for VOD and its increasing popularity. Havens (2003) argues that at global television fairs the promotional machine is used not only for "effective networking, but to "express power relations among participants" and generate awareness, it also serves as the "chief vehicle" that distributors can "articulate their corporate brands in international television (p. 29).

2.3 Binge-watching and the community

The term binge-watching has had more prominent use in these last 10 years due to cult DVD box sets of shows such as *Supernatural* (2005-) and *24* (2001-2010). Self-scheduling made possible by VHS, DVR, DVD and VOD has given viewers an opportunity to set aside time for attentive and focused viewing of such content without

any interruption via advertising. When we hear the term “binge” we need to fully understand its purpose within its used context.

One game changer to the traditional TV industry is that Netflix releases all of the season of its original TV shows on the same date, allowing subscribers to binge-watch their favourite shows in one sitting:

Hastings, the CEO of Netflix, has a name for this prison and what it does to the people trapped inside it: managed dissatisfaction. The traditional entertainment ecosystem is built on it, and it's a totally artificial concept," says Hastings. "The point of managed dissatisfaction is waiting. You're supposed to wait for your show that comes on Wednesday at 8 p.m., wait for the new season, see all the ads everywhere for the new season, talk to your friends at the office about how excited you are." If it's a movie, he adds, you wait till the night it opens, you wait for the pay-channel window, you wait for it to come to cable. Waiting means pent-up demand, millions of people watching the same thing at the same time, preferably at night, when they're pliant with exhaustion and ready to believe they need the stuff being hawked in all those commercials. Waiting, Hastings says, is dead (Hass, 2013).

We have often heard it used within the contexts such as binge drinking or binge eating, hence the term itself implies self-harming or unhealthy behaviour, further to go on and suggest an association with diseases like alcoholism. Additionally, Jenner (2015) suggests that a binge is excessive indulgent behaviour that “deviates” from the normal way of things:

To binge suggests some form of shameful indulgence, and a lack of control. The widespread use of the term to describe a television viewing practice consequently implies a vague dislike for the medium itself. We do not, after all, use the term binge listening, when someone works his or her way through an entire symphony or a band’s oeuvre. Nor do we call reading an entire novel in one sitting a binge. A book that you can’t put down, or a page turner seems to have a higher cultural currency than the must watch television that leads to binge viewing (Ramsay, 2013).

According to Jenner (2015, p. 2) “binge-watching serves the more recent markets of VOD especially producers and distributors of original content from providers such as Netflix, Hulu and binge-watching serves the more recent markets”. These companies have utilized the binge-watching model as a unique way of capturing customer’s loyalty by excessive floods of quality programmes, appeasing the viewers’ appetite and encouraging further textual strategies to be used. “Bingeable” texts give a legitimate place for viewing habits in our society and indeed for actual medium itself. It is socially acceptable to binge, rather than watch several hours of scheduled television. The deliberate, focused attention paid to these texts can be associated with fan behaviour. Yet, a viewing protocol loosely associated with fan discourses can only ever be understood as one part of a broad discursive formation of what constitutes a fan, Hills (2013, p. 138). Perhaps the most extreme indication of the industry’s acknowledgment of the appeal of viewing a series in one or two sittings can be found in Netflix’s original production of House of Cards (2013-2018), a series starring Kevin Spacey that personifies the nature of Netflix that it appeals to the avid binge viewer:

While the on-demand streaming service allows for the binge viewing of series in general, House of Cards is specifically designed, according to Ted Sarandos, Chief Content Officer for Netflix, to be watched in multiple episodes. So, there’s no catch-up. There’s no exposition. There’s no previously on or next on. Netflix consequently released all thirteen episodes at once, presenting an explicit challenge to the broadcast model of television (Ramsay, 2013).

Jenner (2015) suggests that broadly speaking, “any text can be binge-watched, but these lists do specify serialized content often explicitly mentioning Netflix as a means to watch it”. Jenner further goes on to suggest that “they do not focus on supposedly low-culture reality formats, but texts that feature award winning actresses like Madeleine Stowe or have been nominated for prestige awards” (p. 2). Also, in addition “Amongst fan communities’ binge-watching can be regarded as a badge of honour”, (Ramsay, 2013). By this model, Netflix managed to position itself in relation to the ‘cult’ TV show, offered an original approach to the series through a slight change in format, a changing narrative perspective and a different narrative structure as seen on Arrested Development Season

4. In the run-up to the season's publication on Netflix, what seemed to be particularly highlighted in press statements and interviews was the text's suitability for the practice of binge-watching, which now seems to be an encouraged mode of viewing all Netflix series. Furthermore, Jenner (2014) the fourth season of *Arrested Development* was premiered on the 26 May 2013 on Netflix. This was noteworthy in various ways: first, series 1, 2 and 3 had previously run on network channel Fox but had been cancelled after only three seasons in 2006 due to low ratings. However, the series has managed to accomplish a "cult" status". Second, all "15 episodes of the season were put online at once". Netflix contended at the time that this was a "response to assumed viewer behaviour of the so-called binge-watching". Third, the text of season 4 seems aware of this change in viewer habits: the narrative structure is different from the first three seasons, seemingly responding more to the needs of self-scheduled, rather than scheduled, television, (p. 7). Netflix' choice of *Arrested Development* seems to consciously draw on the fandom and related viewing practices. The practice of binge-watching associated with the DVD culture becomes central. Debra Ramsay (2013), within her blog post on CST online, addresses one quite significant problem with the marketing of a TV series (or season) as material for binge-watching:

Just what constitutes a televisual 'binge'? Does it involve watching more than one episode of one series concurrently, and if so, how many constitute a 'binge'? Or is it watching an entire season or more – sometimes described in somewhat more respectable terms as 'marathon' viewing – in an uninterrupted session? Why would watching consecutive hours of television, but viewing different programmes during that time, not be considered a 'binge'? Which raises the question of why an extended period of consuming television should be considered 'binging' in the first place.

Furthermore, as mentioned in her blog post Ramsay admits to watching a whole season of *Supernatural* (CW, 2005) in 1 day, but for those who do not watch TV professionally, anything above four episodes may seem excessive, though they may also describe themselves as binge-watchers. Passini (2013) argues "the binge-consuming culture lays its foundations in a culture of autonomy at any cost that paradoxically promotes a compulsive dependence on luxury goods and a consumer lifestyle" (p. 385).

Communication has changed over the last two decades especially within society on how we communicate to each other and by what means. The internet has laid down solid foundations, in terms of being providing a gateway and various methods of communication: online chatting, web blogs, instant messenger. These interactive applications have enabled most of society to actively go online regardless of the time of day or distance with low cost and high internet access. And it's this conduit that enables viewing of SVOD content by individuals around the globe but it also enables communities to be formed in relation to popular SVOD series content being streamed. According to Costello & Moore (2007) fans are have been the most studied and interpretive of communities, "viewers who act outside the common expectations for a member of the audience" (p. 126). Fans can be considered a "scandalous category" because their activities go beyond the norm. "Fans appear to be frighteningly out of control, undisciplined and unrepentant, rogue readers" (Jenkins 1988, p. 86). Fans do their own interpretation of the text, ignoring the opinions and wishes of producers, advertisers, network executives, and critics, (Costello & Moore, 2007). In their study of fan engagement with the soap opera narrative, Bielby, Harrington, and Bielby (1999) in their study of fan engagement with the soap opera narrative provide a fairly concise concrete definition of "fan": "To 'view' television is a relatively private behaviour. To be a fan, however, is to participate in a range of activities that extend beyond the private act of viewing and reflects an enhanced emotional involvement with a television narrative" (p. 35). Moreover, audiences who prefer to view content via other means not using Netflix services or other providers normally download content for consumption. According to Pisharody (2013) "internet piracy via illegal downloads and streaming of video presents a major conundrum to both television networks and online streaming platforms" (p. 14). Bilton (2012) stated in the New York Times that the war against Internet piracy as "playing the world's largest game of Whac-A-Mole" The widespread challenge is that is difficult to monitor and it is made easy to access material online illegally. Technology has allowed illegal movies in HD quality to be streamed through the advent of digitization. Newman (2012) The television audiences who turn to BitTorrent and other legally questionable means of accessing programmes they want to watch do so at some acknowledged personal risk, and their practices are products of a moral, political, and economic calculus as well as ways of satisfying personal and social needs (p. 468).

Further according to Newman (2012) networks and studios have offered their content in ad-supported free streaming browser windows, under the terms of monthly subscription services like Netflix, and as pay-per-view downloads via iTunes and other retailers. These forms of access offer legally sanctioned means of online access to TV. In some instances, they appeal to consumers as simpler and more straightforward processes of access than BitTorrent and other online channels (p. 475).

According to Wayne (2018) with more than 180 million combined subscribers, Netflix and Amazon are major new players in the global mediascape. Among television scholars, however, many of the supposedly distinctive elements of SVOD and OTT services are understood as reflections of broader post-network era trends. For example, binge-viewing behaviour associated with the ability to watch an entire season of a television show first became possible with the introduction of DVD box-sets in the late 1990s (Jenner, 2016). This article builds on such scholarship to argue that instead of ‘killing’ traditional television, Netflix and Amazon’s marketing practices and programming decisions represent two different approaches to traditional television network brand identities in the US domestic SVOD market. Both analogue and digital production technologies and practices co-exist in the early 21st century. These practices are often combined in production. Analog capture material is digitized and processed through a digital workflow. These negotiations among technologies occur at the level of production, and debate flourishes in the professional trade journals and their online bulletin board.

As one form of Internet-based television, SVODs function as “portals” (Lotz, 2016, p. 134) allowing access to television content and acting as a door for audiences. According to Wayne (2018) who suggests that within US domestic SVOD market, there are many types of services. SVOD services such as Discovery Go or HBO Now, who provide users with “access to a traditional channel or network’s existing library” (p.729) which may include new content once available via linear schedule. Further suggested by Wayne (2018) SVOD services as Netflix, Amazon, or Hulu – employ organizational schemes that cultivate or curate content libraries. The brand identities of these SVOD services are generalised are not tailored to specific audience demographics. They rather present themselves as portals that acting as landing places for audiences who can find a wide range of content matching personal tastes.

Internet distribution does not need the same organisational structure as television relating to linear scheduling. SVOD providers such as Netflix have adapted certain elements from the traditional branding of television and therefore display an effectiveness of evoking a quality TV aesthetic that has helped move forward the medium within our culture and made SVOD services as important as cinema. This also relates to the progress in technology also that related to modes of engagement with SVOD audiences. Netflix tries to create a brand identity where “quality” content helps build the brand by directing attention to the artistic status of television as an authored text (Newman and Levine, 2012, p. 39). As Barker (2017) mentions Amazon has also deployed this effectiveness in promoting its original series like *Transparent* (2014-2019). As such, these services are following a well-established television-branding strategy:

Over the second half of the 1990s HBO developed a brand identity as the home of quality television in the USA that drew on a wide range of its programming, but was centred on the shift towards producing adult, edgy, authored and high-budget original drama series. While the brand identity was initially constructed through the promotional efforts of HBO itself, and then increasingly depended on these signature shows to stand in for the network, it also increasingly depended upon critical acclaim within the media more broadly to support its claim to be the home for creative talent (Johnson, 2012, p. 32).

Tryon (2015) argues that Netflix echoes HBO branding strategies by reconceptualising “streaming as a more engaging form of television, one that exists on a technological and cultural cutting edge” (p. 106). Binge-viewing is often highlighted as a mode of audience behaviour that improves upon traditional television’s liveness and linear scheduling. As Jenner (2015) states, “supposedly bingeable texts also legitimise the viewing practice, and thus the medium: if viewers stand to earn valued cultural capital, it is socially acceptable to binge, rather than watch several hours of scheduled television” (p. 305).

According to Fontaine and Grece (2016) there are two main markets for pay on demand Transactional Video On Demand (TVOD) that includes the renting or purchase of a programme, and the other is Subscription Video On Demand (SVOD) whereby a subscription to a package of programmes is carried out. While both offer the possibility of programme selection at a moment’s notice they are quite different. Films and limited

number of programmes are offer by TVOD compared to a catalogue of content offered by SVOD services. An early release widow of three to four months is usually offered by TVOD after theatrical release. SVOD competes with PAY-TV offering films up to three years after theatrical release although this has changed due to the self-style production of content that is offered by SVOD providers such as the biggest players, Netflix and Amazon, which allowing immediate release of self-produced content. In that respect, TVOD can be considered as a substitute for physical video, and SVOD as a new form of – and a competitor for - traditional linear services. The business model of TVOD works on the principle of sharing revenue with rights holders and distributors. SVOD differs in that by paying a one off flat fee viewers can watch and exploit as many programmes during the period of time as well as depending on licencing in territories.

According to Wayne (2018) who suggests that from 2017, SVOD platforms Netflix and Amazon have been incorporating more and more network branding within their services. With Amazon Prime has had a long established mutually beneficial form of network branding unlike Netflix that does not have any strong network branding measures due to its long standing policies on it. This lack of branded content on SVOD remains unclear. Netflix and Amazon have no transparent figures on audience data on the popularity of licensed content on either SVOD platforms. Advertiser-supported networks generate revenue by combining viewers and advertisers whereas Netflix and Amazon are focused on increasing the number of subscribers who pay monthly subscriptions.

As a result, Netflix benefits from releasing misleading viewer data that further blur the lines between its original programming and other branded content while Amazon refuses to confirm the number of Prime subscribers (Kline, 2016) and says nothing specific about their engagement with Prime Video. In the mid-1980s, increased competition meant that American television networks, in particular cable television channels, generated distinct identities. There are many different ways of creating and maintaining a SVOD library might be marketed. Around 1200 shows that were available on Netflix in March 2016 (Luckerson, 2016), some 98 (about 8%) were Netflix Originals.

According to Wayne (2018) the vast majority of television content in Netflix’s library was “written, pitched, produced, and first distributed by the system organized around traditional TV branding practices” (p. 730). The same is true for Amazon who have

produced roughly half as many original series as Netflix (McAlone, 2015). Hulu, with the third largest SVOD service, in the US domestic market alone, with 32 million subscribers (Feldman, 2017), displays a different case. Hulu offers users a mixture of original and licensed content, the service is a joint venture of major media consisting of or including Comcast, 21st Century Fox, Disney, and Time Warner. Additionally, Wayne (2018) Hulu distributes content licensed from subsidiaries within the same extended corporate family. As such, it seems particularly important to interrogate the ways in which streaming services like Netflix and Amazon use traditional television branding as these SVODs are separate corporate entities from the conglomerates that produce the majority of American television content. Audience demands have altered the way in which film and TV genres are created and viewed, shifting classification to a more practical and cultural emphasis in relation to SVOD providers. The rapid growth of Netflix's ability to adjust effectively to the specific trends shaping the market environment at a particular moment. Netflix has revolutionised the way people watch TV programmes and films due to the fact that technology allows the SVOD content to be tailored according to the viewer's individual preferences. The content is suggested according to the individual preference, transforming Netflix into a social network for consumers who view similar content.

2.4 Netflix programming

Netflix SVOD services have become very popular over the last decade and it is relevant and important to compare the results of the focus group with the strategy of programming of Netflix. The journey of television imagery has been incremental from black-and-white and pioneering colour television sets to big box televisions slimmed into the modern flat screens and 3 or 4 channels have exploded into hundreds, networks moved aside for satellite and cable, and in modern times all three areas are adapting to growing online platforms as stated in a blog post "The Power Of A Picture" by Netflix:

Imagery is a powerful thing -- it has the ability to move people in so many different ways. Over the last few years, we have worked hard to learn how a winning combination of technology and creative helps members discover stories they will enjoy faster and ultimately, have a better Netflix experience. While the results from our research were often surprising, it is clear that an image can move

people in powerful ways and done right, pictures can help people find the stories that they will love even faster (Netflix, 2016b).

Netflix has been working to combine an experience of self-programming with a full catalogue of products to satisfy all the audiences. Netflix is a good example to work with, as its catalogues have a defined structure that makes them open to research, as well as a lot of complexities and differences contained within the platform to make any research around it robust.

The rise of SVOD platforms and online content consumption along with mobile viewing has had important implications for the traditional TV business. The price-to-value relationship of SVOD packages has increased even although relatively cheap due to the fact that less traditional viewing equates to less value for the money. With subscription numbers continuing to grow, Netflix is able to adapt the success of their business model to acquire even more content globally and locally in regions of interest to provide a greater variety of library content quality for consumers. More and more consumers choose to watch online streaming video rather than traditional TV, their appetite for serialized entertainment has grown, and industry companies such as Netflix, have pioneered the way forward, to create or buy the rights to top-tier entertainment content as well as produce their own content.

Covering a period of nearly two decades from the mid-1980s to the mid-2000s, the advancements and changes in viewing technology, measurement of audiences, televisual regulations, and cable led to a revolution in television viewing habits, narrative structures, financing, and distribution. The rapid increase of channel options was the first of changes in the early 1980s. Three other important technologies were developed. First, the remote control normalized channel surfing. Gone were the complicated knobs and dials controlled, directly, on the TV set.

Viewers increasingly controlled how they watched, as viewers could switch between programmes or commercial pods without leaving the couch. Second, the VCR gave viewers control over when they watched, as they could record a programme and watch it later, or, importantly, re-watch it later. Finally, advances in audience measurement techniques allowed Nielsen the ability to determine who was watching television with

much more accuracy and specification (Osur, 2016). Netflix is global and produces SVOD content in many of the markets it goes into from country to country, producing movie and TV serial content in native languages of the marketed countries, which are tied in with the cultural strangities, and are produced, directed and star local home grown talent. As suggested by Stelter (2013) who states that from Netflix's point of view, serialised TV shows, documentaries and independent movies content as streaming is the TV set “our growth and our competitors’ growth shows just how large the opportunity is for Internet TV, where people get to control their viewing experience” Netflix’s chief executive, Reed Hastings said, choosing when they watch it, what they watch and how to access it.

Netflix relies on industry talent much as it does on its own algorithm for viewers, which has made it a desirable production and distribution partner. For instance, House of Cards Creator Beau Willimon, points out two things that brought him to Netflix: first, the creative freedom and hands-off approach Netflix offered (Cornet, 2013); second, the guarantee that all thirteen episodes of the first season would be written, produced and aired (Ross, 2013). Netflix’s binge-watching format and production process meant that Willimon could write all thirteen episodes at once, before even the first episode was filmed.

Having greatly invested in original content production since 2011 has meant that original productions count for a rapidly growing part of Netflix catalogues, however, originals still account for less than a quarter of the overall catalogues in most territories (Veed Analytics, 2016). Licensed content is what Netflix still depends on at the moment and going forward in to the future. Licensing agreements come and go while content is constantly moving through the Netflix ecosystem. Additionally, Osur (2016) states that one of the biggest challenges faced by Netflix has been to take content that's solely popular in one part of the world to make it popular in other parts. Netflix has many advantages that allow it to achieve this ever changing challenge. Netflix releases programming outside of a scheduled date-and-time with programmes have time to grow, develop, build and attract an audience who are willing to watch content. Also, with the use of Netflix’s algorithm, they can help deliver content directly in front of viewers who are more inclined to watch it.

The ease of using Netflix can be further simplified as suggested in Robert Yu's online USA Today blog "You hit play. You don't love it, you hit 'back and go to something else" (Yu, 2013). Furthermore, one of the questions to elucidate is how does Netflix license TV shows and movies? Netflix creates partnerships to obtain "licensing rights" are important to Netflix as well as "in-house" productions along with exclusivity of rights to stream content Orange is the New Black (2013-), and Stranger Things (2016-). Content is not normally distributed evenly around the world as "regional tastes", "multiple owners' rights" and "no rights available in the region" all come into play when dealing with content distribution. Content that maybe well received in the United Kingdom might not be similarly well received or "desirable" to audiences in the United States even if both countries are English speaking. Another factor is that regional rights may have many owners to a TV show or movie. Sometimes agreements can be complex for distribution across a different set of countries if there are no available agreements on the table to negotiate with.

Netflix owns the rights to many titles in its library including its own original content and can share globally content such as Narcos (2015-2017). Conversely, as stated within the Netflix Media Help Centre in the section of "How does Netflix license TV shows and movies?" (n.d.), Netflix can technically show its content globally, however, some original content by Netflix cannot be shown in certain global regions due to lack of licensing rights not secured at a time when Netflix was in its infancy and other companies had secured rights in global regions before Netflix was able to hence Netflix may not be able to "obtain licensing rights for many years to come" in certain regions. Some examples of content that do not yet have global licensing rights are Orange is the New Black (2013-) and Lilyhammer (2012-2014).

Patel (2015) goes on to suggest that Netflix shifted its operating model to focus more on acquiring streaming content rights and delivering that content to users on as many Internet connected devices as possible. Subscribers can stream on their computer, Smart TV, Roku, Apple TV, cell phone, tablets, and many more devices. Netflix made watching its content as easy as turning on and watching TV. The only barrier to using Netflix became deciding what to watch out of the endless options available. As stated in The Atlantic by Madrigal (2014) who describes the way Netflix gathers data on its users:

They capture dozens of different movie attributes. They even rate the moral status of characters. When these tags are combined with millions of users viewing habits, they become Netflix's competitive advantage. The company's main goal as a business is to gain and retain subscribers.

According to Lotz (2017a) states that "Netflix has adopted what I call a conglomerated niche" strategy: It develops programmes for a handful of—maybe a dozen—different audience interests. These include complicated serial dramas, *House of Cards* (2013-2018), action series *Daredevil*, (2015-2018), horror series *Hemlock Grove*, (2013-2015), and exclusive films starring a popular actor (e.g. Adam Sandler)". Furthermore, Lotz goes on to state that "This is possible only because internet distribution allows Netflix to serve those different audiences simultaneously and separately. Most Netflix subscribers might not even realize how many programmes Netflix offers, since its subscribers usually aren't exposed to programmes that they probably won't be interested in". Netflix is an important content community that comprises the evolutionary changes in distribution, syndication, and audience habits that encapsulate the new digital viewing landscape. Today, Netflix offers the perfect example a SVOD strategy, with a series of easy-flowing points of access across computers, mobile phones, tablets and television sets. Further according to Osur (2016, p.48) "viewers do not have control over the traditional television experience. Networks schedule shows on a particular weekly and yearly calendar, and viewers have little choice over when and how they watch it". This all changed with the advent of "the VCR in the 1980s and the DVR in the 2000s, but both the VCR and the DVR are tied to a television set and a cable box and, therefore, to the living room or, in some cases, a playroom or a bedroom."

In the 2000's, media convergence helped change the way viewers could control how and where they were able to watch content. Media convergence is the "flow of content across multiple media platforms, the cooperation between multiple media industries, the search for new structures of media financing that fall at the interstices between old and new media, and the migratory behaviour of media audiences who would go almost anywhere in search of the kind of entertainment experiences they want" (Jenkins, 2006, p. 282), in that audiences could view a TV show or movie effortlessly in the comforts of their own home or on the-move-on via their smartphone, tablet, or computer. Netflix paved the way

to do this via the second way to offer viewers continuous and instant access to a huge library of content, all easily available on simplistic interfaces across the multitude of devices based on a low monthly subscription. Additionally, forecast in the Ericsson Consumerlab report (2017, p. 14) which states that "6 in 10 consumers currently prefer on demand and catch-up TV over scheduled linear TV viewing and we expect the proportion to be about 7 in 10 by 2020. Growth of on demand viewing is also expected to continue and will account for almost half of total viewing time by 2020." With continued popularity to ad avoidance among television audiences, flamed by the spread of over-the-top Internet-based SVODs. Audience tastes vary and the internet allows Netflix to offer a wide variety of content via its catalogues with easy user-interfaces. Netflix has a major advantage over linear television competitors when it comes to releasing a new TV series or movie as traditional linear networks need to attract an audience. As of early 2018, 250 million households in the world are subscribed to at least one over-the-top (OTT) SVOD, and recent market research projects this figure to grow to 450 million by around 2022 (McDonald, 2018).

Leyda (2018, p. 347) who suggests "Netflix and its ilk find newer and more efficient ways to monetize viewer lifestyle choices and behaviour, private spaces and the leisure activities within them are more deeply imbued with the logics of the market, serving as spaces of commerce in which the corporation reaps the profits." As indicated by Morley (2004, p. 304) argues that "[t]he modern home can itself be said to be a phantasmagoric place to the extent that electronic media of various kinds allow the radical intrusion of distant events into the space of domesticity." Additionally, Osur (2016) states that being the first Internet TV network, Netflix was faced with unpractical "distribution traditions". By successfully disrupting the traditional means of TV and movie releases along with the format, way to view and timing of distribution that were encapsulated by many decades of set schedule broadcasts. The industry on the whole rests on the evolution to adapt to these new ways of distribution in conjunction with "technological and consumer realities" in this ever changing digital reality.

Netflix operates outside of the normal hours of broadcasting not concerned with time slots or days. Netflix audiences may binge the full season of a show on the first weekend of its release or over the course of many weeks or months. Each of these ways works towards

Netflix's goal of maintaining and building its subscriber base. Netflix leaped into original programming with both feet.

Although Netflix's first programme *Lilyhammer* (2012-2014) was a tentative trial run, its second foray a mere 12 months later was brash, aggressive and set the tone for how an Internet network must operate in the 21st century. Netflix was not the first to test the water with original programming, HBO, for example, aired uncut movies for over a decade before it tentatively started producing original content in the 1980s and had a lot of success with *The Sopranos* (1999-2007), *Oz* (1997-2003) and *Sex and the City* (1998-2004).

2.5 Windowing

Netflix has adapted new and robust windowing structures and strategies for binge-watching SVOD content to suit audience demands. Digital technology has offered additional windows for television content due to the nature of how content is supplied to audiences. With a greater risk of piracy nowadays, in the digital era via Internet distribution of content, there has been difficulty in maintaining control over unauthorised distribution of content throughout windows which has prompted many TV rights owners to reduce delays between releases to different market segments (August, Dao and Shin, 2015).

The media industry has relied on windowed releases of TV and movie content for many decades. Windowing can be seen as creating a scarcity to maximize revenue for months and years after a movie's release. According to Doyle (2016, p. 634) "the addition of online platforms has introduced a number of new VOD services that offer extended access to content and that occupy a multi-territory footprint. This has made windowing more complicated". Historically, theatres received movies on their release; then up to four to five months later in DVD or home video; three months thereafter on to VOD services and Pay TV and further sold to broadcast TV some 2 years later. As a movie goes through its window, the price versus the audience decreases through this process hence showing a movie on a broadcast TV window is far often cheaper than in VOD windows. By this point the movie content has been viewed by an audience in cinema theatres, then home

video or DVD then Pay TV and VOD services. How to shorten these all these windows has been something Netflix has had to navigate. However, there are many reasons to sail the stormy weather when it comes to windowing rights. With movie content going through this system, time becomes money with distributors earning more money for earlier released rentals and purchases. Cinema theatres had a significant promotional and marketing power and still do today via news sources, magazines and social media that help create a buzz around new releases. Early windows then benefit from this immensely (Marcus, 2010).

In Netflix's mind, however, the window system is detrimental to the consumer's viewing experience. By shortening releasing windows, Netflix offers further an optional platform for movies that may not otherwise have been put through to production. An example of this was that Netflix signed a four-picture deal with Adam Sandler. Although Sandler's last few films were not a critical success at the box office, his films are popular with Netflix audiences. Using its algorithm, then, Netflix knows that it has a significant audience for Sandler's films and, therefore, would most likely be able to offset the costs of the four-picture deal.

According to Lobato (2018, p. 244) who suggests that Netflix is not a "typical case" as there are other different types of platforms that have their own "specificity" to services. For example, catch-up services (retransmission of programmes) tend to operate as "a vertical extension of self-owned creative goods" (Lotz, 2017b, p. 40), as well as offering a packaged selection of exclusive licensed or owned content. On the other side, there is YouTube, a hybrid free/subscription/transactional service that offers professional and amateur content that coexist and are not easily distinguished. As for catch-up services, it is simple to view an overall catalogue through vast lists and functions. This is harder to do for SVOD platforms that are heavily filtered depending on algorithmic recommendations. The concept of SVOD catalogues differs from country to country. The success of Netflix is not the same in each country it available. Being a multi-territory platform does not always guarantee success due to some of the licensing restrictions. According to Osur (2016) Netflix's greatest advantage is its algorithm. Crafted during its initial infancy as a DVD-by-mail company, Netflix algorithms offer a vast amount of data about its subscribers' habits and furthermore tastes.

According to Lobato (2018) Netflix does not publish information about its catalogues, the information is put together using data and metadata from the platform. To learn more about a particular video, we can visit its unique URL (e.g., [Netflix.com/browse?jbv=70285368](https://www.netflix.com/browse?jbv=70285368) takes us to the landing page for the licensed Danish drama Rita (2012-2017). Furthermore, Lobato (2018, p. 245) states that we can find a variety of information presented in a "standardised, extractable format, including title, creator, cast, age-rating, duration, genres, attributes, user reviews, and user star ratings".

The qualities and properties of Internet distribution have encouraged protocols and strategies that have had massive implications for SVOD distributors.

The proliferation of online Netflix offers an additional way of monetization how audiences watch TV in their own homes. Furthermore, by paying subscription fees, guarantees access to the Netflix content catalogue library, each and every action taken by a user during their session on their Netflix account provides data that can be fed into its system of algorithms and metadata: From ratings the viewer does out and the titles audiences make their selects to watch or save but also other details about their viewing routines such as days of the week, times of day, choice of device, and where exactly they are viewing it. Exploring the changing landscape of SVOD content distribution and viewing via its technological evolution is important as well as the shifts and strategies related in the SVOD practices offers a view of the wide-ranging disruptions in digitisation and internet distribution that have occurred over the last decade in the realm of TV and movie content.

For Netflix, it's about building their brand year-in-year-out and yearly subscriber growth. By detaching shows from a daily schedule, Netflix allows viewers the freedom to watch shows whenever they want and by releasing a full season at once. Netflix works outside of the broadcast calendar and doesn't care about time slots or days of the week. They release seasons all at once and give viewers the opportunity to watch series however they want. Netflix viewers may watch the full season the first weekend it's released, or they may watch it over the course of many weeks, or they may binge it six months after it was released. Each of these scenarios works towards Netflix's goal of maintaining and building its subscriber base of being immersed in many episodes of a TV show.

3. Methodology

3.1 Focus groups

Although, individual interviews are one of the most commonly used methods for collecting qualitative data, focus groups have gained more popularity among qualitative researchers as a method of choice. Researchers view this process as a window into the human condition, more specifically, human interaction (Madriz, 2000). The focus group process is a flexible approach and has been used in a variety of ways and situations that can include repeated focus groups periodically with more than one moderator, telephone, videoconferencing, the Internet, and community-based research (Desai, 2005; Kieffer et al., 2005; Kitzinger & Barbour, 1999; Krueger & Casey, 2000; Morgan, 1997; Stewart, Shamdasani, & Rook, 2007).

Gibson and Brown (2009, pp. 128-9) suggest that there are three sets of aims of thematic analysis.

1. Examining commonalities - pooling together all the material across a dataset that has something in common. Commonalities which are discovered can then be analysed further, which may mean that sub-divisions are found within them.
2. Examining differences - the researcher should also identify difference across the dataset and examine the relevance of them to the issues and themes that are being considered.
3. Examining relationships - the researcher should examine how different parts of their analysis fit together and contribute to an understanding of different issues and themes.

A Question that should be considered is whether the focus group analysis ought to be different from analysis of individual interviews, to show the reflection of the uniqueness of the data, especially between respondents. (Duggleby, 2005, p. 834; Onwuegbuzie et al., 2009, p. 5). Wilkinson (2011, p. 169) indicates that it is data collection rather than data analysis that is a unique feature of the methodologically of a focus group. Conversely, Kruger (1998) suggests that, in order to realise the full potential of focus group data, a unique method is needed:

There is a danger in assuming that the focus groups transcript should be analysed in the same way as the transcript of an interview [...] Focus groups interviews produce data derived from a group process in a focused manner. As a result, participants influence each other opinions change and new insights emerge (1998, p. 20).

One of our considerations within this study is to adhere to the definition of focus groups suggested by Krueger and Casey (2000), focus groups are defined by five characteristics: “(1) people who (2) possess certain characteristics (3) provide qualitative data (4) in a focused discussion (5) to help understand the topic of interest” (p. 10). As a form of qualitative research, we chose the focus group as an adaptive approach good example of a sociological method that has been adopted in applied settings. The focus group uses group dynamics and relies on principles of research design to achieve legitimacy and validity. Conducting focus groups is an opportunity to obtain vital data for research on SVOD. Due to the conversational form of the focus group method, it surpasses itself in revealing what participants think and why they think as they do (Bratton and Liatto-Katundu 1994). This is important to this study as rich data is being explored as we aimed to show this by using SVOD as the focal point for which participants could free feel to discuss this area. Focus groups have a long and established history in marketing, where the goal is to evaluate individual responses to products or ideas under consideration (Lezuan, 2007; Munday, 2006). Focus groups enable researchers to collect multiple individual reactions simultaneously (Carey and Smith, 1994, p. 125). This marketing approach has become dominant as an “accepted norm” in social science research (Liamputtong, 2011, p. 12). Data collected at the level of the individual are often privileged over the social nature of the encounter.

Potentially vast amounts of rich data are often shown prior to the culmination of a conversation. Researchers can glance at important insights from the certain interactions that take place between focus group participants as conversations unravel. In our case SVOD is a prevalent concept in modern society. Its these interactions that can reveal unique tensions and openness not normally seen that further complicate initial responses to particular questions or conversely influence the construction of group way of thinking and these tensions may never be fully resolved. Unique interactions in a prolonged

conversation may uncover new and unexpected reactions to set question. They may, therefore, initiate new ideas about the area under consideration. Focus group interactions display how ideas and perspectives are causes to give rise to (Kitzinger, 1995). Suggested by Merton (1987) the focus group/technique was designed to serve two purposes. The first was to provide additional checks for investigating a concrete experience, and the second was to obtain responses to a repetitive experience.

The design of the focus group research will vary based on the research question being studied. According to the Qualitative Research Project Guidelines (2008, n.d.), we highlight some general principles to that we considered:

- Standardisation of questions - Focus groups can vary in the extent to which they follow a structured protocol or permit discussion to emerge.
- Number of focus groups conducted - or sampling will depend on the 'segmentation' or different stratifications (e.g. age, sex, socioeconomic status, health status) that the researcher identifies as important to the research topic
- Number of participants per group - the rule of thumb has been 6-10 homogeneous strangers, but as Morgan (1996) points out there may be reasons to have smaller or slightly larger groups.
- Level of moderator involvement - can vary from high to low degree of control exercised during focus groups (e.g. extent to which structured questions are asked and group dynamics are actively managed).

Perceiving the research session as a forum within which ideas could be clarified rather than simply as a natural event influenced the ways in which we chose to run the groups. Sessions were conducted in a relaxed fashion with minimal intervention from the facilitator - at least at first. This allowed the facilitator to 'find their feet' and permitted the research participants to set the priorities. However, the researcher was never passive. Trying to maximise interaction between participants could lead to more interventionist style: urging debate to continue beyond the stage it might otherwise have ended, challenging people's taken for granted reality and encouraging them to discuss the inconsistencies both between participants and within their own thinking. The focus group method is one of the qualitative research methods that can be used to explore such issues and that is why it has been selected for this thesis research. By gathering people into

groups and creating environmental conditions for more spontaneous expression of each one and facilitating the interaction of participants. Significant data collected to meet objectives set out but also lead the research into new exploratory areas and directions which might have not been previously thought of within academic research. The focus groups carried out are part of a research study aimed at evaluating SVOD and especially Netflix content with associated behaviours with this new media landscape. I chose this for the following reasons:

- First, because it will consist three sub-areas devoted to different research elements related to the viewing habits, technology associated with Netflix and viewing content, lastly the consumption of content, as it offers a variety of research content that could be further explored.
- Second, the focus groups will be conducted to answer questions of varying breadth, which can be regarded as exploratory research in the area of SVOD.
- Third, the focus groups will be comprised a variety of target groups from a range of cultures.

We aimed to conduct the focus group sessions with great significance in the sense that they will answer the set-out objectives but also open up new unexplored areas related to the subject matter. In short, we show that SVOD services are not so much a reflection of consumer choice, taste, or convenience, but rather an indication of the profound shifts taking place throughout contemporary media industries, and affecting in particular, societies viewing habits and changing media landscape. The planned sessions results will:

- Allow the identification of key areas aspects use of SVOD within society.
- Contribute knowledge to the academic community via on television consumption in the digital era via streaming providers.
- Support and enrich theories used to ascertain objectives.
- Generate greater awareness of consumption habits via digital viewing technology.

Focus group data collection methods are most suitable for types of studies where multiple perspectives needed to be obtained regarding the same problem. It is an effective method of collecting qualitative data as common ground can be covered rapidly and inputs from

several people can be covered at the same time (Hutt, 1979, Quiet et al., 2004). The use of a focus group for this thesis was chosen due to the rich data that could be found in such sessions. Using this approach our aim is to capture the experiences and views of the group in relation to this specific topic related and to the research questions was advantageous. Data has great range, depth, specificity and personal content is generated, (Blackburn, 2004). As the SVOD service is vast, having a way to the collect the rich data is vital. During discussions, the group effort produces a snowballing of ideas which provokes new ideas (Blackburn, 2000; Gibbs, 1997; Mishra 2016). What can be done easily by gathering people into groups, creating environmental conditions for more spontaneous expression of each one, and facilitating the interaction of everybody. However, the ability to capture quality data from the participants is also dependent on how knowledgeable the participants are on the topic of the discussion (Kitzinger, 1995).

Morgan (2010, p. 79) suggests that their distinction between the "what" and "how" "of focus group data analysis interaction between group members tends to focus on "how" issues are discussed. The manner in which focus groups members interact with each other, in particular how they try to persuade others of their point of view where there is an element of disagreement, can say much about their relationship. Thus, we aimed to have the focus group interviews last approximately 45 minutes to 1 hour, and the interview questions guided by the traditional methodology of focus groups and a video record of the interviews kept, transcription verbatim, and perform qualitative thematic analysis on the transcripts used. More precisely, the focus groups described in this thesis constitutes the initial step of a broader research aimed at disentangling the factors previously mentioned involved in and relating to viewing SVOD content

3.2 Reliability and validity

When carrying out any type of research for formal purposes, it is necessary for the to consider the reliability and validity of the data to be collected and what measurement tools considered. Like quantitative research, qualitative research is to produce findings that are relevant yet researchers can often become lost in the manner or methodology and the "trinity" of validity, reliability and generalizability, and, as a result, the findings are often not evident (Janesick, 1994).

Furthermore, according to Janesick (1994), this worry with the methodology is one way of concealing the meanings and understanding of the actual experiences of the study participants. The qualitative researcher ought to focus on the substance of the findings found. Description and explanation are linked to validity in qualitative research, and whether or not a given description can match a given explanation - is the explanation trustworthy? According to Merriam (1988) who suggests six basic strategies to ensure trustworthiness or truth value:

1. using multiple sources of data to confirm emerging themes (triangulation).
2. member checks or taking the data and interpretations back to the team members and seeing if the results are trustworthy. Other methods used to incorporate a kind of member check is by having an outsider read the field notes and transcripts.
3. long term or repeated observations of same phenomenon.
4. peer examinations or sharing emerging themes with colleagues.
5. participatory modes of research involving participants in all phases of the research.
6. researcher bias, or clarify the researcher's assumptions, worldview and theoretical orientation.

In the elaboration of the questions, care should be taken (Krueger, 1994) to avoid dichotomous questions that can be answered with only a "yes" or "no". Furthermore, open questions because they allow the respondents to choose the way to answer. Researchers have often found themselves in positions where they have to rely on their ability to quickly take notes, mental as well as written (Fontana & Frey, 2000).

3.3 Participants

There were two focus group sessions conducted within Universitat Pompeu Fabra Poblenou campus in Spain. Here, we convened two structured focus group sessions with a mix of nationalities (Spanish, French, British, Portuguese & Russian) as well as an online survey via Typeform which was answered by many nationalities across many locations (see Appendix) 24). For the survey, 51 respondent's surveys were gathered, with the gender balance of respondents was 37.3% (19) male and 62.7% (32) female (see Appendix 1). The age range for participants were from 27 - 62 years old. It comprised of

25 questions aimed at further understanding viewing, consumption habits and technology used in combination with SVOD tech. There was a variety of questions asked, in both the focus group sessions and the online survey.

The first focus group consisted of three participants only and the second consisted of five. The participants were named simply with numbers for the focus groups sessions. Once approval was given to conduct the sessions and dates were arranged, participants were contacted to inform them of dates and times. Initially three focus groups were planned but due to lack of participants on the day of some sessions only two sessions were held with an amalgamation of questions within each session. As with focus groups, there was many initial offers to participate, however, on the initial day of the two sessions some had participants could not come and cancelled. However, it was necessary to continue with the volunteers at hand for the remaining sessions to try and gather the data sought. As aforementioned, only two focus groups were held hence an amalgamation of questions for the two sessions was carried out in the sessions. Furthermore, it was conducted in comfortable surroundings for participants, the focus groups were digitally recorded by video and permissions asked with written consent.

The survey was published on social media platforms. In this survey, we aimed to find out the ways in which people have been using SVOD: for instance, as free-standing instruments, standalone portable studios, gestural controllers for laptops. We also wanted to understand the types of problems and challenges they might encounter as they transposed their practices honed on desktop or laptop computers to mobile devices. Additionally, we wanted to know how they imagined mobiles being used musically in the future.

As mentioned previously, the survey was anonymous and was comprised of 25 multiple choice questions that covered the following topics:

- Viewing habits of content in relation to SVOD (self-scheduling).
- Technology associated, used in conjunction with SVOD and viewing content (usability).
- Consumption of content (binge-watching).

Alongside the multiple-choice questions were a series of open-ended questions, seeking textual responses. These helped give more room to respondents to refer to their personal experience thus offering more data. After gathering the results, the qualitative data was tabulated and the textual responses were collated for further qualitative analysis.

3.4 Thematic analysis

The theoretical framework has been based on organising key issues in data and grouped under themes highlighting important relations in the research questions. Applying a thematic analysis was vital as it served to frame key topics that involved specific descriptions in relation to the research question. Thus, by using the principles of the thematic analysis we were able to analyse the vast and complex nature of SVOD while answering the initial objectives. Using core qualitative aspects, valuable data can be extracted from the data which was necessary in order to achieve a valid outcome of discovery for the questions sought. Thematic analysis is an approach to use that allows researchers to identify emergent topics not explicitly stated in survey questions.

Qualitative research is increasingly valued and recognised in academia and it was imperative that this research was conducted in a methodical way to obtain useful and meaningful results. To be accepted as reliable and trustworthy researchers must demonstrate precise consistency when gathering, recording, systemising that will enable the reader to determine if the process described is credible (Attride-Stirling, 2001; Cote & Turgeon, 2005; Ryan, Coughlan, & Cronin, 2007). Trustworthiness is a way researcher can persuade readers that research findings are worthy of attention. The idea of trustworthiness was refined, Lincoln and Guba (1985), by offering a set of criteria of credibility, transferability, dependability, and confirmability to work in tandem with the conventional criteria of validity and reliability. Hence, we adhered to these principles in order to produce a viable study that offers new research for the academia.

Thematic analysis has been a useful method for identifying, rigorously analysing and reporting patterns within collected data using in-depth description of themes (Attard and Coulson, 2012). Agreeing with Smith's (2004) beliefs regarding the importance of an inductive approach, codes and themes were driven by data rather than being anchored to predetermined categories. Conducting a data analysis, it is possible to make judgements

on coding, theming and de-contextualising and re-contextualising the data gathered (Starks & Trinidad, 2007).

Data analysis is performed and communicated in a systematic and transparent approach (Malterud, 2001; Sandelowski, 1995) is often described as one of the most intricate parts of qualitative analysis research.

According to Braun & Clarke (2006) Qualitative approaches are very versatile, intricate and full of small meanings (Holloway & Todres, 2003) and often seen as seen as a foundational method for qualitative analysis. The analysis of this thesis followed the six stages of analysis outlined by Braun and Clarke (2006) as summarised in the following text:

- **Step one - Familiarising yourself with your data:** the data from focus group interviews were transcribed verbatim. Reading and re-reading the content from the transcripts was essential to gain familiarisation with the text.
- **Step two - Generating initial codes:** initial codes were obtained from the dataset, broken down into relevant parts of the transcript in margins on the right side allowing coding to be performed manually.
- **Step three - Searching for themes:** the initial preliminary codes were sorted into potential themes which further allowed relevant coded data to be identified into initial themes. Some original codes became sub-themes of an overarching theme, and some were discarded as they did not correspond directly to the areas. Checking and re-checking the reliability of progress as coding was conducted was another essential element in the research ensuring that coded extracts matched themes that were identified.
- **Step four - Reviewing themes:** thematic figures were developed based on coded data, taking into consideration themes and subthemes.
- **Step five - Defining and naming themes:** from the extracted data, codes and themes, distinct definitions were obtained from each theme for further labelling.
- **Step six - Producing the report:** extracts were selected from the data that were compelling and could be related back to the research questions.

3.5 Data collection

For details of the online survey questions (see Appendix 11) and focus group transcripts, see Appendix 17 & 18. All focus group participants had a good understanding of SVOD and indeed the digitisation of content as a concept in relation to SVOD. Their collective knowledge was essential to help understanding the criteria to understand SVOD in depth. The primary category for questioning was concerned with viewing habits; this was supported by subsequent and relevant categories on technology associated, used in conjunction with SVOD and viewing content and consumption of content.

The data for this research was collected, analysed and coded, in an inductive fashion, based upon a methodology structure on a previous study by Sung, Hepworth, and Ragsdell (2014) using the thematic analysis procedure described by Braun and Clarke (2006) and Attride-Stirling (2001) to discover new information and identify themes aligning with theoretical propositions (Patton, 2002).

The transcripts obtained from the two focus groups sessions were analysed using thematic analysis to explore and identify the shared themes across the participants using the guidance of Braun and Clarke (2006). An inductive form of thematic analysis was used in order to address the exploratory aims of the study as well as keeping in line with the grounded theory methods (Charmaz, 1996, 2014) to provide systematic procedures for shaping and handling the rich qualitative data. The qualitative research approach of grounded theory was developed by two sociologists, Barney Glaser & Anselm Strauss (Glaser, 1978, 1992; Glaser & Strauss, 1967; Strauss, 1987). Defined as "The theory that was derived from data, systematically gathered and analysed through the research process" (Strauss & Corbin, 1990, p. 12). This step-by-step research analysis was an iterative process not to mention reflexive:

The hallmark of grounded theory studies consists of the researcher deriving his or her analytic categories directly from the data, not from preconceived concepts or hypotheses. Thus, grounded theory methods force the researcher to attend closely to what happens in the empirical world he or she studies (Charmaz, 1996, p. 32).

In this study we used this method with the aim of pinpointing significant patterns within the dataset in relation to the research questions which yielded important findings as seen

further in the analysis stages. Thematic analysis (Attard and Coulson, 2012) has been shown as a useful method for analysing identified patterns within data through the use of an in-depth description of themes.

4. Analysis

4.1 Step 1: Coding the material

We progressively aimed to be logical yet thorough within the initial analytical stages of this study to ensure validity. Making initial notes is a positive way to begin the analytical process of coding. From recorded observations, focus groups, documents, texts and photographs demonstrate the variety of forms qualitative data comes in (Thorne, 2000). We aimed to fully capture all possible data while being present and immersed during sessions and noting down observations was important during the focus group sessions. Working with verbal data such as interviews, television programmes or political speeches, the data will need to be transcribed into written form in order to conduct a thematic analysis. Fully immersing in the data, helps create a better understanding and familiarising yourself with the data, by reading and rereading textual data, (Braun and Clarke, 2006, p. 87). Actively documenting thoughts during data collection marks the start of data analysis as initial thoughts, interpretations, and questions can be noted by the researcher (Tuckett, 2005).

Using systematic coding based on the principles of thematic analysis offered a robust design and reliability during the initial steps of understanding the focus groups not to mention a logical system that offered meaningful data. Therefore, the 102 Codes from the focus group sessions were broken down into 41 Basic Themes see Tables 1, 2 & 3; these were arranged into three broad groupings, on the basis of related “conceptual content”. Taking each focus group in turn along with key questions and also from the online survey, the themes, now interpreted as Basic Themes, were then assembled into groups, again on the basis of “conceptual correspondence” (Attride – Stirling, 2001, p. 395).

While adhering to the principles of this type of analysis we tried to extract the Basic Themes and organise them. We aimed to show the breakdown of coding that would offer solid foundations to build and extract themes as data was analysed.

The 41 Basic Themes were extracted then interpreted as 22 Organising Themes, and the underlying issues shared between the Basic Themes were identified and made explicit, in doing so naming each Organising Theme - second column of Table 4 and Table 5.

Taking in turn each of the groups of themes identified previously, The Global Themes were unified by the Organising Themes that were deduced; these summarised the main propositions of the 22 Organising Themes hence offering the 11 Global Themes – third column of Table 4 and Table 5. These were then illustrated as separate thematic networks.

4.2 Step 2: Identifying themes

In this study coding was vital as it built the foundations of the recognised data collected. Thus, the aim was to code effectively in the process chain of collecting the data. Important aspects need to be broadly labelled and be of relevance to the main research question or aims and objectives. “Coding is not simply a method of data reduction; it is also an analytic process, so codes capture both a semantic and conceptual reading of the data”. The researcher codes every data item and ends this phase by “collating all their codes”, (Braun and Clarke, 2006 p. 88). We aimed to code by using the technique of “line-by-line coding in order to remain open to the data” and to see the most trivial of things that could be picked up on. This type of coding can help you to identify implicit concerns as well as explicit statements (Charmaz, 2006 p. 50). This phase of initial coding facilitates the creation of codes by way of a theorising activity by revisiting the data. It is also a process of interacting and thinking about the data (Savage, 2000). Coding offers the researcher a chance to focus on and simplify areas of the data. Moving from unstructured to developmental idea about the data (Morse & Richards, 2002). During initial coding, identifying vital sections of text and attaching labels to order them as they relate to a theme the data (King, 2004). As a result of using an effective coding system it became systematic when extracting and deducing themes from the initial data review. By consistent reviewing and defining of codes we were able to produce codes that correlated to focus group conversations, in terms of the deep meaning behind what was being said by participants. Boyatzis (1998) suggested that a “good code” (p. 1) captures the richness of that qualitative data. Creswell (2014) suggests a systematic process for coding data,

and King (2004) comments on the creation of a provisional template to enforce the researcher to justify each code.

The 102 codes from the two focus groups and online survey were reduced to 41 Basic Themes - listed in the third column, step 2, of Table 1, Table 2 & Table 3. We followed the break down system of the text suggested by Attride – Stirling (2001) to gather the initial themes emerging:

Abstract themes from coded text segments - Go through the text segments in each code (or group of related codes), and extract the salient, common or significant themes in the coded text segments. Refine themes - Next, go through the selected themes and refine them further into themes that are (i) specific enough to be discrete (non-repetitive), and (ii) broad enough to encapsulate a set of ideas contained in numerous text segments (p. 392).

For this reason, the 102 codes were grouped into various clusters and each code's text segments were re-read. As this was done, a record was kept of:

- 1: the various issues that were being discussed as they came up - listed in the second column of Table 1, Table 2 & Table 3.
- 2: the themes that were emerging.
- 3: the reference of the specific quotations that contained each theme.
- 4: the number of quotations that contained the theme, (Attride – Stirling, 2001 p. 395).

The following tables reveal and highlight the extraction and exploratory revelations from the focus group sessions and key questions from online summary. It is a culmination of many iterations of the raw transcript data in to analytic tables. The tables present and illustrate the Basic Themes required to continue the Thematic analysis process.

Codes = 102 (Step 1)	Issues Discussed	Basic Themes identified = 41 (Step 2)
1. Consumption provider 2. Knowledge of providers 3. Availability 4. Technology abundance 5. Disconnection	Readily available content Relaxing	1. Integrated into our way of life 2. Ease of access via tech 3. High influence from culture 4. Used to disconnect from daily life
6. Entertainment value 7. Content type important 8. Usability when and where you want	Relevant Value type 24/7	5. SVOD content appeals to cultures 6. SVOD content-has evolved from user demand 7. SVOD providers expanding and evolving services
9. Content specific 10. Scheduled childhood viewing 11. Cultural differences 12. Traditional methods of viewing	Influenced childhood Escapism upbringing Historical evolution	8. Scheduling does not apply to SVOD compared to normal television 9. SVOD Technology is affordable to society 10. Changes in tech has allowed competition from various providers 11. Era change combined with technology
13. Monopoly of content online 14. Ownership important 15. More diversity of content 16. Universal usability 17. Technology combination 18. Integration of software and SVOD	Global options Inclusion Licensing integration Convergence of choice	12. The price of technology enables consumption through new innovative ways 13. Certain providers have major market shares through making own content - owning the rights 14. SVOD providers are building bigger catalogues through licensing agreements 15. The convergence of tech with the media landscape offers usable combination SVOD tech

Table 1: Codes to basic themes for focus group session 1 (source: Author) continued

Basic Codes continued (Step 1)	Issues Discussed	Basic Themes identified continued (Step 2)
19. Evolutionary change 20. Frequent viewing consumption 21. Available consumption 22. Era of plenty 23. Self-scheduling	Overwhelming variety Tech power Habitual SVOD	16. Mental issues from consumption overload 17. Viewing SVOD content has become habitual
24. Progressionary development 25. Varietal abundance and choice 26. Gradual content changes 27. Country content evolution	Progressive convergence Media New media growth Expansional combining	18. Mainstream television offers less variety in content selection with programmes set to a schedule 19. Different countries have developed SVOD content at different rates through technology 20. Changes in consumption and variety of programmes 21. Children have many choices compared to older times due to technology
28. Consumptional cross-selling 29. Competition of networks - providers 30. Era change 31. Older packages were costly	Definite cost changes Competitive nature	22. Popular content can be binged increasing growth in sector and packages being offered 23. Netflix offers a set price for subscription along with value 24. There is a symbiotic relationship between viewing content and technology
32. Technology adaptation 33. Consistent frequent viewing 34. Relaxing usability 35. Disconnect the mind 36. Attention of narrative 37. Different content updates 38. Cultural trends 39. Cultural infusion 40. Differences 41. Problematic binge	Symbiosis Disconnection from life Transcendence Captured attention Cultural consumption Binge trendy Lifestyle choice	25. Watching SVOD is a distraction from life 26. SVOD connecting cultures with content 27. Interesting TV shows/movies have evolved to hold attention of audience 28. SVOD rich in content diversity 29. SVOD offers a social sharing of the experiences of viewing content

Table 2: Codes to basic themes for focus group session 2 (source: Author) continued

The following questions were combined to help produce a Global Theme. See Appendices 11 & 16 for raw survey results. Questions 10 & 11 below were significant, in that, they offered valuable data and insight into SVOD and the frequency of viewing content.

- Question 10: Can you describe why watching SVOD content is appealing? What is your view?

- Question 15: If you only watch one episode of a TV show, week by week, is there a difference from binge-watching in your opinion?

The following table shows Basic Codes that were extracted from Questions 10 & 15 of the online survey. The derived Basic Codes have been deduced, conceptualised and further refined into the Basic Themes.

Basic Codes continued (Step 1)	Issues Discussed	Basic Themes identified continued (Step 2)
Textual Responses Survey Q10 42. Flexible 43. Fast 44. Anytime 45. Binge enjoyment 46. Freedom to view 47. Control of content 48. Quality 49. Freedom of location 50. Straightforward to use 51. High variety of content 52. Chop and change with content	Freedom to binge In control Stop/start viewing	30. Fast injection of content by SVOD 31. Society fuels bingeing
Textual Responses Survey Q15 53. Less viewing 54. Less engagement 55. Binging varies 56. Binge interesting 57. Binging boring 58. Binge helps 59. Binging story 60. Injection of content 61. Intensifies story 62. Impatience for content 63. Not bingeing is slow 64. Binge spoils build-up	Binging varies Appetite Absorbing story Slower engagement Impatience	32. Bingeable content intensified

Table 3: Codes to basic themes for key online survey questions 10 & 15 (source: Author)

These following key questions responses were analysed and broken down into codes and after many iterations formed another Global Theme. By using these questions, we aimed to show the current valid opinions of audiences of SVOD by way of viewing habits and usability. See Appendices 17 & 18 for raw survey results.

- Question 16: How would you describe your viewing habits of watching TV shows in general via Netflix or your SVOD / online provider?

- Question 17: How would you describe the platform design of your SVOD provider? i.e. the layout, design and usability of Netflix, Hulu, Amazon Prime, etc.

Basic Codes continued (Step 1)	Issues Discussed	Basic Themes identified continued (Step 2)
Textual Responses Survey Q16 65. Binging according to time 66. Regular 67. Relaxing activity 68. Binging weekends 69. Immersion of content 70. Self-scheduling 71. Overload 72. Influenced 73. Relaxing 74. Positive experiences	Immersion Lifestyle Activity Influential	33. Replacing physical activity 34. Binging influences lifestyle
Textual Responses Survey Q17 75. User-Friendly 76. Easy usability 77. Netflix easy 78. Improvements of functionality required 79. Innovative 80. Country content varies 81. Annoyance at times 82. High quality 83. Language selection	Usability easy Improvements	35. Binging enabled tech by usability 36. Multi-language availability 37. SVOD recommendations help hook audience

Table 4: Codes to basic themes for key online survey questions 16 & 17 (source: Author)

These last questions again represent the final Global Theme that was constructed based on the data retrieved and coded.

- Question 18: What is your opinion about the content preferences that are offered by SVOD providers such as Netflix, who use an algorithm to search for your trends and offer suggestions?
- Question 21: Can you recall the era of VHS, Betamax and more recently DVDs?
- For Question 22, we asked participants to elaborate on this question with more detail as Question 21 was only a Yes or No answer.
- Question 23: Do you have any FURTHER views or comments about Subscription Video On-Demand (SVOD) and/or Video on Demand (VOD) in general?

Basic Codes continued (Step 1)	Issues Discussed	Basic Themes identified continued (Step 2)
Textual Responses Survey Q18 84. Good recommendations 85. Useful 86. Appreciation of help 87. Cookies 88. Helps bingeing 89. Sometimes not helpful 90. Netflix's own preference	Encouragement Enticement Attraction Beneficial for owners	38. SVOD providers benefit from own content
Textual Responses Survey Q22 91. Technology evolved 92. Old tech inconvenient 93. Old tech slow 94. VHS was SVOD 95. Old tech gathers dust 96. Needy millennial 97. Consumption era	Evolutional Revolutionary Millennials Grown-up	39. Millennials of SVOD tech
Textual Responses Survey Q23 98. Convenient viewing 99. SVOD feels natural 100. Organised robbery 101. Technology allows access 102. Limited if fails	Technology enabled Society fuelled Limitational	40. Narrative independent of SVOD 41. Instrumental SVOD tech

Table 5: Codes to basic themes for key online survey questions 18, 22 & 23 (source: Author)

4.3 Step 3: Construction of the networks

A theme is a consistent and meaningful pattern in the data relevant to the research question. “If codes are the bricks and tiles in a brick and tile house, then themes are the walls and roof panels”, (Braun and Clarke, 2006 p. 89). Searching for themes is similar to the concept of “coding your codes” to identify similarity in the data. Grouping of similar codes for similar codes enables the list of codes previous made to be collated along with any initial themes to be related to other groups. It is an analytic process, so codes capture both a semantic and conceptual reading of the data at this stage (p. 89).

This phase begins with the data sorted and collated primarily, and a list of codes have been identified (Braun & Clarke, 2006).

There are exploratory meanings associated with the deduced codes and themes that at first may not be clear, however, by applying logical analysis we derive Global Themes that are discussed towards the end of the analysis.

Themes are described by DeSantis and Ugarriza (2000) as:

An abstract entity that brings meaning and identity to a recurrent experience and its variant manifestations. As such, a theme captures and unifies the nature or basis of the experience into a meaningful whole (p. 362).

Researchers might consider using tables, templates, code manuals or mind maps (Braun & Clarke, 2006). Thematic networks can be used for the construction of web-like networks to put into order codes and themes, making the procedures employed in going from text to interpretation detailed (Attride-Stirling, 2001).

Based on the process stated by Attride–Stirling (2001, p. 392) the themes identified provide the foundation for the thematic networks:

- a. Arrange themes take the themes derived from the text and begin to assemble them into similar, coherent groupings: themes about X, themes about Y, etc. These groupings will become the thematic networks.
- b. Select Basic Themes - The themes that have been derived from the text, and which are now assembled into groups, now get used as Basic Themes. This is a simple re-naming of the original set of themes, but it is helpful to render a conceptual division between the identification of themes, and the creation of the thematic network.
- c. Rearrange into Organising Themes - Create clusters of Basic Themes centred on larger, shared issues to make Organising Themes. Identify and name the issues underlying them.
- d. Deduce Global Theme(s) - In light of the Basic Themes, summarise the main claim, proposition, argument, assertion or assumption that the Organising Themes are about.

The aim is to identify the Global Theme of the network: the core, principle metaphor that encapsulates the main point in the text. If more than one grouping of themes was made in step 3(a), then the procedure needs to be repeated for each grouping, constructing distinct

Global Themes for each set hence enabling the basic structural foundation to be laid down then building on top of this structure.

4.4 Step 4: Description and exploration of the thematic networks

The fourth phase starts a set of themes has been devised, and require refinement (Braun & Clarke, 2006). They go on to further suggest that it “involves checking that the themes work in relation to both the coded extracts and the full data-set” (p. 91). The researchers go on to review the coded data extracts for each theme for consideration as to if they form a coherent pattern. The researcher should review and reflect on the themes if it portrays a story about the data, conversely, the data begins defining the nature of each individual theme, the “relationship between the themes” (p. 91). There may be a need to also discard some themes that do not support the data or are simply too varied. It could be required join themes to make sense according to the data set.

Over the iterations, data will be reduced to a set of highlighted themes that clearly summarise the text (Attride-Stirling, 2001). The data within themes should come together meaningfully, with a clearly identifiable distinction (Braun & Clarke, 2006). Furthermore, Sung, Hepworth, and Ragsdell (2014) “Reviewing themes, involved looking at the potential themes generated at phase three as a whole” (p. 208).

This network represents an exploration of viewing SVOD and conceptualisations obtained from the focus group sessions and online survey in the context of the broader discussion on preservation of quality television. The networks themselves are only a device that represents a considerable analytic leap, in which the procedure of interpretation takes on a higher level of generality and meaning.

As shown in Tables 6, 7 & 8 below, there are 11 networks in total relating to the research questions that are explored and described in detail, enabling patterns in the texts to emerge.

The initial emerging 41 Basic Themes were further arranged into 22 Organising Themes hence aiding the deduction of the final 11 Global Themes. The following tables clearly show the defining characters of the focus group discussions and data from the online survey.

Basic Themes = 41	Organising Themes = 22	Global Themes = 11
1. Integrated into our way of life 2. Ease of access via tech 3. High influence from culture 4. Used to disconnect from daily life	1. Integration 2. Disconnection	1. Integration with SVOD tech and viewing
5. SVOD content appeals to cultures 6. SVOD content has evolved from user demand 7. SVOD providers expanding and evolving services	3. Appealing cultural content 4. Expanding media convergence	2. Continuous global appeal
8. Scheduling does not apply to SVOD compared to normal television 9. SVOD technology is affordable to society 10. Changes in tech has allowed competition from various providers 11. Era change combined with technology	5. SVOD ahead of traditional TV 6. Tech growth in SVOD	3. Competition for latest SVOD tech generation
12. The price of technology enables consumption through new innovative ways 13. Certain providers have major market shares through making own content 14. SVOD providers are building bigger catalogues through licensing agreements 15. Digital convergence with the media landscape offers usable combination SVOD tech	7. Globalisation 8. Library & licensing	4. Catalogues and proprietary rights convergence
16. Mental health issues from consumption overload 17. Viewing SVOD content has become habitual	9. Psychological issues & drug 10. Second nature & repetitive	5. Consumption need

Table 6: Basic themes to global themes for focus group sessions (source: Author)

The following table is a continuation of the table above that presents further Basic Themes, Organising Themes and Global themes that will be explained further in the thesis.

Basic Themes	Organising Themes	Global Themes
18. Mainstream television offers less variety in content selection with programmes set to a schedule 19. Different countries have developed SVOD content at different rates through technology 20. Changes in consumption and variety of programmes 21. Children have many choices compared to older times due to technology	11. Increased evolution 12. Consumption choice	6. Progressive SVOD
22. Popular content can be binged increasing growth in sector and packages being offered 23. Netflix offers a set price for subscription along with value 24. There is a symbiotic relationship between viewing content and technology	13. Packaged viewing 14. Combo-tech	7. Economical digital convergence
25. Watching SVOD is a distraction from life 26. SVOD connecting cultures with content 24/7 27. Interesting TV shows/movies have evolved to hold attention of audience 28. SVOD rich in content diversity 29. SVOD offers a social sharing of the experiences of viewing content	15. Life disconnect 16. Cultural viewing	8. SVOD content symbiosis

Table 7: Basic themes to global themes for focus group sessions (source: Author) – continued

Basic Themes	Organising Themes	Global Themes
30. Fast injection of SVOD content 31. Society fuels bingeing 32. Bingeable content intensified	17. Control 18. Binge value	9. Intensified content gratification
33. Replacing physical activity 34. Bingeing influences lifestyle 35. Bingeing enabled tech by usability 36. Multi-language availability 37. SVOD recommendations help hook audience	19. Tailored viewing 20. Appealable	10. Attractive SVOD usability
38. SVOD providers benefit from own content 39. Millennials of SVOD tech 40. Narrative independent of SVOD 41. Instrumental SVOD tech	21. Technology shift 22. Viewing freedom	11. Monopolisation of SVOD audience

Table 8: Basic themes to global themes for focus group sessions (source: Author) - continued

The following thematic networks represent an exploration of SVOD viewing, consumption habits and technology used. The networks themselves are only a device that represents a considerable analytic leap, in which the procedure of interpretation takes on a higher level of generality and meaning. The networks are explored and described in detail, enabling patterns in the texts to emerge which were obtained from the focus group sessions and key online survey questions.

4.4.1 Global theme 1: Integration with SVOD tech and viewing

SVOD has become interwoven into society and integrated into the lives of the audiences who use SVOD service from the unique perspective that it offers a distraction from life due to its appealing ease-of-use along and viewable content that captures its viewers intrigue on demand.

This Global Theme constitutes one thematic network comprising two Organising Themes and 4 Basic Themes, shown below in Tables 10 & 11, see Table 9: Dissecting textual responses into initial codes, and the Global Theme representation in Figure 1: Integration with SVOD tech and viewing.

Table 9 marks the first part of the research journey, in terms of commencing the analysis of the focus sessions. Thus, we aimed to be throughout and systematic in the analysis stage while dissecting the text and remaining true to its raw value.

Textual Responses Focus Group	Codes
<p>Moderator = = So... em... The first question number 1... easy enough... Tell me about the SVOD, Subscription Video On demand services you use... if you use them at all... so maybe Alexandra can you start? I use the Moviestar plus... the Yomvi... Have you heard of it...? Do you know...?</p> <p>Participant 2 = \ I'm registered with Netflix and use it. Actually, I'm registered with Amazon Prime but I've never used it. It's got a TV and video section. I didn't realise until recently (laughing).</p> <p>Participant 3 =# I had no idea actually. I had prime too but didn't realise how to use it.</p> <p>Participant 2 = \ You know what I don't really watch normal TV very often... I just if I watch TV I just Netflix on... because I got it set up on my TV... so I don't need to log in on my computer... I just click a button and it plays... I use that most... every other day really.</p> <p>Participant 2 = \ Yeah, probably I actually watch quite a lot of it... it's probably late at night after I finish work and do whatever it is I need to do. And if it's not too late I would probably watch an episode of one show before going to bed.</p> <p>Moderator = = Do you find that relaxing?</p> <p>Participant 2 = \ Very relaxing, it depends on what I watch (laughing).</p> <p>Participant 1 = / Depending on what kind of... of course Spanish... TV in Spanish... or what is easier for foreigners to watch normal TV.</p> <p>Participant 2 = \ Yes... (agrees)</p> <p>Participant 1 = / but for me I have two smart TV's for example, but right now I'm not using it often but sometimes yeah... depending on the TV movies they offer or if you are an addict (laughing). Also, if you are a group of friends it's maybe easier to use Video on Demand... for movies or whatever...</p> <p>Participant 2 = \ Yeah... exactly (agrees)</p> <p>Participant 1 = / ... but if not, I'm watching something random and I don't want to spend so much time searching... I'm not going to put on the contents but depending on the moment... maybe... it's easier to use and depending on the connection. Right now, I have some problems with the TV connection. So, I'm not using it as often as it was before.</p>	<ol style="list-style-type: none"> 1. Consumption provider 2. Knowledge of providers 3. Availability 4. Technology abundance 5. Disconnection

Table 9: Dissecting textual responses into initial codes (source: Author)

Table 10 below illustrates the breakdown process of the focus group text based on the initial question thus enabling a basic framework of how we were able to move on to extract the Basic Themes.

Codes (Step 1) = 5	Issues Discussed	Basic Themes identified (Step 2) = 4
1. Consumption provider 2. Knowledge of providers 3. Availability 4. Technology abundance 5. Disconnection	Readily available content Relaxing	1. Integrated into our way of life 2. Ease of access via tech 3. High influence from culture 4. Used to disconnect from daily life

Table 10: Abstracting basic themes from coded segments (source: Author)

By drawing on analytical concepts (Attride-Stirling 2001; Braun & Clarke 2006; Sung, Hepworth, and Ragsdell 2014) Table 11 provides a logical systematic overview of how we reached Global Theme 1: from Basic Themes to Organising Themes. Thus, we aimed to set the standard for the rest of the analysis.

Basic Themes = 4	Organising Themes = 2	Global Theme = 1
1. Integrated into our way of life 2. Ease of access via tech 3. High influence from culture 4. Used to disconnect from daily life	1. Integration 2. Disconnection	1. Integration with SVOD tech and viewing

Table 11: Arrangement, refinement and deduction of global theme 1 (source Author)

The following thematic diagram was deduced using the Basic, Organising and Global Themes to give a visual representation of themes deduced.

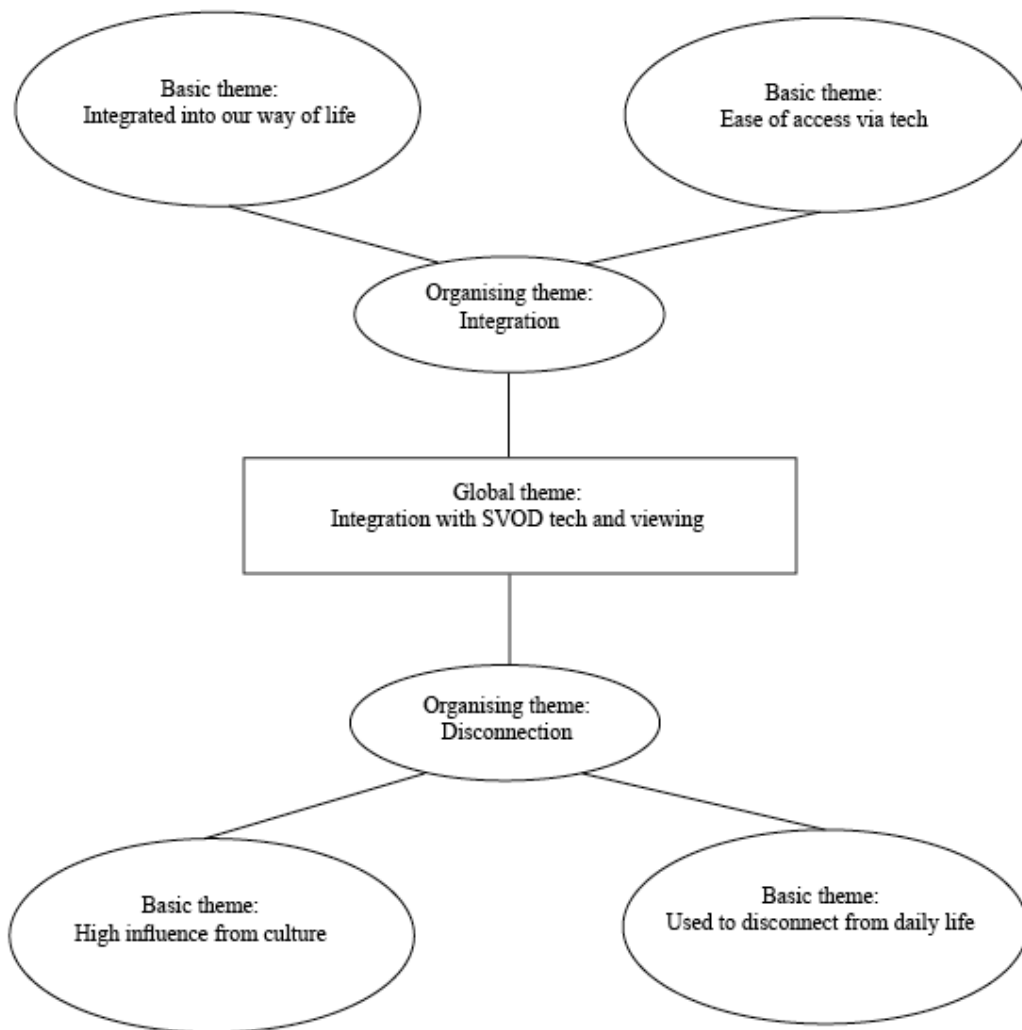


Figure 1: Integration with SVOD tech and viewing

The figure above presents a simple layout to the integration of SVOD within society. It has elements of disconnection with accessible viewing to online content. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.2 Organising theme: Integration

SVOD has become disruptive technology within the media landscape over the last decade. SVOD has integrated in to the lives of viewers and it has become a very cultural experience for audiences globally. “Digitalisation allowed interoperability between television and other technologies that came to define the contemporary media world.

Convergence between television and computers was a key outcome of interoperability” (Lotz, 2009, p. 53). According to Cunningham, Silver, & McDonnell (2010, p. 127) who suggest that “mass media mentalities are being challenged deeply by what has been described variously as a more consumer-oriented, hacker-influenced blurring of the lines between professional and amateur computing cultures – what we call the IT innovation model.”

In addition, Wayne (2018) suggests that with more than 180 million combined subscribers and growing, Netflix and Amazon have been key players in the global media-scape for SVOD with distinctive elements of SVOD services that are understood as reflections of broader post-network era trends. Likewise, suggested by Mikos (2016) it is cultural practice to watch television series integrating their everyday lives and personal circumstances to this practice.

The social conditions of viewer lives limit their consumption of series as both work and partners and children demand a share of time. Series consumption changes only when personal circumstances change. Focus group participants indicated that the availability of technology offers an abundance of easily accessible SVOD content:

Participant 1 = / but for me I have two smart TV's for example, but right now I'm not using it often but sometimes yeah... depending on the TV movies they offer or if you are an addict (laughing). Also, if you are a group of friends it's maybe easier to use Video on Demand... for movies or whatever...

Participant 2 = \ Yeah... exactly (agrees).

Participant 1 = / ... but if not I'm watching something random and I don't want to spend so much time searching... I'm not going to put on the contents but depending on the moment... maybe... it's easier to use and depending on the connection.

SVOD content appeals to its audience with its 24/7 availability across the various cultures it serves and offers content to. Complex narrative structures (Mittell, 2015) reinforce the distinction, since viewers can immerse themselves more deeply in the fictional worlds and so experience the “complex pleasures of narrative, in which one is caught in the contradictory desire to find out what happens next and for the story not to end” (Brunsdon, 2010, p. 66).

The TV and film industry has been changed by digitalisation increasing importance of SVOD platforms and their accessibility according to consumers' needs as well as changed the audience's behaviour. With a rapid change in the development of online television globally and rise in ownership of Internet-connected television sets, smartphones and tablets and the way it is accessed via broadband have helped the penetrate subscription video-on-demand in to our society. Traditional television viewing has been affected directly by the new ways production of new technologies, either by the emerging interactive mediums or by the circulation of content through different distribution systems.

The Netflix SVOD service offers a unique product that is seen more as a corporate media entity with associated corporate strategies in branding, specific marketing for its brand. The on demand way of life that has been integrated into our viewing practices that offers the flexibility and mobility of online SVOD consumption that is presented as the only way to viewing TV shows, movies, with OTT services that have bypassed traditional modes for production and distribution of original content. The ease of viewing content via streaming services has caused a shift into a cultural norm of binge-watching. In 2014, after conducting a survey, Netflix defined binge-watching as marathon viewing "watching two to six episodes of the same show in one sitting" (Davis, 2016).

As more time has passed by so indeed has more research and definitions of binge-watching. Similarly, media critic McNamara (2012, p. 147) defined binge-watching as "any instance in which more than three episodes of an hour-long drama or six episodes of a half-hour comedy are consumed at one sitting". No longer seen as a weakness, binge-watching as a term has lost its negative view, Steiner and Xu (2018) suggest that it has become more a technological and cultural for people.

4.4.3 Organising theme: Disconnection

It is important to also realize that during the course of this research many people often view SVOD as a form of disconnection from their daily aspects of life. For some it is a way to relax or simply to immerse oneself in a SVOD drama.

Viewing behaviour experiences and deep immersion of it are very profound for audiences. When binge-watching content, individuals are consuming several episodes, one after the other, and this form of viewing can often last for many hours. Suggested research in a Harris Poll shows that younger individuals are more likely to take part in binge-watching (Shannon-Missal, 2013). Individuals no longer need to wait to view episodes that air separately. This why a growing number of individuals greatly value their paid streaming services more than paid television cable services (Deloitte, 2016). As noted in section 3.3, page 80, the sessions were held in Spain and participants were from different countries, including Spanish participants, which we felt was important as it gave a wider dataset when addressing issues. Participants raised interesting issues when it came to the need to disconnect from daily life:

Participant 2 = \ Yeah, probably I actually watch quite a lot of it... It's probably late at night after I finish work and do whatever it is I need to do. And if it's not too late I would probably watch an episode of one show before going to bed.

Moderator = = Do you find that relaxing?

Participant 2 = \ Very relaxing, it depends on what I watch (laughing).

Participant 1 = / Depending on what kind of... of course Spanish... TV in Spanish... or what is easier for foreigners to watch normal TV.

According to Wayne (2018) television is part of a much larger business ecosystem. With segmented audiences increasing, media conglomerates attempt to recreate the mass audience by using different subsidiaries to view content that appeals to a wealth of audiences. Known as “tiering” and provides “a wide range of niche taste cultures within the same corporate-semiotic family or umbrella” (Caldwell, 2006 p. 124). In some examples, conglomerates build the appearance of competition between two channels with the idea of increasing new subscribers for both as Time Warner did with HBO and Cinemax in the mid-1990s (Jaramillo, 2002).

4.4.4 Global theme 2: Continuous global appeal

Relates to the idea that there is a universal appeal for all ages and all genders. With the vast amount of content available in today's culture via SVOD there is an era of plenty and that is attractive for many viewers.

This Global Theme constitutes one thematic network comprising three Organising Themes and three Basic Themes, shown below in Tables 13 & 14, see Table 12: Dissecting textual responses into initial codes and Figure 2: Continuous global appeal.

From the initial focus groups, textual responses to the online survey questions asked, information was dissected and initial codes were gathered to build basic themes and then onto Organising Themes and a Global Theme. Table 12 continues with the same analysis process of dissecting text into Basic Codes.

Textual Responses Focus Group	Codes
<p>Moderator = = Yeah, disconnect... disconnect... What would you say is your favourite show at the moment or one of your favourites... best shows you have watched recently...? One or two of the best...?</p> <p>Participant 1 = / Ok... Panam and Madmen</p> <p>Moderator = = Vivienne ... Your favourite shows...</p> <p>Participant 2 = \ I'm watching Suits...</p> <p>Moderator = = ... Suits is good... Yeah... I've watched that...</p> <p>Participant 2 = \ There's a new series just started...</p> <p>Moderator = = And the girl is going to marry Prince Harry...</p> <p>Participant 2 = \ Yeah, she's just left the series because she's marrying Harry... Yeah she's quit (laughing) I get too involved... (all laughing) ...</p> <p>Moderator = = Now Katia do you have any favourite shows... I know you like documentaries... Do you have like any TV shows or movies... I mean TV shows...</p> <p>Participant 3 =# Any TV show... generally documentaries... about world history...</p> <p>Moderator = = You like that sort of thing?</p> <p>Participant 3 =# Yeah...</p> <p>Moderator = = Do you like more commercial things like Vivienne and Alexandra are saying? (all laughing) ...</p> <p>Participant 3 =# Depends on the mood...</p> <p>Moderator = = Would you normally watch things like that or...</p> <p>Participant 3 =# Yeah, sometimes...</p> <p>Moderator = = But not all the time... you are more...</p> <p>Participant 3 =# Well it depends if I just want to disconnect...</p> <p>Moderator = = And do you guys (Vivienne and Alexandra) watch a lot of documentaries and news and stuff.</p>	<p>6. Entertainment value</p> <p>7. Content type important</p> <p>8. Usability when and where you want</p>

Table 12: Dissecting textual responses into initial codes (source: Author)

<p>Participant 1 = / News on the TV...</p> <p>Moderator = = News always on the TV</p> <p>Participant 1 = / I don't believe in the News so I just look for News that I'm really interested in... through internet... Participant 2 = \ Yeah, me too</p> <p>Moderator = = Moving onto the next question... If you could pick one factor that was most important to you... in terms of... SVOD use... What would that be...? I mean what is the important factor that makes you (gesturing to Vivienne) watch Netflix for example... That makes you (gesturing to Alexandra) watch Yomvi for example...</p> <p>Participant 1 = / The first factor for me... is going to be the content... as much content is offered the better... and also price... value for money. A well price because it is competing with free TV so... for me...</p> <p>Moderator = = ... Vivienne?</p> <p>Participant 2 = \ I don't know I think the fact it's on demand you can watch what you want, when you want. It's not like normal TV when you have to wait... you can just go on and watch this show...</p> <p>Moderator = = That's interesting... the point of the access when you want... compared to the terrestrial television.</p> <p>Participant 1 = / but right now you can watch it as you want... or wait for... I mean with smart TVs you can also consume also on demand... it's not the same service but it's kind of TV on demand. So, I think they are making a big evolution... of this service.</p>	
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Table 12: Dissecting textual responses into initial codes (source: Author) - continued

Using the aforementioned analysis processes and procedures we were able to extract valuable codes from participant accounts based on this part of the focus group session. This allowed the conceptualisation of three Basic Themes as shown below.

Codes (Step 1) = 3	Issues Discussed	Basic Themes identified (Step 2) = 3
6. Entertainment value 7. Content type important 8. Usability when and where you want	Relevant Value type 24/7	5. SVOD content appeals to cultures 6. SVOD content-has evolved from user demand 7. SVOD providers expanding and evolving services

Table 13: Abstracting basic themes from coded segments (source: Author)

From the dissection and discovery of codes above we aimed to refine themes further into one Global Theme. The following table highlights how SVOD content continues to grow and appeal to audiences it serves.

Basic Themes = 3	Organising Themes = 2	Global Theme = 1
5. SVOD content appeals to cultures 6. SVOD content-has evolved from user demand 7. SVOD providers expanding and evolving services	3. Appealing cultural content 4. Expanding media convergence	2. Continuous global appeal

Table 14: Arrangement, refinement and deduction of global theme 2 (source: Author)

The diagram below illustrates that SVOD services are appealing to audiences across cultures using technology and quality content.

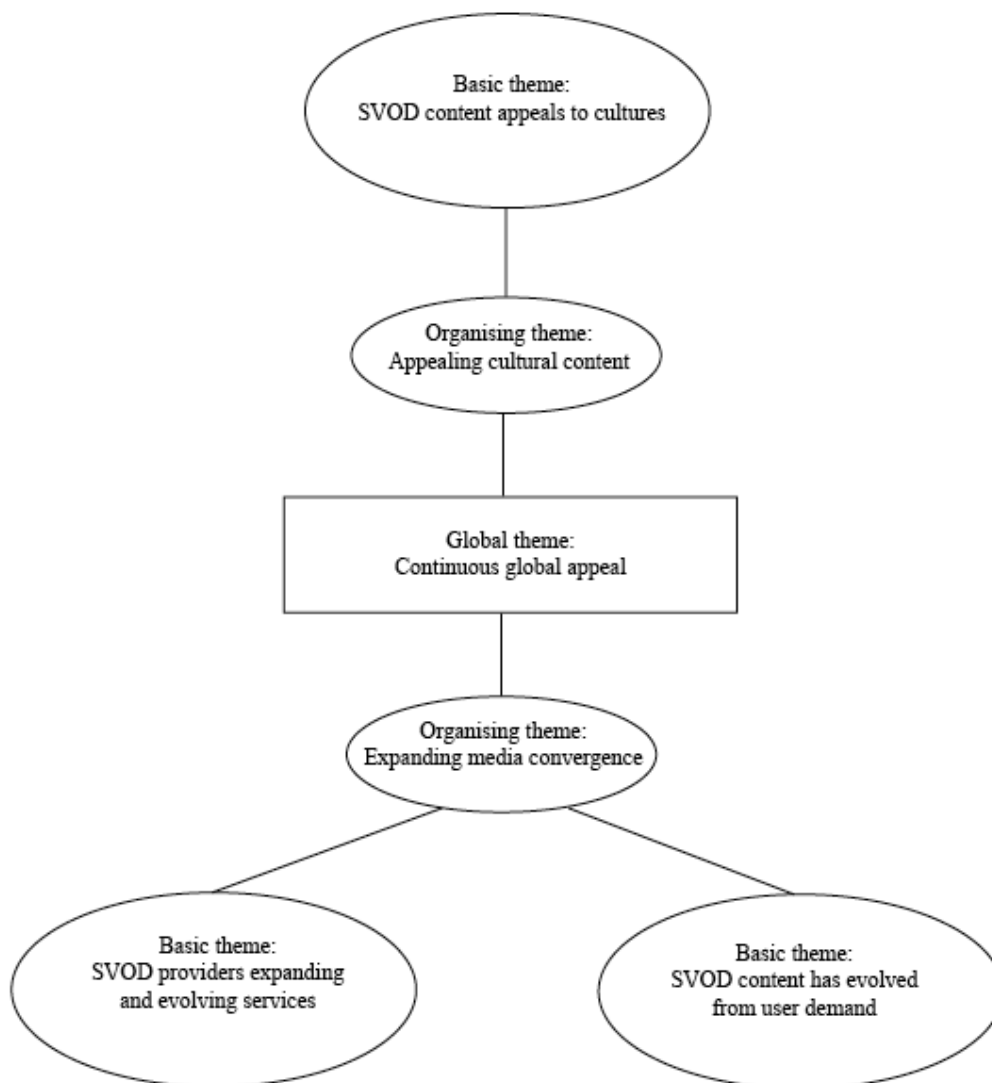


Figure 2: Continuous global appeal

The diagram above illustrates how the provision for SVOD providers has grown over the last few years, in terms of viewership with new available technology that has overcome cultural divides with its continuous appeal to audiences. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.5 Organising theme: Appealing cultural content

Obviously, viewing SVOD content must attract the audience. Good content is key to viewing within the countries SVOD is provided. This theme was derived from part of the focus group discussion on what is the one important factor important to SVOD. Complex television series and movies also lend themselves to cultural appeal since they require a more attentive reception. Turner (2016) suggests that national and local cultures of a country can influence television programming as well as the political conditions. These factors all influence the way in which viewers react to television, including on SVOD services. One focus group member highlighted that the amount of content is a key in using a SVOD service provider as suggested below:

Moderator = = Moving onto the next question... if you could pick one factor that was most important to you... in terms of... SVOD use... What would that be...? I mean what is the important factor that makes you (gesturing to Vivienne) watch Netflix for example... That makes you (gesturing to Alexandra) watch Yomvi for example...

Participant 1 = / The first factor for me... is going to be the content... as much content is offered the better... and also price... value for money. A well price because it is competing with free TV so... for me...

Conversely, Ericsson Consumerlab (2017, p. 16) “3 in 4 Netflix subscribers say the most important factor when evaluating new TV services is access to exclusive original content”. SVOD providers convince audiences and indeed industry insiders of their value and distinction to the media landscape. Branding gives television networks and especially SVOD providers a way to reinforce these ideas so that they can create a beneficial media product not only for themselves but also for the entire SVOD industry. Furthermore, according to Wayne (2018) niche television audiences are not sufficient in and of themselves. Hopefully, these viewers become loyal fans supporting the television programme, related products and any transmedia content. Tompkins (2014) the film

industry is looking to the SVOD medium not only as a relatively cost-effective mode of film distribution but also as an approach to immediate revenue sharing through simultaneous release patterns (Friedman, 2011; Hilderbrand, 2010; Snider, 2012; Umstead 2010). Grainge (2007) suggests a “new emphasis on branding became a means of tapping into volatile and differentiated global markets while, at the same time, connecting and recycling content across multiple media platforms” (p. 52). Internet distribution of TV shows and films do not require the organisation of television into a linear schedule, the branding strategies of some SVODs copy elements of traditional television-branding discourse.

As a form of Internet-based television, SVOD function as “portals” (Lotz, 2016, p. 134) acting as an intermediate for providing access to television content to audiences. The way audiences are drawn into the realm of SVOD by its attractive content and branding techniques has influenced the media landscape. Netflix for example, creates a brand identity where “quality” content helps build the brand by drawing attention to the authored status of television (Newman and Levine, 2012, p. 39).

4.4.6 Organising theme: Expanding media convergence

Since its growth over the last decade especially from the SVOD provider Netflix, technologies have converged along with the evolution of a new tech savvy generation that expect content at any given moment. According to Dagino (2018) technological convergence that has been slowly transforming television since the late 1990s, bringing an on-set of a very large disruption to long-standing practices for all stakeholders. From consumption, television audiences have been subjugated with a growing range of programmes and channel options from as much as 52 in 1997 to a dramatic 342 in 2017 in the United Kingdom alone to the point of experiencing “time famine and choice fatigue” (Ellis 2000, p. 169). Convergence has been vigorously described in many ways (Bruhn-Jensen, 2010; Dwyer, 2010; Jenkins, 2006; Keane, 2007; Murdoch, 2000). One participant of the focus group sessions indicated that the convenience of using the combined technology means that viewing content had never been more available:

Participant 2 = \ I don't know I think the fact it's on demand you can watch what

you want, when you want. It's not like normal TV when you have to wait... you can just go on and watch this show...

Moderator = = That's interesting... the point of the access when you want... compared to the terrestrial television.

Simply put by Fagerjord and Storsul (2007) who utilised the wording “rhetorical tool” to help describe dramatic changes in the media landscape, set in motion by digitalisation. “The current media developments are diverse. What we see are several parallel developments resulting in a higher level of complexity, with new alignments of networks, terminals, services and markets” (Fagerjord & Storsul, 2007, p. 27). Recent research has tried to conceptualise the ontology of digital consumption objects (Watkins, 2015), defined by three distinct characteristics. First, digital consumption objects are transient, meaning that they often disappear when they are not in use by the consumer (e.g., closing down a laptop). Further according to Watkins (2015):

This transience is particularly attractive to marketers since it requires a continued engagement with the market in terms of hardware, software, and online platforms owned and controlled by companies (p. 276).

Second, they are fluid, suggesting that they are not bound to a specific location, device or form, and can be used via an Internet connection:

Digital consumption objects stored online appeared to participants to be non-spatiotemporally bound, accessible from any device with an internet connection (p. 276).

Third, they are unstable, as they constantly change and unfold over time. Yet, digital objects cannot be understood without grasping the role played by the material objects that support their consumption. The convergence of technology with media has exploded over the last ten years or so and therefore offers an abundance of ways to buy the latest technology that allows us to view SVOD whether it is a tablet or the latest iPhone.

According to Mikos (2016, p. 157) “For a relatively affordable subscription price, users of the big portals have access to a huge selection of content. Viewers appreciate being able to watch their films and series without regard to a programming schedule (as in linear television) and can choose the content themselves.”

Participant 1 = / but right now you can watch it as you want... or wait for... I mean with smart TVs you can also consume also on demand... it's not the same service but it's kind of TV on demand. So, I think they are making a big evolution... of this service.

The digital convergence into the modern day SVOD landscape has also allowed audiences to enjoy content free from the restrictions of traditional linear scheduling. According to Ericsson Consumerlab (2017, p. 8) there has been a steadily noted growth in consumers' preferred choice for on-demand content, with close to 60 percent favouring it over scheduled linear viewing compared to 2010. Digital technologies and the spread of high-speed Internet connection, SVOD viewing on-the-go. According to Orgad (2009, p. 205) "On the go promotes an idea of lightness and ease of use, as well as rapid consumption, like coffee on the go:"

4.4.7 Global theme 3: Competition for latest SVOD tech generation

SVOD content is not scheduled as once it was before many years ago on traditional TV. It is on demand for users of the SVOD services. Viewers can make their own self-schedules to suit their own lifestyles. This notion of being able to plan your viewing around your lifestyle is relatively new compared to days gone by where set schedules were like clockwork for certain viewable content.

The following thematic analysis constitutes one thematic network comprising two Organising Themes and four Basic Themes, see Tables 16 & 17, see Table 15: Dissecting textual responses into initial codes and Figure 3: Competition for latest SVOD tech generation.

The table below shows a range of responses that was elicited from participants who have experience regarding changes to viewing content from an early era. In their textual responses they reflected on traditional methods of viewing along with cultural aspects.

Textual Responses Focus Group	Codes
<p>Moderator = = Yeah... Can you remember those days... on how for you it compares to today...? What you liked about television content back then... obviously we have discussed some aspects there... What do you remember about your television experience... your content experience when you were younger...?</p> <p>Participant 1 = / Well here for example, I don't know... in Spain, in Catalonia... there were also... for after school or during summer... kids for example... always offered TV series... for children... so that's what my parents let me watch in the Catalan TV or in the Spanish TV channel... if not I was playing with friends or my parents... I don't remember my childhood being in front of my TV.</p> <p>Participant 2 = \ Yeah... yeah... it was the same but I lived in the middle of nowhere, in the country so we did go out a lot... my parents did try make us go out a lot ad play and not make us watch too much TV... but I don't know maybe it was a bit more exciting... getting excited for the shows on a Saturday... you would be like come on my show is coming on! (laughing)...</p> <p>Participant 3 =# I remember I had a lot of recorded videos, films on VHS and DVD, we used to rent a lot.</p>	<p>9. Content specific 10. Scheduled childhood viewing 11. Cultural differences 12. Traditional methods of viewing</p>

Table 15: Dissecting textual responses into initial codes (source: Author)

Following on from the initial textual responses to codes we were able to define and extract issues derived the for initial codes to identify four Basic Themes as shown below in Table 16.

Codes (Step 1) = 4	Issues Discussed	Basic Themes identified (Step 2) = 4
<p>9. Content specific 10. Scheduled childhood viewing 11. Cultural differences 12. Traditional methods of viewing</p>	<p>Influenced childhood Escapism upbringing Historical evolution</p>	<p>8. Scheduling does not apply to SVOD compared to normal television 9. SVOD Technology is affordable to society 10. Changes in tech has allowed competition from various providers 11. Era change combined with technology</p>

Table 16: Abstracting basic themes from coded segments (source: Author)

This final table for the Global Theme below reveals how technology has been a constant catalyst in the evolution of viewing and more recently with SVOD over the past few years as technology changes so does the way audiences interact with SVOD.

Basic Themes = 4	Organising Themes = 2	Global Themes = 1
8. Scheduling does not apply to SVOD compared to normal television 9. SVOD Technology is affordable to society 10. Changes in tech has allowed competition from various providers 11. Era change combined with technology	5. SVOD ahead of traditional TV 6. Tech growth in SVOD	3. Competition for latest SVOD tech generation

Table 17: Arrangement, refinement and deduction of global theme 3 (source: Author)

The following diagram represents the Basic, Organising and Global Themes deduced from the breakdown of textual responses that help present the concepts of technology and how it's used by providers of SVOD.

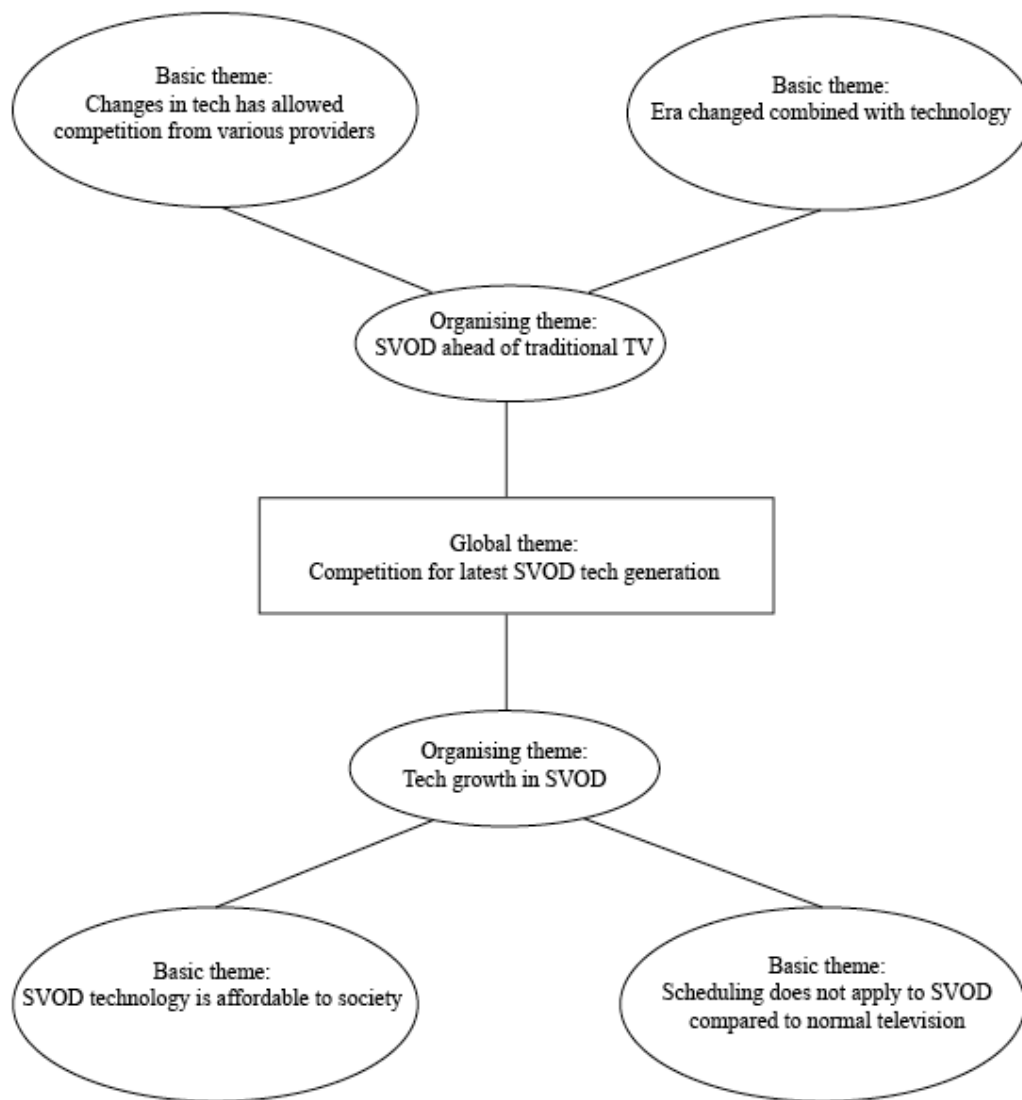


Figure 3: Competition for latest SVOD tech generation

The diagram above illustrates that SVOD has created a new way of viewing content online by way of current digital technology compared to traditional methods. Many SVOD providers have emerged using the latest technology which makes accessibility affordable. Currently the most dominant SVOD provider is Netflix which fills the needs of audiences with its catalogues. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.8 Organising theme: SVOD ahead of traditional TV

The old way of time-tabled content via television networks has lost its appeal and nowadays with the availability of choice and self-scheduling capabilities viewers are in control of how and when they view content. This is combined with an affordable cost to society that facilitates this.

Over the past 6 years we have seen a rapid acceleration in the development of SVOD online television globally, with rise in ownership of Internet-connected television sets, smartphones and tablets, increased access to broadband and the growing penetration of transaction and subscription video-on-demand services that has allowed an increase in viewing content anytime of the day. Netflix and similar SVOD streaming services are lucrative, there is no reliance on advertising and that need to attract advertisers during peak or prime time viewing hours. Suggested by Khajeheian (2017) due to changes in technology, societal patterns, consumption habits and social demands, new media markets seem to emerge.

In today's consumer culture there is an expectation of immediacy, the SVOD services consistently and consciously provide what the participants prefer and value, the ability to choose specific content from a wide-range of genres when it suits them. The ability to match viewing recommendations with lifestyles depends on whether they have the time to give a series the appropriate attention, or content that matches a particular mood they might be in; enables audiences to have stronger control than with traditional TV. Some participants from the focus group session suggest that there is variety of content compared to times past televisual technologies:

Moderator = = I guess everyone's taste of content... I mean you (gesturing to participants) like movies more... serials... you might like documentaries so... I guess it depends on the content...

Participant 1 = / For example, the one I use offer a lot of sports content... but if other service will offer me just sports and some movies I won't use it anymore...

Digital media, namely TV, can be understood as a “non-site-specific, hybrid cultural and technological form that spreads across multiple platforms” (Bennett, 2011, p. 2). As of early 2018, approximately 250 million households in the world are subscribed to at least one over-the-top (OTT) SVOD, and recent market research projects this amount to grow

to 450 million by 2022 (McDonald, 2018). Despite few exceptions at the national level, US-based OTT players account for the largest part of the SVOD global market, with Netflix being the SVOD market leader, Amazon Prime Video and Hulu ranking, respectively, top two and three (Baumgartner, 2017).

4.4.9 Organising theme: Tech growth in SVOD

The different eras of change over the last few decades, in terms of how we viewed and the type of TV and movie content has always jumped barriers and overcame obstacles globally and individually in each other our cultures which is reflected in the last two decades especially by technology and lifestyle changes. SVOD does not compete with conventional television but supplements it. Netflix, for example, offers users to the ability to watch films and television series, which are otherwise available only on broadcast television or on DVD or Blu-ray, without regard to programmes and schedules.

Traditionally speaking, TV has been seen as a social link between people, developing shared values and cultural references (Castelló, 2007). Due to time-shift practices audiences have become fragmented. Traditionally viewing content via VHS and DVDs is still strongly recalled in the memories of focus group participants as well as and the generational impetuous from parents which governed early viewing experiences in many ways:

Moderator = = Ok... we are talking about video on demand... SVOD... Can you remember... I'm just side-tracking the question... Can you remember when you were younger and there was no video on demand... and just TV.

Participant 1 = / Five channels (laughing)...

Moderator = = Yeah... can you remember those days... on how for you it compares to today... What you liked about television content back then...? obviously we have discussed some aspects there.

Participant 2 = \ Yeah... yeah... it was the same but I lived in the middle of nowhere, in the country so we did go out a lot... my parents did try make us go out a lot and play and not make us watch too much TV... but I don't know maybe it was a bit more exciting... getting excited for the shows on a Saturday... you would be like come on my show is coming on! (laughing)...

Participant 3 =# I remember I had a lot of recorded videos, films on VHS and

DVD, we used to rent a lot.

According to Orgad (2009, p. 203), the idea of “TV anytime, anywhere” highlights the freedom of viewers from one of traditional television’s most significant confinements: the need to be in a certain set place with a television, normally at home. TV anytime stresses that users’ have the capacity to extend reach and range and to control, through their own volition, what content to consume, when, how and where”. According to Sideguard’s research (2003 p. 63), interviews conducted showed that the possibility of watching mobile TV programmes at any time compared to the traditional TV set was one of the key advantages reported by users of mobile TV.

Furthermore, Orgad (2009) suggests “anytime anywhere” is escape from the temporary structure of the “televisual experience”, to a place where viewing times and schedules are not necessarily relevant. This ability to control their viewing experience is captured in “on demand” (p. 203).

4.4.10 Global theme 4: Catalogues and proprietary rights convergence

The growth of the SVOD market and how providers maintain their growth is displayed by the way content is licensed along with the evolving diversity of content. The cost of such a service is one of the great benefits to many SVOD providers appeal and sustainability.

Netflix obviously did not invent watching films and television shows. It has redefined how content is delivered to audiences and by providing content without any advertising, audiences have become enabled to have total control over their content. The Netflix business-model is further personified, if we consider that Netflix supports a wide range of mobile devices, set top boxes and gaming consoles that enable users anytime, anywhere to reach its platform in an *à la carte* system.

This Global Theme constitutes one thematic network comprising two Organising Themes and four Basic Themes, see Tables 19, & 20, see Table 18: Dissecting textual responses into initial codes and Figure 4: Catalogues and proprietary rights convergence.

The table below is the initial part of the systematic process of analysis and the extracting of data from the focus group discussion. It presents the opinions of participants who discuss the variety of content from SVOD providers.

Textual Responses Focus Group	Codes
<p>Moderator = = Yeah sorry, going back to what you were talking about their... content... Netflix produces its own content a lot now... what do you think about that aspect... imagine Movistar... I don't think they are doing their own content, but do you think it's a good idea? Like a company like Netflix producing its own content... TV shows and movies... Participant 1 = / Of course because they are the only owners of this content... so that one of the most important strategies in marketing... I'm the one owning and offering... so if you want it you have to come to me...</p> <p>Participant 2 = \ Yeah... exactly...</p> <p>Moderator = = ... and Katia and generally in your opinion would make a better service or some improvements... for online?</p> <p>Participant 3 =# The same... more diversity in the content... I think it would be better if they didn't have this kind of problem with languages... choose your language you want to watch the film in and subtitles...</p> <p>Moderator = = I didn't realise until recently that Netflix... you can change the language into Spanish... ok, is there anything we have mentioned tonight that you want to elaborate on or any comments I general you want to make... about what we were talking about?... in general, any comments... any kind of things you want to put on the table.</p> <p>Participant 1 = / ... the service in general... or different... what's cool for example, for me is that... these clear examples of 3 different nationalities and everybody can use the same service because you can watch it whenever you are so this is a very good point, but if you are addicted of ... well right now it's different... you want to watch TV content especially if you are in a different country you won't never.</p>	<p>13. Monopoly of content online</p> <p>14. Ownership important</p> <p>15. More diversity of content</p> <p>16. Universal usability</p> <p>17. Technology combination</p> <p>18. Integration of software and SVOD</p>

Table 18: Dissecting textual responses into initial codes (source: Author)

The following table displays extracted codes from the text of the focus group discussion segment above are shown in Table 19 that begins to outline the classification of the initial themes.

Codes (Step 1) = 6	Issues Discussed	Themes identified (Step 2) = 4
13. Monopoly of content online 14. Ownership important 15. More diversity of content 16. Universal usability 17. Technology combination 18. Integration of software and SVOD	Global options Inclusion Licensing integration Convergence of choice	12. The price of technology enables consumption through new innovative ways 13. Certain providers have major market shares through making own content 14. SVOD providers are building bigger catalogues through licensing agreements 15. Digital convergence with the media landscape offers usable combination SVOD tech

Table 19: Abstracting basic themes from coded segments (source: Author)

The following table shows the classification of the derived themes based on the text from the focus group discussion segment.

Basic Themes = 4	Organising Themes = 2	Global Theme = 1
12. The price of technology enables consumption through new innovative ways 13. Certain providers have major market shares through making own content 14. SVOD providers are building bigger catalogues through licensing agreements 15. Digital convergence with the media landscape offers usable combination SVOD tech	7. Globalisation 8. Library & licensing	4. Catalogues and proprietary rights convergence

Table 20: Arrangement, refinement and deduction of global theme 4 (source: Author)

The following diagram has been deduced from the Basic, Organising and Global Themes consisting of the theme classifications derived from the focus group discussion.

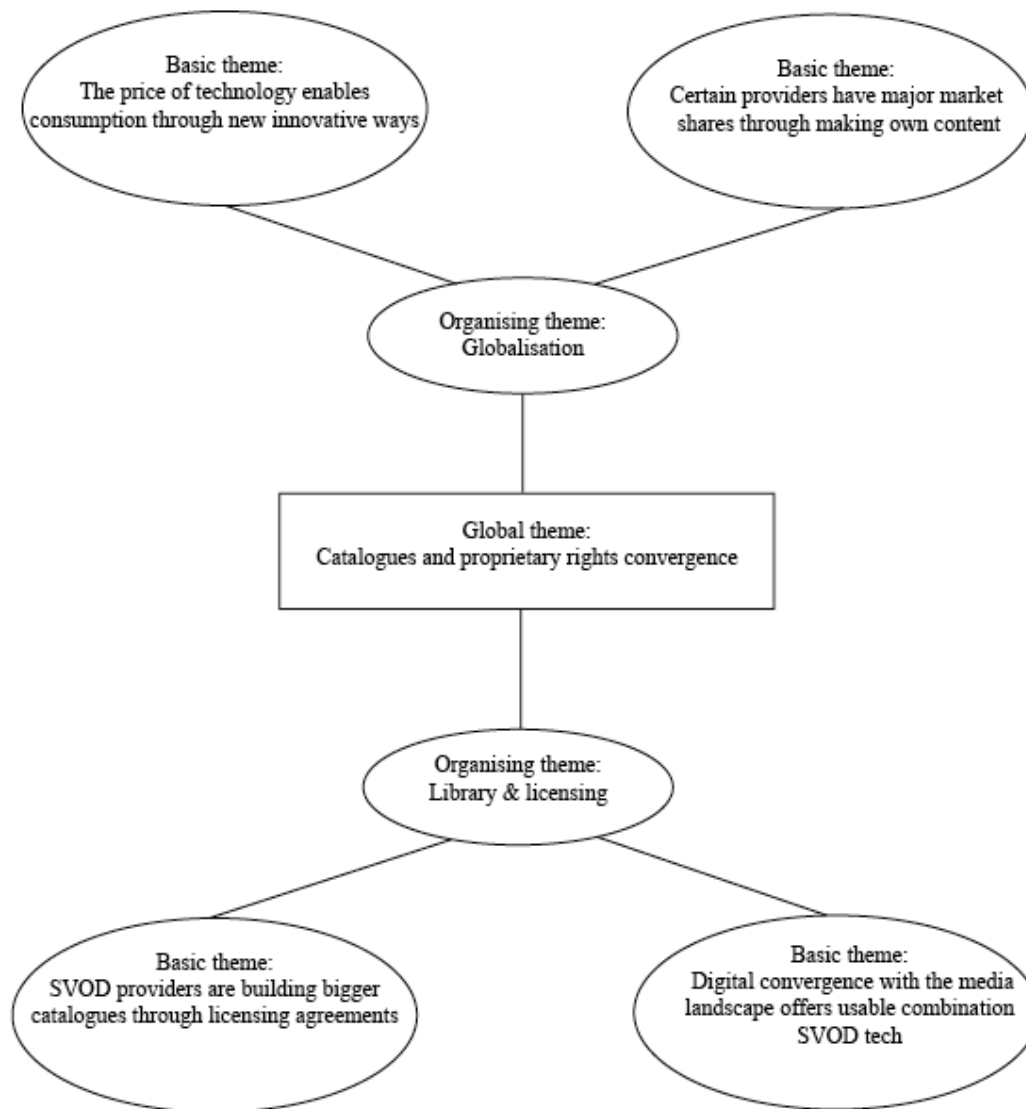


Figure 4: Catalogues and proprietary rights convergence

This diagram presents the collection of themes that signify the importance of catalogues contained by SVOD providers in the digital environment as well as the joining of the both areas that has culminated in this new era of viewing. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.11 Organising theme: Globalisation

Netflix relied heavily on licensing agreements in the beginning of the SVOD journey, however, as time went on SVOD providers have begun to produce their own content, turning the industry inside out and since then other traditional television companies have tried to catch up with Netflix in this market. According to Jenkins (2004, p. 37) “media companies” are thinking strategy more than anything else. More so than often, in fact, different areas of the same company are going for radically different strategies, reflecting their uncertainty about how to proceed. Contrarily, convergence represents an expanding opportunity for media conglomerates, since content that succeeds in one sector can expand its market reach across other platforms. Under other conditions “convergence represents a risk”, since most of these media fear a fragmentation or erosion of their markets. Given (2016) notes that this shift from analogue to digital is also related to other relevant features, including quality of content perceived by the viewers, diversification of the media content and the high level of commercialisation are all key points that will influence the success of SVOD services. One participant indicates that viewers are aware of the marketing ploys by SVOD providers and it is important for subscriptions for SVOD providers such as Netflix:

Moderator = = yeah sorry, going back to what you were talking about their... content... Netflix produces its own content a lot now... what do you think about that aspect... imagine Movistar... I don't think they are doing their own content but do you think it's a good idea? Like a company like Netflix producing its own content... TV shows and movies...

Participant 1 = / Of course because they are the only owners of this content... so... that one of the most important strategies in marketing... I'm the one owning and offering... so if you want it you have to come to me...

Participant 2 = \ ... yeah... exactly...

In the case of SVOD services such as Netflix, Hulu, and Amazon Prime, catalogues are essentially “revolving collections of licensing agreements” (Hoyt 2014, p. 200). Having a vast library with licensing options aids to the transferability of SVOD but it helps solidify SVOD and the various providers as modern giants in the world of entertainment. The video-on-demand (VOD) market has reached what McGahan et al. (2004 cited Cunningham and Silver 2013, pp. 2 & 3) characterise as the “shakeout” stage, in which

the number of viewers willing to pay for content has begun to develop critical mass, forcing platforms to invest in new content. Original programming could be considered also as part of the recent disruptive change within the home entertainment market and digital landscape. Netflix productions may have resulted in some reactions from the US movie industry seen in their windowing strategies.

The supply chain for movies consist of the distributor, exhibitor and the audience (Eliashberg, 2005). The audience has a wide and varied range of media outlets to choose and view content. These may include theatres, cable TV, network TV, home video, video on demand (Eliashberg, 2005). Movie content is not always released to these types of outlets all at once. Considered as successive distribution/sales channels (Lehmann & Weinberg, 2000), unique practices are used when releasing movies into subsequent sales channels, i.e. the windowing strategy (Elberse & Eliashberg, 2003). According to Jenkins (2004 p. 35) who state that “convergence is more than a corporate branding opportunity; it represents a reconfiguration of media power and a reshaping of media aesthetics and economics.” According to Labato (2018) as licensing agreements come into effect and expire, content is constantly moving through the Netflix system and indeed SVOD ecosystems. Netflix catalogues are constantly changing as well as spatially transforming, because users in different countries experience different ranges of content.

This idea of an overall coming together of technology, media and online content availability via the different cultures and languages seemed apparent in the focus group sessions and online survey that without the leap in technology that allows audiences to view content with SVOD or Internet-tech convergence has been a vital point in where SVOD is today along with its available content and low-cost that appeals to viewers. SVOD providers have been slowly building a network of agreements for content and subcontracting production companies to produce features to own for themselves, therefore SVOD providers have been slowly carving out their own media landscape by creating their own content that be further licensed out to other film and TV broadcasting studios, creating a demand for content itself and to audiences.

4.4.12 Organising theme: Library & licensing

It was necessary to highlight this organising theme as another essential element as SVOD providers depend on quality content as a way to increase its subscription base. As the SVOD industry without a current, and up-to-date library that includes TV and movie content that appeals to its audience would cause viewers to be attracted more to traditional methods of viewing content. Most users will experience only the fragments of SVOD content that is pushed forward to them algorithmically in their residing country, through Netflix's "complex alchemy of audio-visual matchmaking" (Hallinan and Striphos 2016, p. 117). One participant of the focus group sessions was aware of the nature of recommendations by SVOD providers, namely Netflix. And that SVOD providers, owning content produced by themselves rather than obtaining a license for it, offered more benefits, in terms of increased viewership and functionality of the platform itself:

Moderator = = ... and Katia and generally in your opinion would make a better service or some improvements... for online?

Participant 3 =# The same... more diversity in the content... I think it would be better if they didn't have this kind of problem with languages... choose your language you want to watch the film in and subtitles...

According to Lobato (2018) catalogues cannot, by definition, tell us anything about audience activity: "a catalogue is therefore absolutely not a reliable indicator of taste, consumption, or demand within a given nation. It cannot be used as a proxy for the audience itself. The proper role of catalogue is to help us understand patterns of distribution, not reception" (p. 251). Although on the Netflix website, library and catalogue are interchangeable in everyday usage.

In other words, Netflix still relies on licensed content and will for the foreseeable future at least. It should be noted that in the Hollywood lexicon, a library is a suite of content assets owned by a particular media company or institution (Hoyt, 2014). For example, in a recent study by Fontaine and Grece (2016, p. 82) for the European Audio-visual Observatory suggested that, across Netflix's 28 European catalogues, "EU films represent 16% of the 40,986 films identified in the 28 catalogues (or 6,700 films), US films 69% (28,397 films), other international films 14% (5,569 films) and other European films 1% (320 films)." And further stated in the study was that "The number of films in the 28

Netflix country catalogues varies between 2,511 in the British catalogue to 1,090 in the catalogue of Cyprus. The average number of films in the 28 catalogues is 1,518” (p. 88). With catalogues and various countries comes geographic restrictions on content which are not new to the broadcast television industry.

Past times, geographic boundaries delineated the sale of broadcast rights and broadcast windows have often been distinct. Although the Internet is often described in techno-positivist terms like global village (McLuhan, 1962, p. 25), geo-blocking technology still covers national borders. For example, this allows broadcasters such as the BBC to restrict the content funded by British taxpayers to viewers who are located within the United Kingdom. According to Stewart (2016, p. 695) the practice is also used by companies such as Netflix, which license material for certain geographic areas which results in that “Netflix is only available in countries where it has launched its service and licensed content, and the offerings in each country differ.” One downside to geo-blocking is that availability is based on where a person accesses content from, not where a person usually lives or purchases the service.

4.4.13 Global theme 5: Consumption need

This theme relates to the concepts discussed during the focus groups and online survey that there is a global phenomenon of binge-watching of content and this has appeared prominently in the last decade or so in conjunction with technology that enables this. The social functional aspect of television explores the influence of the medium over the audience that has an impact on the types of interactions the audience will have. Shanahan & Morgan (1999) suggest that “The primary social function of television is to reiterate, legitimize, sustain and uphold the established structures of power and authority” (p. 48).

This Global Theme constitutes one thematic network comprising two Organising Themes and two Basic Themes, see Tables 22 & 23, see Table 21: Dissecting textual responses into initial codes and Figure 5: Consumption need.

The following tables introduces the first step of the classification for this Global Theme. From breaking down the text into initial codes and using these to further explore concepts of technology evolution and consumption.

Textual Responses Focus Group	Codes
<p>Moderator = = I want to ask a question... Think back to when you first used these types of SVOD or online services... What were your first impressions? So, think back to when you first used these types of services on SVOD or streaming... What were your first impressions...? Who wants to start...?</p> <p>Participant 3 =# I'll go... I remember BBC iPlayer... umm that was the first one I came across... It was really quite cool you could watch repeat of programmes... match of the day... football show or some film... you could watch it... pause it... rewind it... yeah it was really clever... it was good.</p> <p>Participant 2 =\ I started with Netflix... it was my first time with a subscription. I opened it and I was a bit anxious because I wanted to see everything but I didn't really know how to choose...because I didn't really know how it worked... I think it created me a feeling of anxiety</p> <p>Participant 4 =+ ... because they are too many options.</p> <p>Participant 5 =\\ I agree with Phil... channel 4 or iPlayer... I just thought it was quite exciting I could watch whatever I wanted... I didn't have to wait... for it to be on TV... for me getting Netflix... getting all the choice I thought that was great... my TV viewing planned for the next few years... (laughing)</p> <p>Moderator = = Another question... What type of technology do you use to view... (laughing) I was just looking there... what type of technology do you use to view TV serials and movies...? Please elaborate of different types of use.</p> <p>Participant 1 = / You mean different types of technology like computer...</p> <p>Moderator = = Yes. computer...</p> <p>Participant 4 =+ I use mobile...</p> <p>Participant 1 = / Yeah mobile... or Comcast from your PC to your TV...</p> <p>Moderator = = Does anyone else you that? (6.25)</p> <p>Participant 2 =\ Yeah I do that... I also use my iPad... because it small... I prefer watching it on the iPad.</p> <p>Moderator = = And do you use these things frequently? How often would you say you use it on your phone or iPad... or laptop... or the television thing.</p> <p>Participant 2 =\ On my iPad every day. Here in Barcelona I don't have a TV so I just watch it on my iPad or phone... on my phone if I'm going to travel...</p> <p>Moderator = = That's an interesting point, would you just watch one episode or two or three...</p> <p>Participant 3 =# Depends if I have time...</p> <p>Participant 4 =+ We were talking about this earlier, yeah but you weren't there (laughing), I prefer watching a movie, one movie is just like an hour to watch, an hour and a half or two hours... and then you are done... I mean I like watching series but the problem is you want to watch more and more and say like you're not sleeping... so you have to watch more and more...</p>	<p>19. Evolutionary change 20. Frequent viewing consumption 21. Available consumption 22. Era of plenty 23. Self-scheduling</p>

Table 21: Dissecting textual responses into initial codes (source: Author)

This following table presents the next phase of classification analysis by displaying the evolution of codes to emerging themes that presents exploratory concepts such as evolutionary change and consumption of content that relates to habits.

Codes (Step 1) = 5	Issues Discussed	Basic Themes identified (Step 2) = 2
19. Evolutionary change 20. Frequent viewing consumption 21. Available consumption 22. Era of plenty 23. Self-scheduling	Overwhelming variety Tech power Habitual SVOD	16. Mental issues from consumption overload 17. Viewing SVOD content has become habitual

Table 22: Abstracting basic themes from coded segments (source: Author)

The final classification of themes can be seen below in the following table that concludes that SVOD offers availability for a growing consumption need by viewers who seek content based on their own habitual psychological needs.

Basic Themes = 2	Organising Themes = 2	Global Theme = 1
16. Mental issues from consumption overload 17. Viewing SVOD content has become habitual	9. Psychological issues & drug 10. Second nature & repetitive	5. Consumption need

Table 23: Arrangement, refinement and deduction of global theme 5 (source: Author)

The following diagram has been derived from the Basic, Organising and Global Themes mentioned above in Table 23 that highlights some areas from the discussions within the focus group sessions on psychological viewing habits.

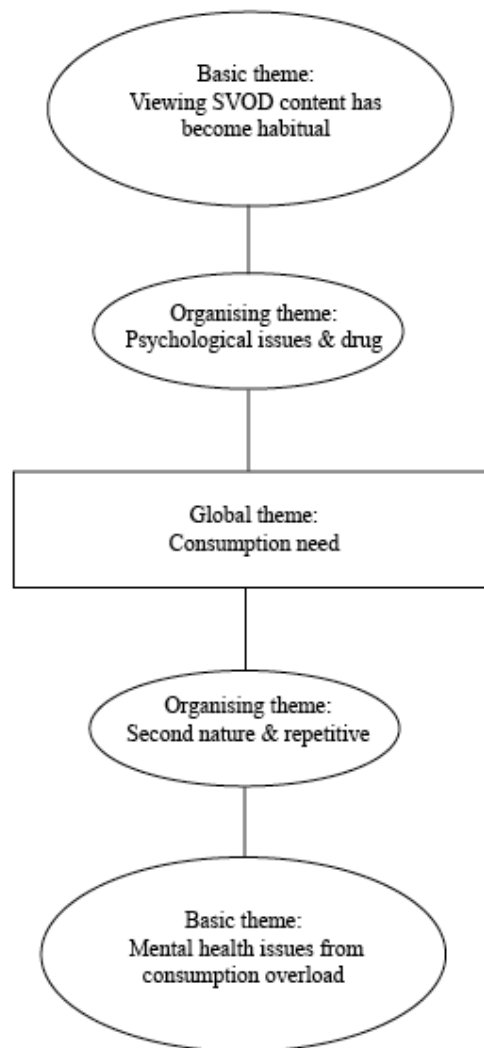


Figure 5: Consumption need

Viewer consumption is illustrated above that presents the simplistic need for content. This has taken the form an era of plenty for consumers of content that has also affected the mentality of viewing content. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.14 Organising theme: Psychological issues & drug

This segment from the focus group session illustrates how SVOD can offers so much choice that it can affect a person's mental being. Brunsdon (2010, p. 65) calls it “domestic viewing of multiple episodes sequentially”. Generally, binge-watching occurs when a

viewer watches two or more episodes of a series in one session. According to Steiner and Xu (2018, p. 3) the combination of “binge-watching and technology offers more problems than solutions on how television is conceived and perceived”.

The psychological and medical literature considers binge behaviour an addiction (Gold, Frost-Pineda, and Jacobs 2003), research into which has shown that individuals often engage in such behaviours to escape reality. In general, binge behaviour has been defined by psychological researchers as an “excessive amount in a short time,” such as binge eating or binge drinking (Heatherton and Baumeister 1991; Leon et al. 2007). Oxford dictionaries named “binge-watch” one of the most popular new words for 2013, with it “being articulated in and through the media” (Steiner, 2014, p. 2). Binge-watching is a form of media marathoning, which takes a toll emotionally and cognitively on the viewers (Perks, 2015). Participants from the focus group discussed the concept of having a need to view content and that there was excitement and anxiety about viewing content:

Participant 2 = \ I started with Netflix... it was my first time with a subscription.
I
opened it and I was a bit anxious because I wanted to see everything but I didn't really know how to choose... because I didn't really know how it worked... I think it created me a feeling of anxiety.

Participant 4 =+ ... because they are too many options.

Participant 5 =\ I agree with Phil... Channel 4 or iPlayer... I just thought it was quite exciting I could watch whatever I wanted... I didn't have to wait... for it to be on TV... for me getting Netflix... getting all the choice I thought that was great... my TV viewing planned for the next few years... (laughing)

Motivations for engaging in TV series viewing vary in range from social interaction, self-indulgence, escapism, and relaxation have been identified across distinct fields of research through exploratory factor analytic investigations (Panda & Pandey, 2017; Pittman & Sheehan, 2015; Shim & Kim, 2018). According to Flayellea et al. (2018), who suggests that differentiating between problematic binge-watching and high engagement is precarious as current conceptions of leisure-time behaviours have the “potential to be problematic” and often more than not there is a blurred line between pure leisure habits and problematic addictive behaviours” (p. 27). This reasoning has been made further vague by talk of “positive addictions” (Glasser, 1976; Shapira et al., 2003), described as

habitual behaviours deemed beneficial for the individual, rather than detrimental. Netflix not only competes with traditional network and cable providers in terms of viewership (Cook, 2014) but is actually projected to be better than them in the next few years (Spangler, 2015). In addition to simply implementing gratifications from television and the Internet, understanding binge-watching may require additional theoretical development to account for the potential issues of agency and engagement as audiences have clearly adopted online streaming videos to replace some, if not all, of their television viewing (Hirsen, 2015). Binge-watching is a form of media marathoning, which takes a toll emotionally and cognitively on the viewers (Perks, 2015). The SVOD industry has used the term binge-watching as a marketing tool, as a form of series reception as a selling point to audiences (Jenner, 2015; Tryon, 2015).

4.4.16 Organising theme: Second nature & repetitive

This is an era of plenty for SVOD content in conjunction with technology. Content can be viewed over and over as many times as the viewer wants wherever and using the latest modern concepts. Digitalisation has changed the marketplace for TV shows and film, leading to the increasing importance of SVOD, but has also changed the audience's behaviour. One of the main topics in psychopathology is the addiction to substances or to specific behaviours analysed in terms of a repetitive and persistent habit that does not take into account the ramifications of these behaviours (Rinaldi, 2003). Addiction as described by Koob and Le Moal (2008) who characterise it as a certain compulsion to find and take the substance or the behaviour. As Caretti and La Barbera state (2010), all addictions are indeed characterised by an urge to play out behaviours with the objective of providing sensory feelings of pleasure. According to Mikos (2016), the dominance of traditional television is still prevalent as the new viewing mannerisms such as mobile, watch film and TV series which might directly invite a strong viewing reception. Binge-watching and VOD display the current trend of personalisation in viewing (Bolin, 2014). Viewing SVOD content for the participants in the focus groups apparently was an everyday occurrence. With expanding SVOD markets and living in an era of plenty, in terms of technology and digital convergence, access to SVOD content has become daily. Some of

the participants indicated that they use a variety of technology devices to view content when they want:

Moderator = = Another question... What type of technology do you use to? view... (laughing) I was just looking there... What type of technology do you use to view TV serials and movies...? Please elaborate of different types of use...

Participant 1 = / You mean different types of technology like computer...

Moderator = = Yes, computer...

Participant 4 =+ I use mobile...

Participant 1 = / Yeah, mobile... or Comcast from your PC to your TV...

Moderator = = Does anyone else you that?

Participant 2 = \ Yeah I do that... I also use my iPad... because it small... I prefer watching it on the iPad.

Moderator = = And do you use these things frequently? How often would you say you use it on your phone or iPad... or laptop... or the television thing.

Participant 2 = \ On my iPad everyday... Here in Barcelona I don't have a TV so I just watch it on my iPad or phone... on my phone if I'm going to travel...

According to Wheeler (2015) “television viewing motivations include instrumental and ritualistic motivations. For instance, one might, as part of his or her daily ritual, sit down and watch television right after getting home from work; this is seen as a passive act in which the only purpose is to pass the time or for relaxation” (p. 3). Repetitive viewing or binge-watching is sensation seeking which is defined as “a need for varied, novel, and complex sensations and experiences and the willingness to take physical and social risks for the sake of such experience” (Zuckerman, 1979, p. 10). This trait aids to the reasoning for certain individuals to view content and streaming TV shows and movies via services such as Netflix, Hulu, and Amazon Video have emerged as the main platforms for binge-watching. Conversely, technology and its associated components and functionality of such platforms are vital to understanding the emergence of binge-watching. Further according to Shim and Kim (2018, p. 95) individuals are more liable to do excessive TV viewing because they continuously look for arousing stimuli. From a psychological viewpoint, binge behaviour can be described as the consumption of an item in excessive

amounts in a very short period of time to elicit psychological comfort (Greene & Maggs, 2017; Heatherton & Baumeister, 1991). An example of this is that researchers have shown that individuals who display addictive TV-watching behaviour have symptoms the same as individuals with substance dependency issues and experience a strong sense of relaxation even after they have stopped bingeing an episode (Kubey & Csikszentmihalyi, 2002).

4.4.18 Global Theme 6: Progressive SVOD

The flexibility that SVOD offers is immense compared to traditional TV viewing that is still, in many ways, restricted to set rigid schedules when it comes to accessing what you want when you want mentally. This paralleled with technology advancements has given rise to a constant flow of televisual content. SVOD has had a profound impact on viewing by disrupting territories with 24/7 streaming of content for audiences.

This Global Theme constitutes one thematic network comprising two Organising Themes and four Basic Themes, see Tables 25 & 26, see Table 24: Dissecting textual responses into initial codes and Figure 6: Progressive SVOD.

In the table below we can see the initial discussion data from the focus group session segment from which initial derived concepts were extracted to form codes of interest for this part of the analysis.

Textual Responses Focus Group	Codes
<p>Moderator = = When you think on it do you ever stop to think on it... today we can view things quite easy but back in the olden days for those of us who are in our late 30's things were a bit different... do you ever think about that the difference in technology now compared to maybe 25 years ago?</p> <p>Participant 1 = / Sometimes I feel like even though I have all these new technologies... sometimes I like to just switch on the TV and just watch what is playing... even if it's not new... it's a surprise with programmes... if i didn't plan to watch it... you know what I didn't plan to watch it but if it's on TV... I like that experience... coming back a little bit... I like it</p>	<p>24. Progressionary development 25. Varietal abundance and choice 26. Gradual content changes 27. Country content evolution</p>

Table 24: Dissecting textual responses into initial codes (source: Author)

<p>Participant 3 =# If you remember 25 years, it's a bit hazy, we had this thing in England of 4 channels then they introduced another channel... wow 5 channels (all laughing) but then I remember my parents getting satellite and the amount of channels you had exploded but there was so much and loads of stuff... TV channels and wide world channels... I didn't really understand but then Sky coming in, it kind of came together with Prime coming in, Netflix and streaming... it just kind of became more channelled...</p> <p>Participant 3 =# Yeah... it was easier to pick and search for what you wanted as opposed to having 100 to 200 channels of just stuff.</p> <p>Moderator = = Can you perhaps describe your younger days... What was watching television like, how many channels...? What it was like for yourselves and how that compares to present times...?</p> <p>Participant 1 = / I still think in Portugal we had public channels for free then you pay a subscription then it went up to 50 or 100 channels but then public have free ones are only 4. Moderator = = VHS... Do you all remember VHS?</p> <p>Participant 4 =+ Yeah</p> <p>Moderator = = Back in the day... back in the day... Sorry... What was your experience... (Gesturing to participant 2)?</p> <p>Participant 2 = \ Aw ok here's been... since the 90's ... we have the public television and the autonomy television. At my house we always watch the autonomy television instead of... I remember watching the cartoons on the autonomic channel so but we have... we already had at my house Canal Plus and we had quantitative channels that we couldn't really handle you know? So, I always remember having Canal Plus at my house so... there were too many options.</p> <p>Participant 4 =+ Yeah, I also remember the VHS like also recording... it's not such a long time... it went super quick... I mean the VHS then all of a sudden you can watch anytime anywhere on the internet. Now yeah I just remember watching TV. I don't have a TV now. Most people have a TV. I only watch TV at a friend's house or watch things on my mobile... or on my computer because it's on demand... you just watch when you want you know... Yeah I remember she was talking about (participant 2). You can see the changes, we got those channels with on demand shows like movies or football and then you had to pay a little bit but now it's a big name like Netflix, like it's only on demand.</p>	
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Table 24: Dissecting textual responses into initial codes (source: Author) - continued

The following table presents the initial code classifications that evolve into clear themes that are required for the last step.

Codes (Step 1) = 4	Issues Discussed	Basic Themes identified (Step 2) = 4
24. Progressionary development 25. Varietal abundance and choice 26. Gradual content changes 27. Country content evolution	Progressive convergence Media New media growth Expansional combining	18. Mainstream television offers less variety in content selection with programmes set to a schedule 19. Different countries have developed SVOD content at different rates through technology 20. Changes in variety from early days of consumption to modern day with influx of available content 21. Children have many choices compared to older times due to technology

Table 25: Abstracting basic themes from coded segments (source: Author)

The following table presents the final classification of themes that highlight exploratory points on consumption and technology convergences in relation to viewing content.

Basic Themes = 4	Organising Themes = 2	Global Theme = 1
18. Mainstream television offers less variety in content selection with programmes set to a schedule 19. Different countries have developed SVOD content at different rates through technology 20. Changes in variety from early days of consumption to modern day with influx of available content 21. Children have many choices compared to older times due to technology	11. Increased evolution 12. Consumption choice	6. Progressive SVOD

Table 26: Arrangement, refinement and deduction of global theme 6 (source: Author)

The following diagram highlights extracted points on consumption and technology convergences in relation to viewing content from the above table consisting of the Basic, Organising and Global Themes.

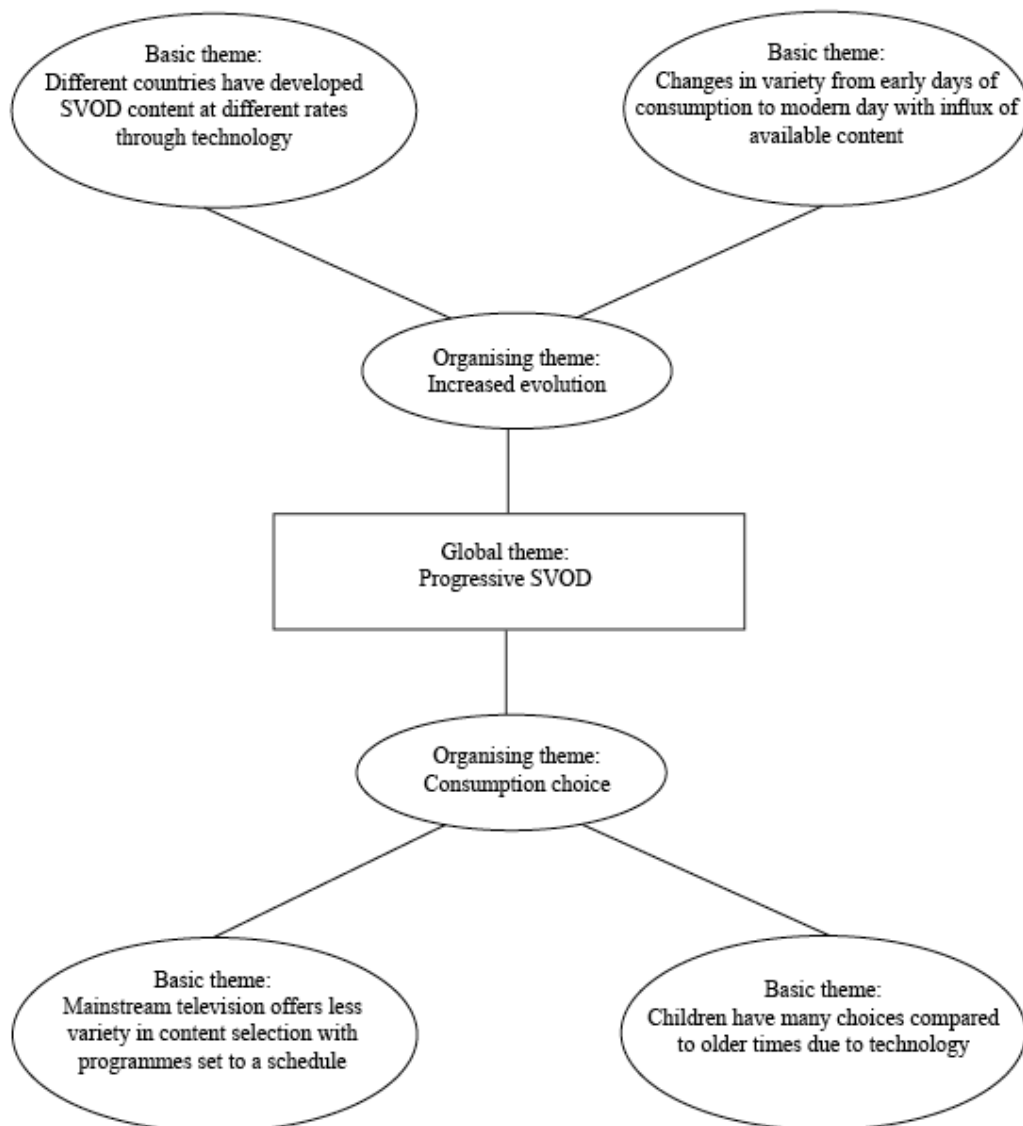


Figure 6: Progressive SVOD

This Global Theme presents that concept that SVOD has evolved in parallel with consumptions needs from viewers. It also presents the fact that with SVOD viewing content choice, quality and scheduling have changed dramatically over recent years. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.19 Organising theme: Increased evolution

This theme was conceptualized to highlight how participants of the focus group used to view content in relation to digital and media convergence especially the technology that has evolved. According to Jenkins (2006) "convergence is taking place within the same appliances, within the same franchise, within the same company, within the brain of the consumer, and within the same fandom. Convergence involves both a change in the way media is produced and a change in the way media is consumed" (p. 16). Due to the rapid increase of SVOD services and the availability of content viewing technologies, we are in an era of plenty. In the aftermath of the media and digital convergence, television is increasingly seen as "merely another form of audio-visual content to be watched whenever and wherever users demand" (Bennet, 2011, p. 1). Netflix has so far succeeded by making itself everywhere and its content readily available. Prior to introducing its original content, Netflix's competitive advantage was its personalisation features, namely its recommendation algorithm. The Netflix algorithm monitors millions of events per day, logging actions when a viewer pauses, rewinds, or fast-forwarding a movie or TV series (Leonard, 2013) as well as other areas of certain behaviour such as time spent browsing and viewing patterns with regard to content specifics such as the director, actors, and date of release (Vanderbilt, 2013). Two participants recall traditional viewing methods that have evolved greatly since those days:

Moderator = = Back in the day... back in the day... sorry... What was your experience...? (Gesturing to participant 2).

Participant 2 = \ Aw ok here's been... since the 90's ... we have the public television and the autonomy television. At my house we always watch the autonomy television instead of... I remember watching the cartoons on the autonomic channel so but we have... we already had at my house Canal Plus and we had quantitative channels that we couldn't really handle you know. So, I always remember having Canal Plus at my house so... there were too many options.

Participant 4 =+ Yeah I also remember the VHS like also recording... it's not such a long time... it went super quick... I mean the VHS then all of a sudden you can watch anytime anywhere on the internet.

Further according to Jenkins convergence (2006), as we can see, is both a top-down corporate-driven process and a bottom-up consumer-driven process. Corporate

convergence coexists with grassroots convergence. Media companies are learning how to accelerate the flow of media content across delivery channels to expand revenue opportunities, broaden markets, and reinforce viewer commitments. Consumers are learning how to use these different media technologies to bring the flow of media more fully under their control and to interact with other consumers (p. 18). On one hand traditional linear TV is still central and draws many millions of viewers at one time (Gripsrud, 2010). Yet on the other hand, the availability of content via cross-platforms offers immense autonomy to consumption habits (Napoli, 2011).

Disruptive technology innovations often create difficulties for established incumbents, as the competitive environment changes, Markides (2006) and Charitou & Markides (2003) suggest that strategic innovations are not necessarily guaranteed to make traditional ways of competing totally obsolete. The journey of digitalisation in conjunction with the convergence of media has changed the production method of TV and film content by such providers as Netflix whose own business model, in terms of accessible distribution convenience for audiences has also accelerated major shifts. Netflix has gained immensely from its position within technology as a pre-loaded app on smart TVs, gaming consoles, and mobile devices (Lindsey, 2016). New technologies for media have enabled the same content to flow through many different viewing channels and take on many different forms from the point of viewing.

4.4.20 Organising theme: Consumption choice

In times gone by, traditional television was set in stone in many ways, compared to what we have today. SVOD offers complete flexibility to its subscribing audience members with its low-cost approach and contemporary libraries of TV and film content and convergence. According to Jenkins (2004) “convergence refers to a process, but not an endpoint. Thanks to the proliferation of channels and the portability of new computing and telecommunications technologies, we are entering an era where media will be everywhere and we will use all kinds of media in relation to each other” (p. 3). Relating to the era of traditional viewing days of content whereby there was only a set number of channels and set time for content to be viewed. As some focus group participants mention,

there has been a vast amount of change over the years with regards to how content is viewed and the distribution of it:

Moderator = = When you think on it do you ever stop to think on it... today we can view things quite easy but back in the olden days for those of us who are in our late 30's things were a bit different... Do you ever think about that the difference in technology now compared to maybe 25 years ago?

Participant 1 = / Sometimes I feel like even though I have all these new technologies... sometimes I like to just switch on the TV and just watch what is playing... even if it's not new... it's a surprise with programmes... if I didn't plan to watch it... you know what I didn't plan to watch it but if it's on TV... I like that experience... coming back a little bit... I like it.

According to Doyle (2010, p. 432), “technological change is a constant feature in media industries”. A number of studies have dealt with convergence and growth of the internet (Aris and Bughin, 2009; Chan-Olmsted and Chang, 2003; Dennis, Warley and Sheridan, 2006; García Avilés and Carvajal, 2008). Participants go on to discuss and talk about the gradual changes of viewing content from traditional television onto SVOD and how there was gradual increases in the amounts of channels:

Participant 3 =# If you remember 25 years, it's a bit hazy, we had this thing in England of 4 channels then they introduced another channel... wow 5 channels (all laughing) but then I remember my parents getting satellite and the amount of channels you had exploded but there was so much and loads of stuff... TV channels and wide world channels... I didn't really understand but then Sky coming in, it kind of came together with Prime coming in, Netflix and streaming... it just kind of became more channelled.

Moderator = = Can you perhaps describe your younger days... What was watching television like, how many channels... What it was like for yourselves and how that compares to present times...?

Participant 1 = / I still think in Portugal we had public channels for free then you pay a subscription then it went up to 50 or 100 channels but then public have free ones are only 4.

Distribution of TV shows and movies content across the numerous SVOD platforms and in multiple territories can result in larger audiences with improved experience for end-users and higher revenues or SVOD providers such as Netflix has both impacted and benefited from what Doyle (2013, p. 77) describes as the “digitisation and internet growth that has altered the modes of distribution and consumption of television”, changing audiences and financial power away from legacy television. On demand and time-shifted

content availability are changing the way in which viewers interact and consume content (Curtin, 2009). This change has been helped by convergence and as well as for defined technologies to evolve toward performing similar tasks (Chen & Granitz, 2012; Doyle, 2010; Jenkins, 2006) this change does not mean that linear TV is no longer utilised but rather that traditional linear TV and digital TV exist independently yet remain rivals in the digital era.

4.4.21 Global theme 7: Economical digital convergence

SVOD providers have balanced content with cost that has allowed significant change to occur, in terms of content being offered and cross-selling SVOD with technology such as being pre-installed on TV sets. Networks and SVOD competitors are leading the way for cheap affordable online content in abundance.

This Global Theme constitutes one thematic network comprising three Organising Themes and three Basic Themes, see Tables 28 & 29, see Table 27: Dissecting textual responses into initial codes and Figure 7: Economical digital convergence.

The following table breaks down another part of the focus group discussion that presents the economic value of SVOD services in our modern viewing climate.

Textual Responses Focus Group	Codes
<p>Moderator = = Obviously we all watch on demand stuff... is there any type of problems with this technology... watching things on demand in general... that you can think of...</p> <p>Participant 4 => I don't know the thing is that sometimes there are too many options or that people are getting addicted and also now whenever you are given a contract Movistar or whatever provider you need to get some TV... some package like some on demand thing... but if I don't want it you know... so sometimes it a bit like compulsory.</p> <p>Moderator = = You mean they are selling a lot more things than what you want...</p> <p>Participant 4 => Yeah... and maybe for like TV it's like competition... for regular channels they will tend to disappear... like this public channel... I don't know...</p>	<p>28. Consumptional cross-selling</p> <p>29. Competition of networks - providers</p> <p>30. Era change</p> <p>31. Older packages were costly</p>

Table 27: Dissecting textual responses into initial codes (source: Author)

<p>Participant 2 = \ Anyways there are a lot of channels that have on the website all the options that you want in the programme... for example Spanish public TV... you can rewatch whenever you want</p> <p>Participant 4 =+ Yeah, yeah I'm sure. Anything is available anytime.</p> <p>Participant 3 =# Going back to what you were saying earlier about things that you don't want to pay for... I remember when Sky broadcasting company over in the UK, yeah first of all you had to just pay for some channels but then you to start paying for games then pay for movies then it just goes more and more and then Netflix came in and it was like, its ok like 9.99 a month and you just pay the set price and you can actually share between family members, friends compared to 30 or 40 euros or whatever it is...</p> <p>Participant 4 =+ How much is it Netflix a month...?</p> <p>Participant 2 = \ The cheapest is 7.99 a month...</p> <p>Moderator = = There are changing the price... well I think in America... well they are changing it somewhere... it's not a lot, it's just one or two dollars.</p> <p>Participant 4 =+ Yeah then you can actually share the subscription no?</p> <p>Participant 3 =# Well yeah my brother has it.</p> <p>Participant 4 =+ You are allowed to or...</p> <p>Participant 3 =# Yeah, yeah... it's all legal.</p> <p>Moderator = = That's filming (all laughing).</p> <p>Participant 4 =+ You can share like a subscription...</p> <p>Participant 2 = \ Yeah there are four users... I just use one (laughing)</p> <p>Participant 4 =+ You can give it to me... (laughing).</p> <p>Participant 2 = \ I share with my friends and we pay...</p> <p>Participant 4 =+ ... and then I can tell you more about it... (laughing). I can watch it all.</p>	
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Table 27: Dissecting textual responses into initial codes (source: Author) continued

The table below a begins to outline the emerging themes for this focus group segment by deducing themes from the codes in the previous step.

Codes (Step 1) = 4	Issues Discussed	Themes identified (Step 2) = 3
28. Consumptional cross-selling 29. Competition of networks - providers 30. Era change 31. Older packages were costly	Definite cost changes Competitive nature	22. Popular content can be binged increasing growth in sector of SVOD and packages being offered 23. Netflix offers a set price for subscription along with value 24. There is a symbiotic relationship between viewing content and technology

Table 28: Abstracting basic themes from coded segments - source Author

The table below presents the final classification of themes which have been derived from the text segmentation.

Basic Themes = 3	Organising Themes = 2	Global Theme = 1
22. Popular content can be binged increasing growth in sector of SVOD and packages being offered 23. Netflix offers a set price for subscription along with value 24. There is a symbiotic relationship between viewing content and technology	13. Packaged viewing 14. Combo-tech	7. Economical digital convergence

Table 29: Arrangement, refinement and deduction of global theme 7 (source: Author)

The following diagram has been deduced from the Basic, Organising and Global Themes from the above table. The diagram helps illustrate that SVOD viewing technology has enabled viewing of quality content at relatively low costs for audiences.

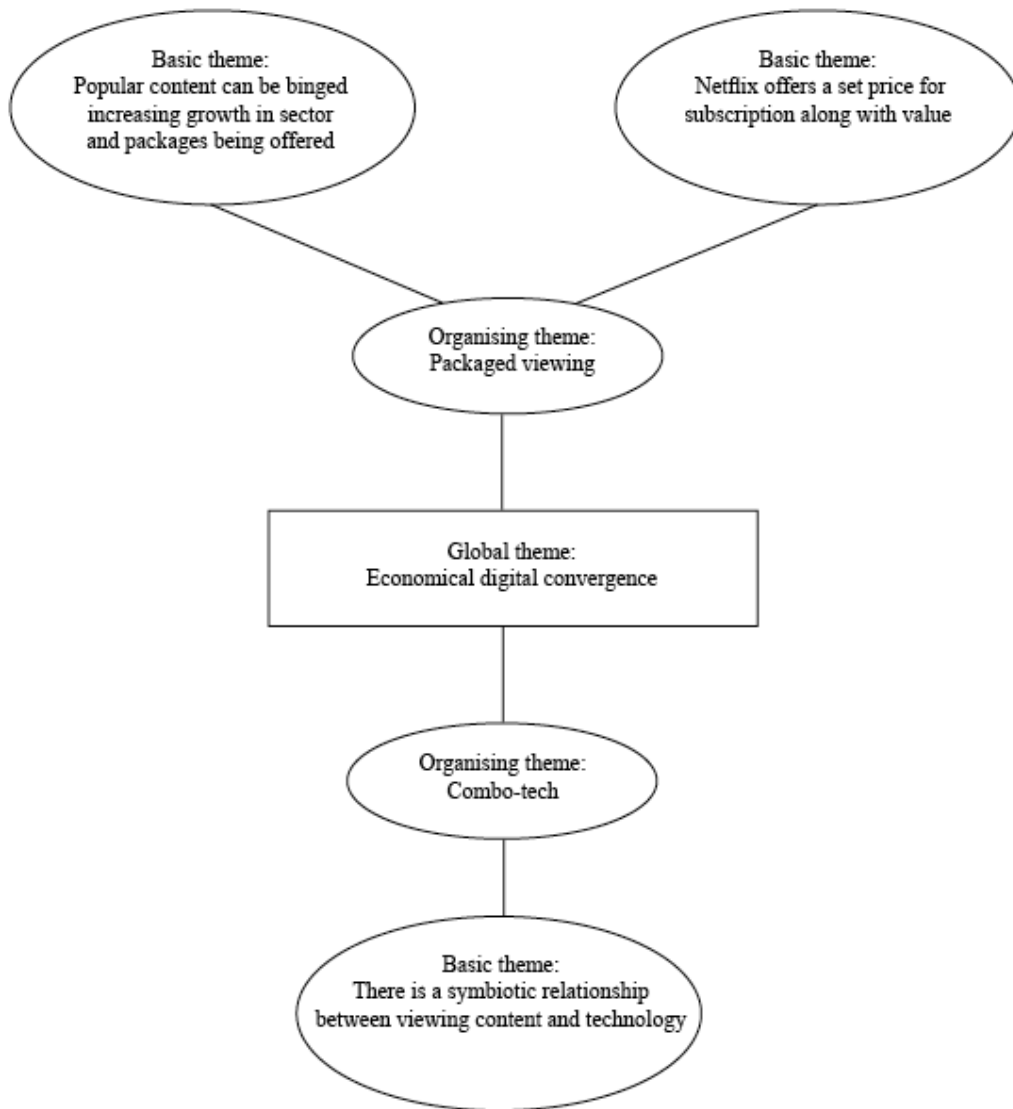


Figure 7: Economical digital convergence

Cost is always important to SVOD consumers who are used to the availability of content via the Netflix platform. Viewer pleasure joined with combined digital technologies are related to the relationship between SVOD provider choice and cost. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.22 Organising theme: Packaged viewing

With more advanced technology available and reduced operational costs, Netflix's provides wide range of shows, low subscription fees and strong product mix helps Netflix stand out from competitors. New products, new technology and the way they are implemented can help a company stand out amongst competition (Bailetti, 2012).

Netflix's reasoning behind producing its own original content is that it gives exclusive original content that audiences can only access by becoming subscribers and by creating original programming is that Netflix does not have to keep paying the rapidly growing fees to stream content from other distributors, and try to outbid the other premium cable channels and OTT competitors (Salmon, 2013).

SVOD facilitates the opportunity for bingeing to occur with its affordable prices and vast libraries of content that have a universal appeal and an ability to encourage sharing amongst friends and family. In a focus group study by Flayelle, Maurage and Billieux (2017 p. 459) it was found that "participants indicated that they 'immerse themselves in stories that provide entertainment and relaxation and that take things off their mind within a popular pastime, which often occurred to avoid boredom."

Participant 3 =# Going back to what you were saying earlier about things that you don't want to pay for... I remember when Sky broadcasting company over in the UK, yeah first of all you had to just pay for some channels but then you to start paying for games then pay for movies then it just goes more and more and then Netflix came in and it was like, its ok like 9.99 a month and you just pay the set price and you can actually share between family members, friends compared to 30 or 40 euros or whatever it is...

Netflix focuses on offering two popular types of video content entertainment to its subscribers: movies and television shows. Netflix offers a widely diverse a network of content as possible for SVOD. This technological and packaged viewing shift also has widespread impact on television programme production decisions distribution deals, and promotional strategies as well as how it is consumed. According to Matrix (2014, p. 119), after the premiere of House of Cards and Orange Is the New Black in 2013, vast percentages of Netflix subscribers "watched back-to-back episodes, devouring a season of content in just days." The growth of SVOD companies has made the idea of cord cutting possible, whereby content providing MVPD's are going to be cut by consumers,

who will get rid of cable. Instead, they will get content through cheaper SVOD service providers. Additionally, network, local, and cable television could lose both subscription fees and ad revenue because of cord cutting caused by loss of subscribers and viewership. The cost of SVOD packages allows a vast array of content choice for viewers. As mentioned previous themes it is important to note that television manufacturer's technology is incorporating SVOD pre-installed into the setup of their own technology allowing a faster way to set up SVOD viewing. One participant indicates that we simply have too much choice and the abundance of this choice is combined in the packages that are offered by SVOD providers which is almost like it is forced upon potential subscribers:

Moderator = = obviously, we all watch on demand stuff... Is there any type of problems with this technology...? watching things on demand in general... that you can think of...

Participant 4 =+ I don't know, the thing is that sometimes there are too many options or that people are getting addicted and also now whenever you are given a contract Movistar or whatever provider you need to get some TV... some packages like some on demand thing but if I don't want it you know... so sometimes it a bit like compulsory.

4.4.23 Organising theme: Combo-tech

Closely related to the previous organising theme, with the television manufacturers technology combining SVOD pre-installs such as Netflix. Digital technologies have created a new landscape for television, especially for public service television. Reports have suggested that users of premium channels are terminating their subscriptions in favour of online video (Park & Associates, 2011). Uniquely stated by Vinck, Ranaivoson, Rompuy, Birsan, Hölck, (2014) on viewing television "on demand" is not an entirely new idea, it links back to analogue pay-television offerings or the use of video recorders. Yet advances in “delivery, for instance over broadband networks, have had an impact on their further spread in a digital context” (p. 9). Some participants suggest that within the modern landscape of viewing content, there is competition between traditional television and modern day providers with new ways sought to attract viewership:

Moderator = = You mean they are selling a lot more things than what you want...

Participant 4 =+ Yeah... and maybe for like TV it's like competition... for regular channels they will tend to disappear... like this public channel... I don't know...

Participant 2 = \ Anyways there are a lot of channels that have on the website all the options that you want in the programme... for example Spanish public TV ... you can re-watch whenever you want...

Participant 4 =+ Yeah, yeah I'm sure. Anything is available anytime.

SVOD has capitalised on the growing and evolving technology whereby traditional television channels have tried in ways but have been slower at the same time to use the Internet to show content.

4.4.24 Global theme 8: SVOD content symbiosis

Illustrating the concept that SVOD is part of the viewer's existence and as it is part of society's way of life which was conveyed a lot in the focus group sessions and consequence online responses. Almost like a life dependency, each day to view a certain amount of content using technology combined with viable content for the viewer that are joined. Digital technology will allow for a greater assortment of the content for viewing and therefore consumption of it, this has been argued in Anderson's Long Tail theory (as cited in Vinck et al., 2014). He states that, "through online delivery channels, a scattered audience can be reached and connected, thus overcoming the limits of space and time that exist in traditional audio-visual markets" (p. 18).

This Global Theme constitutes one thematic network comprising two Organising Themes and five Basic Themes, see Tables 31 & 32, see Table 30: Dissecting textual responses into initial codes and Figure 8: SVOD content symbiosis.

The following tables amalgamate to form Table 31 and present data taken from discussion segments within Focus Group session 2, see Appendix 43 & 44. The initial rich data extracted from Table 30, identifies areas such as viewing culture, technology and binge-watching as well as how these areas relate to each other in conjunction with SVOD viewing.

Textual Responses Focus Group	Codes
<p>Moderator = = So yeah for example... How much would you say, this is a question for everyone, How much content...? How many hours do you think do you spend a week watching TV shows etc...?</p> <p>Participant 2 = \ I don't know because I can watch one hour a day so... I don't know because I normally eat and I have my laptop and I think why not and I, one episode of Friends, and I just watch it and I think well a second episode maybe... Maybe you can watch two, three or four episodes or... two, three, four... for a sitcom or one or two for a drama... you know forty minutes, fifty minutes, so I don't know maybe like one hour a day so, like seven, eight hours...</p> <p>Moderator = = ... a week</p> <p>Participant 2 = \ Yeah (laughing).</p> <p>Participant 5 = \ Yeah I watch every evening before I go to bed, but probably like an hour a series</p> <p>Moderator = = It's cultural... it's cultural (all laughing). What genres do you think, if we are talking about online television, SVOD... in your opinions, are more addictive? Is there any type of genre... comedies for example, or any specific type, in your minds personally that are more addictive?</p> <p>Participant 1 = / I think that the way they make programmes now, the way they make TV series, you always have the cliff-hanger at the end. Aww, I will just watch another one... and then...</p> <p>Moderator = = Can you think back on how narratives, how the way the story is told, how does this compare to when we were younger... watching television shows or... do you see a difference?</p> <p>Participant 4 =+ ... well you had to wait...</p> <p>Participant 1 = / I think that the main difference compared to old times is that in Portugal we didn't have many TV shows and probably they were two years old. That's how it happened. It actually all started with the Internet you could just google it and watch it online. So you could have access to it before it came to the country. So, I think the Internet made the great difference.</p> <p>Moderator = = ... em... so... When you are watching a TV or movie are there any special themes that stand out more, like a message in the movie, anything that stands out, do you get any social message from the thing you watch... like aww I need to be a better person... or things like that... do</p> <p>Participant 1 = / Since most of what I watch is from America or the UK. I get the sense of the culture differences or ways of speaking or doing or living but it might be 100 percent true, it's just a movie. I think that it's a way of getting some of that feedback... what they do in the morning... I didn't know that in America they were waking up at 6am... here, no... so these kid of things...</p> <p>Moderator = = That's their bedtime here... 6am... actually going back to the...</p> <p>Participant 4 =+... I think it's mostly about entertaining... I mean usually it just about murders... love or whatever...</p>	<p>32. Technology adaptation</p> <p>33. Consistent frequent viewing</p> <p>34. Relaxing usability</p> <p>35. Disconnect the mind</p> <p>36. Attention of narrative</p> <p>37. Different content updates</p> <p>38. Cultural trends</p> <p>39. Cultural infusion</p> <p>40. Differences</p> <p>41. Problematic binge</p>

Table 30: Dissecting textual responses into initial codes (source: Author)

<p>Participant 3 =# Sorry, I was just going to say that... I think that... you asked a question... a series that came to mind was Scrubs where there was this message...</p> <p>Participant 3 =# For me I kind of stay away from that. It's a fine show but there something about it that feels quite forced... I want to watch...</p> <p>Participant 4 =+... it's too American... I guess...</p> <p>Participant 3 =# ... yeah I think so...</p> <p>Moderator = = Do you think there is a difference from different countries about how they produce television shows themes, narratives...</p> <p>Participant 4 =+ Yeah there is a difference... I mean there is different American shows, European shows... well there is not so many... I mean English shows or whatever... usually most of the popular shows and series come from the US... And yeah the culture is different.</p> <p>Moderator = = Going back... if I say, the term "Binge-Watching" ... What does it mean...?</p> <p>Participant 5 =\ Just to watch it... for hours and hours...</p> <p>Moderator = = Yeah... (all laughing). Do you think it's a problem...? Do you think it can affect... habits of people... socially...?</p> <p>Participant 4 =+ ... think so...</p> <p>Participant 2 = \ ... it does... yeah for example today they will release "Stranger Things"</p> <p>Participant 5 =\ your itching to get home (laughing)...</p> <p>Participant 2 = \ I can spend all weekend to watch... because I don't want to arrive Monday to hear that people have watched it and me no... I'm really afraid of spoilers (all laughing).</p> <p>Participant 3 =# I've only watched the first episode... (laughing)</p> <p>Participant 2 = \ ... me too... me too (laughing).</p> <p>Participant 4 =+ OMG... (laughing).</p> <p>Moderator = = Have you seen the first episode?</p> <p>Participant 2 = \ ... Yeah...</p> <p>Participant 4 =+ That's the thing... that's the thing... I don't want to stop... I mean I've watched before with my ex. We would watch like shows... or a series together... but now I'm thinking if I start watching them, I will want to watch more... I mean already you have a certain time... during your week... for your work... social... people and things... and if you have to watch series... like... it's when do you sleep... or... you need to fit everything... you know...</p>	
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Table 30: Dissecting textual responses into initial codes (source: Author) - continued

In the following table we can see the classification of themes beginning to emerge revealing that SVOD provider offer content to capture viewers interest.

Codes (Step 1) = 10	Issues Discussed	Basic Themes identified (Step 2) = 5
32. Technology adaptation 33. Consistent frequent viewing 34. Relaxing usability 35. Disconnect the mind 36. Attention of narrative 37. Different content updates 38. Cultural trends 39. Cultural infusion 40. Differences 41. Problematic binge	Symbiosis Disconnection from life Transcendence Captured attention Cultural consumption Binge trendy Lifestyle choice	25. Watching SVOD is a distraction from life 26. SVOD connecting cultures with content 24/7 27. Interesting TV shows/movies have evolved to hold attention of audience 28. SVOD rich in content diversity 29. SVOD offers a social sharing of the experiences of viewing content

Table 31: Abstracting basic themes from coded segments (source: Author)

The table below presents the final classifications based on the focus group segments dissected that reveal more on the intricacies of viewing SVOD within the lives of the participants of the focus groups.

Basic Themes = 5	Organising Themes = 2	Global Theme = 1
25. Watching SVOD is a distraction from life 26. SVOD connecting cultures with content 24/7 27. Interesting TV shows/movies have evolved to hold attention of audience 28. SVOD rich in content diversity 29. SVOD offers a social sharing of the experiences of viewing content	15. Life disconnect 16. Cultural viewing	8. SVOD content symbiosis

Table 32: Arrangement, refinement and deduction of global theme 8 (source: Author)

The following diagram consists of the Basic, Organising and Global Themes from the above table. The main points outlined in the table above has been illustrated in the diagram below that relates to the 24/7 nature of SVOD and its appeal with rich diverse content.

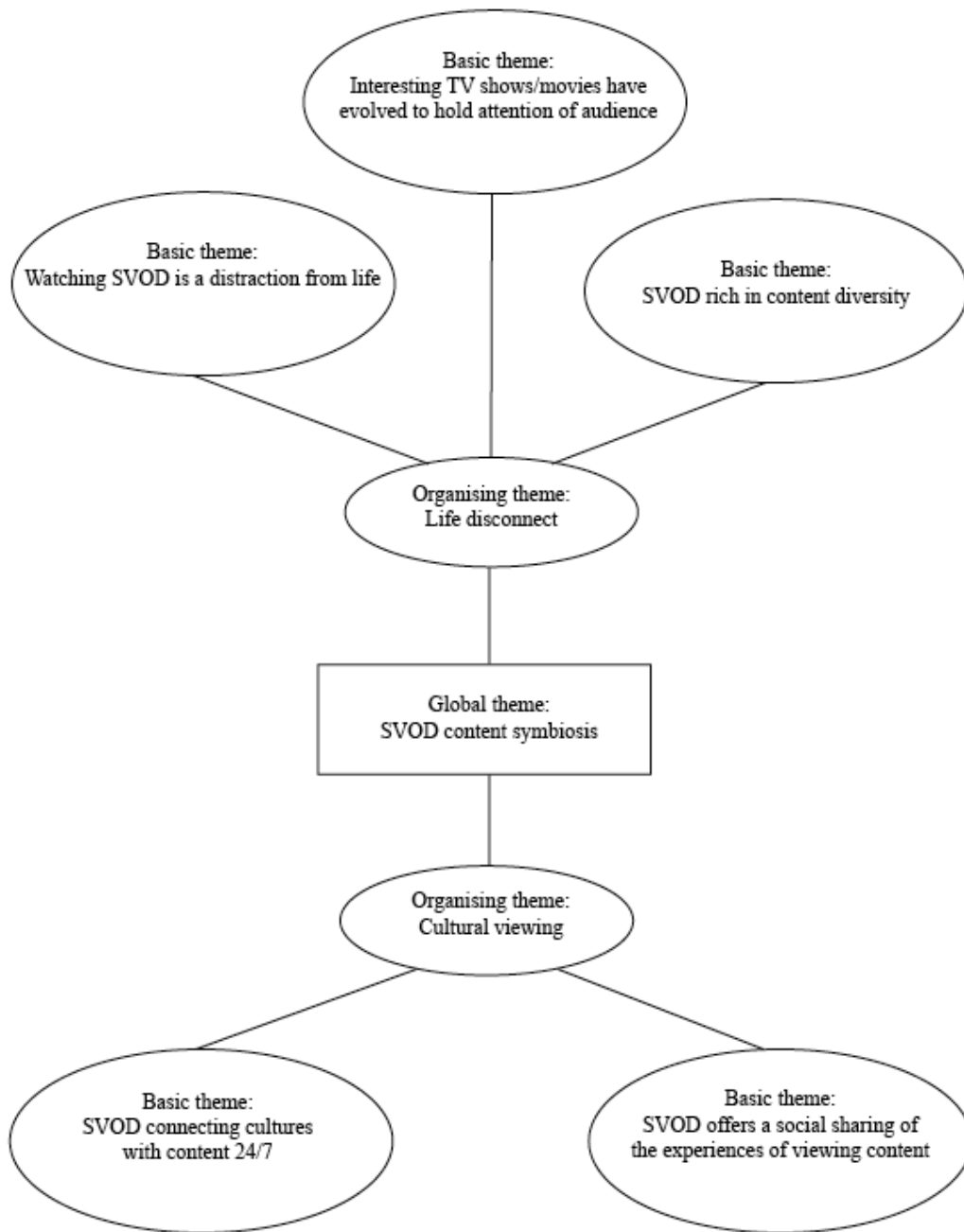


Figure 8: SVOD content symbiosis

The relationship between viewers and content was expressed and extracted from this focus group discussion segment as well as the connectivity that the technology offers. There is a certain disconnection for viewers that SVOD caters for. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.25 Organising theme: Life disconnect

According to Pérez (2018), the arrival of new subscription-based on-demand video platforms (S-VOD or OTT [Over-The-Top Television]), like Netflix, was experienced by Spain in 2015 and similarly these platforms were joined by HBO Spain and Amazon Prime Video in 2016, and Sky in 2017.

Over recent decades with combination of technology, in terms of the Internet, have helped narratives of content grow and expand into new territories, especially content shown via SVOD compared to previous eras. The convergence of television and the Internet was derived from technological innovation that influenced many agents within the television sector to adapt and join the new ecosystem of SVOD in a competitive market while simultaneously enabling binge-watching:

Moderator = = Going back... If I say, the term “Binge-Watching” ... What does it mean...?

Participant 5 =\ Just to watch it... for hours and hours....

Moderator = = Yeah... (all laughing). Do you think it's a problem...? Do you think it can affect... habits of people... socially...?

Participant 4 =+ ... think so...

Participant 2 = \ ... it does... yeah for example today they will release “Stranger Things”.

Participant 5 =\ you're itching to get home (laughing)...

The global multi-platform entertainment experience, the convergence of digital technology, social networks and mainstream media are all related to connected viewing (Holt and Sanson, 2013) as participants mention about continual viewing availability:

Participant 2 = \ I can spend all weekend to watch... because I don't want to arrive Monday to hear that people have watched it and me no... I'm really afraid of spoilers (all laughing).

Participant 3 =# I've only watched the first episode... (laughing).

Participant 2 = \ ... me too... me too (laughing).

Participant 4 =+ OMG... (laughing).

Moderator = = Have you seen the first episode?

Participant 2 = \ ... Yeah...

Participant 4 =+ That's the thing... that's the thing... I don't want to stop... I mean I've watched before with my ex. We would watch like shows... or a series together... but now I'm thinking if I start watching them I will want to watch more... I mean already you have a certain time... during your week... for your work... social... people and things... and if you have to watch series... like... it's when do you sleep... or... you need to fit everything... you know...

SVOD is a form of relaxation to another level of conspicuous that is given by SVOD that is used very frequent by viewers in their daily lives. Daily distraction from life problems adds to the need to view content each day. Mander (1978) paints a somewhat catastrophic vision of the internal bodily response to television viewing: "The heartbeat slows to idle, the pulse rate tends to even out, the brainwave patterns go into a smooth and steady rhythm" (p. 165). The relationship between SVOD and technology is a beneficial one that helps each other attract and maintain the viewer's interest and indeed helped unify the continued growth and evolution of content.

Television has been a source of vital social growth for more than a half-century, that has informed and fascinated society with its ability to entertain, but television has slowly been evolving over the last 10 years in conjunction with the digital era. Video-On-Demand (SVOD) platforms, in recent years, have emerged as a popular form of television viewing online. As according to Tompkins (2014) who states that VOD offers the kind of product/service distinction that is typically associated with corporate strategies of media conglomeration: branding and repurposing, segmented markets, specialty labels, genre tiering." (p. 416). Furthermore, Hilderbrand (2010) states that cable operators have successfully used this double meaning, specifically as a means of promoting their own business model to audience viewers, which seeks to integrate VOD and high-speed Internet in a bundle packages "according to the logic that it's all a matter of digital delivery" (p. 26). In addition, Tompkins (2014) states that "VOD is not simply the increased revenue streams made available via the expansion of digitized content but rather the affective brand attachments generally imagined to be derived from digitally enhanced cable TV subscription" (p. 417).

4.4.26 Organising theme: Cultural viewing

In the last few years, online SVOD platforms featuring further on demand capacity than previous technologies have been developed and are used as a popular intake of TV viewing. In many countries, television networks have launched online viewing platforms allowing audiences to watch their content with a range of on-demand functions. Cultural identity is displayed via SVOD content that enables viewers to capture an idea of what certain cultures are like within the landscape of online viewing. Also, SVOD can help its viewers identify with other cultures with its content as participants form the focus group mention:

Moderator = = ... em... so... When you are watching a TV or movie are there any special themes that stand out more, like a message in the movie, anything that stands out, do you get any social message from the thing you watch... like aww I need to be a better person... or things like that do you ever get that kind of feeling... When you watch content online or just more like an entertainment value.

Participant 1 = / Since most of what I watch is from America or the UK. I get the sense of the culture differences or ways of speaking or doing or living but it might it 100 percent true, it's just a movie. I think that it's a way of getting some of that feedback... what they do in the morning... I didn't know that in America they were waking up at 6am... here no... so these kind of things...

Moderator = = That's their bedtime here... 6am... actually going back to the...
Participant 4 =+ ... I think it's mostly about entertaining... I mean usually it's just about murders... love or whatever...

Participant 3 =# Sorry I was just going to say that... I think that... you asked a question... a series that came to mind was Scrubs where there was this message...

Participant 3 =# For me I kind of stay away from that. It's a fine show but there something about it that feels quite forced... I want to watch...

Participant 4 =+ ... it's too American... I guess...
Participant 3 =# ... yeah I think so...

Moderator = = Do you think there is a difference from different countries about how they produce television shows themes, narratives...

Participant 4 =+ Yeah there is a difference... I mean there is different American shows, European shows... well there is not so many... I mean English shows or whatever... usually most of the popular shows and series come from the US... And yeah the culture is different...

SVOD services such as Netflix have gained popularity. Audiences worldwide have been increasingly consuming foreign television programmes which would not normally have been available in them in their regions previous to SVOD at the time when such programmes were first broadcast in their original regions. This form of online consumption reshapes the concept of television in ways, namely in relation to the challenges in various technical, legal, and cultural limitations on audiences' freedom in terms to watch television shows from other countries (geo-blocking). There are studies regarding such consumption that engage with how the television set has been replaced by using the Internet (Evans, 2011). The media provide "the elements of a culture-in-common" (Scannell, 1988, p. 29) in the process of consumption, ranging from a person's interaction with other people via media to the shared reception of TV programmes in different countries:

Moderator = = It's cultural... it's cultural (all laughing). What genres do you think, if we are talking about online television, SVOD... in your opinions, are more addictive? Is there any type of genre... comedies for example, or any specific type, in your minds personally that are more addictive?

Participant 1 = / I think that the way they make programmes now, the way they make TV series, you always have the cliff-hanger at the end. Aww, I will just watch another one... and then...

Audiences do not necessarily have to be co-present in a face-to-face sense, since the media's capacity to "connect individuals to others geographically elsewhere" (Morley, 2000, pp. 86-87) affords audiences to experience "togetherness in separation with their fellow audience members" (Ellis, 2000, p. 32). Additionally, Tse (2016) suggests that the relationship between media and audiences is complicated by the Internet and sense of togetherness. This points to some interesting questions with how online communities connect fans together in virtual spaces in order to construct fandom for example (Baym, 2000), or the idea of audiences being alone together, using the Internet and personal devices (Turkle, 2011), or how new communities and viewing are formed by user-generated (Uricchio, 2009).

4.4.27 Global theme 9: Intensified content gratification

With fast access to a consistent flow of content that enables binge-watching of content and that can also enhance the viewing pleasure of content, in terms of narrative and being eager to view another episode easily.

This constitutes one thematic network comprising two Organising Themes and three Basic Themes, see Tables 35 - 36, see Tables 33 & 34: Dissecting textual responses into initial codes for Questions 10 & 15 and Figure 9: Intensified content gratification. From the online survey, combining Questions 10 & 15 produces the following Tables 35 & 36.

From the key questions asked in the online survey, textual responses were analysed and information was gathered and dissected to form initial codes to build Basic Themes and then onto Organising Themes and a Global Theme.

The viable responses from survey Question 10 (see Appendix 11) were carefully analysed and collated into Table 33 to help produce the initial codes required that outlined binge-watching and flexibility of viewing.

Textual Responses Survey Q10	Codes
<ul style="list-style-type: none"> ● Flexibility of choice and time. ● It fits my busy schedule. ● No ads, I can watch at any time, much better options. ● It's fast and easy. No need to download the film or series. ● New series and no adds. ● You watch what you want when you want. ● There are a lot of different movies/TV shows available. It is also great to discover new movies/TV shows. ● Quick and easy. ● Like to binge-watch, no adverts. ● There are no adverts and you can binge-watch. ● TV channels sometimes take too long to get the series. I can watch them via SVOD anytime and with my selected audio and subtitles. ● Lots if contents and options. ● Total liberty. ● 	<ul style="list-style-type: none"> 42. Flexible 43. Fast 44. Anytime 45. Binge enjoyment 46. Freedom to view 47. Control of content 48. Quality 49. Freedom of location 50. Straightforward to use 51. High variety of content 52. Chop and change with content

Table 33: Dissecting textual responses into initial codes Q10 (source: Author)

<ul style="list-style-type: none"> ● Being able to take my videos with me to anywhere without having to have it downloaded to my device, and without having to have a physical copy with it. It's also extremely convenient as continue watching the same shows on a different device. This is useful for me when switch between watching something in the living room and watching on my laptop in bed. ● Accessible. ● I have access to hundreds of titles without the need to order them from video/DVD rental/library or buying them. Another aspect is that the films often available in different languages as (voiceover or subtitles). Hence easier to watch for foreigners (which I am :). ● The main point of SVOD is that I control what to watch and when I watch it. Never mind the content. ● Good streaming quality, cheap, no use of other devices, availability of content very rapidly, extra devices require space (DVD or Blu-ray themselves also take space and pollute). ● I get to choose what I watch; the software gets to know my tastes and recommends things; I don't need to download any torrents which are sometimes bad quality and not easy to find. Variety, high quality view, easy consumption of content, high quality of SVOD channel. ● Comfortable, you can binge easily. And also, some of the best TV shows are SVOD-provider produced and can only be seen in their platform. ● Not waiting time, no ads, high resolution. ● It is so easy to watch online because of the busy life, SVOD have it ready and easy, we live in a consumerist society that likes the easy life. ● It is easy to access and I work until late in the evening so I always miss scheduled shows. ● Easier. ● Always available and the latest series and documentaries. ● You don't have to wait a whole week to watch the next episode I series and you can watch them any time you want, stop and rewind them, choose languages. ● You can watch what you want, when you want to. No commercial breaks. ● I enjoy being able to watch what I want, when I want. ● It is completely on demand. Watch whatever I like whenever I want. ● Do not use. ● It's easy. ● It's cheaper than buying DVDs etc. Also, is just so much quicker to set up than a DVD etc. ● It's quick and easy to access, a large variety of options. I like being able to watch many episodes of a series in one go. Watching when it suits me rather than having to wait for scheduled programming. ● Easy to use, great quality and very comfortable. 	
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Table 33: Dissecting textual responses into initial codes Q10 (source: Author) – continued

<ul style="list-style-type: none"> ● Hangover??? ● Easy to use and widely available. ● The same reasons as given above. Sometimes I start watching and then I get bored, so I like to switch between programmes easily and then go back to the same place where I finished watching the previous programme when I want to go back to it. ● Can watch on different devices and no commercials. ● Better than cable, no commercials (depending on the provider), easy, fast, and affordable. ● The bigger difference there is with TV is that I can decide when to watch and I don't have to be home or available at a specific time. Also, there are no commercial breaks. ● It allows you to switch between series with ease. ● Wealth of choice. ● The variety is brilliant. I use the foreign films to learn Spanish. If buying all the Spanish DVDs in the shop, it would cost a fortune. Also, I'm studying to be a sound designer so it's great to be able to watch all the different genres to hear everything that goes on in the film. ● It's easy to use. No faffing with DVD's or waiting for release dates. ● You can choose content at any time without additional need to purchase a DVD or other carriers. ● It is cheap, easy access, quality, and has fair amount of content. 	
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Table 33: Dissecting textual responses into initial codes Q10 (source: Author) – continued

The following table responses are from survey Question 15 (see Appendix 16) which were dissected carefully and analysed before being collated into themes, Table 34.

Textual Responses Survey Q15	Codes
<ul style="list-style-type: none"> ● Yes, it is not so involving. ● Yes, you get the entire story all at one time! ● Yes. ● Yes, you don't get as involved watching 1 episode per week. ● Sometimes you lost part of the story and some interest waiting too much between episodes. ● Yes. ● I feel binge-watching is watching a large number of episodes at the one time. I would not enjoy sitting for long periods watching lots of TV. ● No. 	<ul style="list-style-type: none"> 53. Less viewing 54. Less engagement 55. Binging varies 56. Binge interesting 57. Binging boring 58. Binge helps 59. Binging story 60. Injection of content 61. Intensifies story 62. Impatience for content 63. Not binging is slow 64. Binge spoils build-up

Table 34: Dissecting textual responses into initial codes Q15 (source: Author)

<ul style="list-style-type: none"> ● Yes. ● You lose track of the story versus watching all together or entire series over a few days. Yes. ● If a TV show is too complex, then waiting an entire week might lead you to forget information like names, relations, scenes. ● Yes, you often disconnect of the plot. ● Yes. ● No. ● Yes. Watching 1 episode a week gives more time to reflect on the storyline/characters, to think over. It makes the show more meaningful, more memorable. ● Sure. I don't like binge-watching. Most of the people I know do so, and after a weekend, they start spoiling the TV Show/movie and, at the same time, they start complaining about the lack of content. ● Not really, it depends time you can allow to watch the series. I don't always watch everything in one go for that matter. ● Yes, details of previous episodes can be forgotten. ● Yes, I think that being a binge-watcher makes of the SVOD experience both more interesting and appealing. ● You can forget details of the plot or the characters (or at least that happens to me) from one week to the next. With shows like CSI. This doesn't make much of a difference though. ● Yes, show week by week it moves more. ● If I binge-watch a show at second viewing, I always notice things, I missed but if I rewatch an episode I rarely notice new things. ● You can get bored with binge-watching. ● yes, because I think some people get addicted. ● Yes, sure. By watching it week by week you forgot what happened on the last episode and, if you miss one episode, you lose the thread. ● The whole experience is more intense, you feel closer to the characters and the story. ● When you want one every week you don't forget the plot as much as when you binge. ● I would get bored and move onto a show I could binge-watch. I'm impatient. ● Yes. ● Yes, you forget things that happened in previous episodes. ● Sometimes the programme is too gripping you can't wait till the next week so end up binge-watching. 	
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Table 34: Dissecting textual responses into initial codes Q15 (source: Author) - continued

<ul style="list-style-type: none"> ● Yes, there's a big difference. Watching it week by week forces You to spend more time to enter again in the story. ● Yes. ● I get to find out what happens quicker. ● I haven't watched one episode of a TV show for a long time as I'm too impatient to wait to see what happens next. ● The whole experience is more intense, you feel closer to the characters and the story. ● When you want one every week you don't forget the plot as much as when you binge. ● I would get bored and move onto a show I could binge-watch. I'm impatient. ● Yes. ● Yes, you forget things that happened in previous episodes. ● Sometimes the programme is too gripping you can't wait till the next week so end up binge-watching. ● Yes, there's a big difference. Watching it week by week forces You to spend more time to enter again in the story. ● Yes. ● I get to find out what happens quicker. ● I haven't watched one episode of a TV show for a long time as I'm too impatient to wait to see what happens next. For example, if I'm really into a series such as The Walking Dead or Game of Thrones. ● We are spoiled, we don't enjoy cliff-hangers anymore. ● Obviously! I prefer waiting and spending those days wondering what is going to happen next, imagine different alternative and then be surprised by the show presenting yet another! ● It allows you to become more involved in the story as you have more time to think about what has happened and what might happen in the next episode. ● I will often forget to watch the next episode as it is released. Perhaps watching it 2-3 weeks later. ● I'd say so, yes. It's great being able to remember the plotline. Whereas sometimes if you have to wait a week, then maybe you forget what went on. ● Binge-watching allows you to see the episodes next after the other. Week to week sometimes forget what's happened. Able to remind yourself with going back an episode. ● Yes, binge-watching can decrease my perception of a show as it appears more boring and repetitive. 	
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Table 34: Dissecting textual responses into initial codes Q15 (source: Author) - continued

The next two tables present the summation of the two survey questions shown above and their initial transition from codes to themes. The survey information was valuable, in terms of providing rich data that could be analysed to produce viable themes.

Codes (Step 1) = 23	Issues Discussed	Themes identified (Step 2) = 2
Textual Responses Survey Q10 42. Flexible 43. Fast 44. Anytime 45. Binge enjoyment 46. Freedom to view 47. Control of content 48. Quality 49. Freedom of location 50. Straightforward to use 51. High variety of content 52. Chop and change with content	Freedom to binge In control Stop/start viewing	30. Fast injection of SVOD content 31 Society fuels bingeing
Textual Responses Survey Q15 53. Less viewing 54. Less engagement 55. Binging varies 56. Binge interesting 57. Binging boring 58. Binge helps 59. Binging story 60. Injection of content 61. Intensifies story 62. Impatience for content 63. Not bingeing is slow 64. Binge spoils build-up	Binging varies Appetite Absorbing story Slower engagement Impatience	32. Bingeable content intensified

Table 35: Abstracting basic themes from coded segments (source: Author)

Final classifications can be seen in the table below that present more in depth value to about the nature of binge-watching.

Basic Themes = 3	Organising Themes = 2	Global Theme = 1
30. Fast injection of SVOD content 31. Society fuels bingeing 32. Bingeable content intensified	17. Control 18. Binge value	9. Intensified content gratification

Table 36: Arrangement, refinement and deduction of global themes (source: Author)

The following diagram has been constructed using the Basic, Organising and Global Themes from the table above. The diagram below illustrates Table 36 and presents two important points about the aspects of control and the value of SVOD.

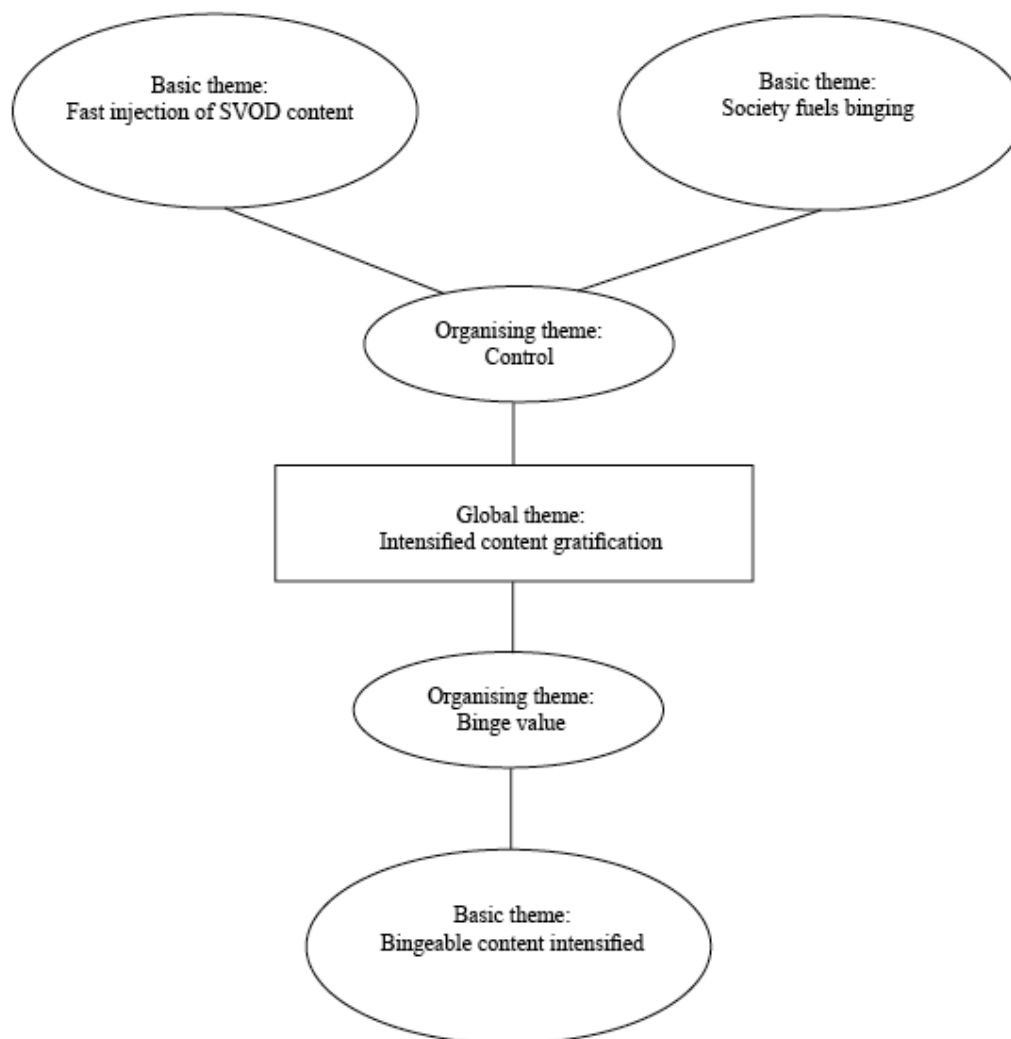


Figure 9: Intensified content gratification

Viewers may believe they have the freedom of choice and flexibility, however, this combined with binge-watching episode suggests an addiction to viewing. SVOD allows users to access videos at their own leisure, from any device. It means that a user can watch a library of videos for a small fee. Yet, having this access so freely available raises questions as to the lack of control in binge-watching by viewers and control SVOD has on viewership. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.28 Organising theme: Control

SVOD allows a quick fix for entertainment in to viewers lives that facilitates easy viewing with no restrictive barriers allowing as much content to be viewed, relating to anytime and anywhere viewing. SVOD enables consumers to watch videos, films, TV-series and TV-broadcasts whenever they want. In ways it can be seen as SVOD a certain element of "control" when it comes to viewer's capacity to ration the amount of content they can consume.

According to Merrill (2018) suggests that "Temptation exists in many contexts in life, such as whether one should spend money now or save for later, or whether someone should eat fast food now or eat a healthy meal when it can be prepared later" (p. 16). As recent models of self-control suggest that impulsive behaviour which overrides the pursuit of long-term goals in favour of short-term desires is particularly likely when individuals are confronted with stimuli that elicit automatic reactions (Hofmann et al., 2009). Research carried out in LaRose's (2010) study indicate that media habits may be helpful in isolating the point at which a media habit (i.e. binge-watching) begins and how it is activated afterwards in the future.

There is a great amount of evidence that demonstrates that media provide numerous immediate gratifications with associated satisfaction of various psychological and social needs which is one of the central functions and main drivers of media exposure (Katz, Blumler, & Gurevitch, 1974). Due to this, media users learn to associate positive states with certain media activities and, through behavioural conditioning, learn to approach media stimuli that improve their current mood (Zillmann, 1988). Online survey respondents answered the following question, highlighting that as well as good content, freedom watch it is appealing, see Table 33 for full responses:

Question 10 (see Appendix 11): Can you describe why watching SVOD content is appealing? What is your view?

- Flexibility of choice and time.
- It fits my busy schedule.
- TV channels sometimes take too long to get the series. I can watch them via
- SVOD anytime and with my selected audio and subtitles.
- Total liberty.
- Quick and easy.

- Like to binge-watch, no adverts.
- I get to choose what I watch; the software gets to know my tastes and
- recommends things, I don't need to download any torrents which are sometimes
- Bad quality and not easy to find.
- Variety, high quality view, easy consumption of content, high quality of SVOD
- channel.

Additionally, the risk of media-related self-control failure is greatly increased by habitualised media usage. Many forms of media use are highly habitualised and executed automatically in different contents and settings of everyday life (LaRose, 2010). Looking at Uses and Gratification Theory (Katz et al., 1974) it is clear that audiences are using mediated content to gratify needs. Exploring what needs audiences gain from television, it is important to study Maslow's Hierarchy of Needs (Maslow, 1971). Technology and convergence of the Internet with media has allowed quick easy access to SVOD content and at a reasonable cost of access for users of such services as Netflix. Respondents continue to give benefits of binge-watching with SVOD technology, see Table 33 for full responses:

- Comfortable, you can binge easily. And also, some of the best TV shows are SVOD-provider produced and can only be seen in their platform.
- It's quick and easy to access, a large variety of options. I like being able to watch many episodes of a series in one go. Watching when it suits me rather than having to wait for scheduled programming.
- The bigger difference there is with TV is that I can decide when to watch and I don't have to be home or available at a specific time. Also, there are no commercial breaks.
- The variety is brilliant. I use the foreign films to learn Spanish. If buying all the Spanish DVDs in the shop, it would cost a fortune. Also, I'm studying to be a sound designer so it's great to be able to watch all the different genres to hear everything that goes on in the film.

The growing consumer culture for instant content on demand services and less traditional linear viewing is having an impact on television scheduling. According to Matrix (2014) who suggests that:

As a larger share of the TV audience consumes more TV shows via Netflix and other OTT services, some critics argue that such consumption practices interfere with the cultural unification effects water cooler talk that bond people through shared, mass-mediated experiences (p. 120).

4.4.29 Organising theme: Binge value

As indicated by Bothun and Lieberman (2014) sampled 1024 respondents online to explore how "consumer attitudes toward video content and corresponding behavioural shifts" (p. 2). They highlighted that increasingly "consumers are rethinking how they access video content, with more people subscribing to direct-to-consumer online-streaming services, on demand, and alternative forms of television and moving away from the bundle." Due to this there have been dramatic changes in the consumption of viewing. Anticipations of programming are higher as well as more prolonged "binge viewing" (p. 3).

Using SVOD tech and providers anytime and anywhere, is here to stay due to the vast amount of available content for users and how it allows TV shows or movies to be fresh in the mind of viewers. For SVOD viewers, the guilty pleasure taking the choice to spend time immersed in consuming multiple episodes or even an entire season of TV shows or multiple movies in one sitting is facilitated by technology. The technological shift into more SVOD viewing has had a widespread impact on television programme production decisions, distribution deals and strategies for promotion.

To help prove this we asked **Question 12 (see Appendix 12)** in the online survey: For example - How many episodes of a TV show can you watch via SVOD?

From the online survey 48 out of 51 people answered this question suggesting that 45.8% view 3 episodes in one sitting with a further 18.8% who said that they view 5+ episodes in one sitting. Some 16.7% said they viewed 2 episodes in one sitting, 10.4% said they viewed 4 episodes in one sitting and lastly 8.3% of the respondents said A whole series in one sitting.

Social scientists began shifting the focus of their quantitative work from direct effects of media to audience responses (Katz et al., 1974). Gratifications have been explained as "expectations and desires that emanate from and are constrained by personal traits, social context, and interaction" (Rubin, 2009, p. 167). Using Katz et al.'s (1974) idea, Rubin (2002) listed five assumptions of U&G theory. Firstly, the communication behaviour of people including the selection and the use of media is goal-directed. Secondly, media channels are actively used by audiences. Thirdly, psychological and social factors such

as personality can bring about people's media use behaviour. Fourth, media compete with other forms of communication such as interpersonal interaction to gratify the needs of people. The final assumption suggests that media possibly can affect the way people rely on certain media channels (Rubin, 2002). Furthermore, it has been argued that complex narrative structures (Mittell, 2015) help strengthen the distinction of binge-watching, since viewers can immerse themselves more deeply in the fictional worlds and so experience the "complex pleasures of narrative, in which one is caught in the contradictory desire to find out what happens next and for the story not to end" (Brunsdon, 2010, p. 66).

Furthermore, based on questions from the online survey: Question 13: Do you consider yourself a "binge-watcher"? 51 out of 51 people answered this question. 45.1% of the respondents said Yes to considering themselves as being a binge-watcher with just over half the respondents at 54.9% saying No, that they did not consider themselves a binge-watcher.

Question 15 (see Appendix 15): If you binge-watch (do continual watching of episodes in one sitting) in general - How do you think it affects the narrative (story) and your perceptions of a TV show?

From the online survey 50 out of 51 people answered this question (with multiple choice) 34% chose "I think binge-watching helps the audience to really understand the overall story and when you get into a show it's like an addiction you need to find out what happens next." 32% said "Other." - see list below, also Table 34:

- Yes, you get the entire story all at one time!
- Yes, you don't get as involved watching 1 episode per week.
- Sometimes you lost part of the story and some interest waiting too much between episodes.
- If a TV show is too complex, then waiting an entire week might lead you to forget information like names, relations, scenes.
- Not really, it depends time you can allow to watch the series. I don't always watch everything in one go for that matter.
- Yes, I think that being a binge-watcher makes of the SVOD experience both more interesting and appealing.

A further 18% agreed "I really love to binge-watch as I get involved with the story and characters more." 12% mentioned that "By binge-watching content I understand the

narrative better and I become part of the experience when I watch one show after the other." 12% chose "My perception changes a lot if I binge-watch a TV show - It's like I'm part of the character's world." And 10% chose "I think by binge-watching I can have a better depth of the story". Brunsdon (2010, p. 65) describes binge-watching as "domestic viewing of multiple episodes sequentially." Binge-watching takes place mostly at home, during weekday evenings and weekends. While the satisfaction of viewing content associated with traditional definitions of bingeing remains, the control over this self-satisfaction or fulfilment is difficult. Over the last 10 years, online-streaming services are portals for audiences to immerse themselves in hours upon hours of endless content. Binge-watching is changing the way people watch content as well as the industry economics (Moore, 2015). The availability of content helps us to fully enjoy media gratifications where and when we want, enabled easy access to pleasurable media experiences offers a new challenge to media users to maintain an equilibrium between the short-term pleasures and the potential costs of media exposure (Hofmann, Reinecke and Meier, 2017). Respondents commented that being able to view SVOD content allows for more concentrated viewing on TV shows and movies, see Table 34 for full responses:

- If I binge-watch a show at second viewing I always notice things, I missed but if I rewatch an episode I rarely notice new things.
- The whole experience is more intense, you feel closer to the characters and the story.
- When you want one every week you don't forget the plot as much as when you binge.
- I haven't watched one episode of a TV show for a long time as I'm too impatient to wait to see what happens next. For example, if I'm really into a series such as The Walking Dead or Game of Thrones.
- It allows you to become more involved in the story as you have more time to think about what has happened and what might happen in the next episode.
- Binge-watching allows you to see the episodes next after the other. Week to week sometimes forget what's happened...

Earlier studies have suggested that binge-watching is a potentially addictive disorder. Many people feel compelled to watch "just one more" episode. Some authors have described binge-watching as addictive (Devasagayam, 2014; Riddle, Peebles, Davis, Xu, & Schroeder, 2017). Binge-watching is changing how TV shows and movies are seen and understood technologically and culturally as well as the model of SVOD production. Binge-watching should be seen within the broader context of digitisation and in the society

we live today, where increasingly more advanced and addictive technologies (Alter, 2017) are aiding new consumer behaviour patterns.

4.4.30 Global theme 10: Attractive SVOD usability

The openness and user-friendly way to viewing via SVOD can vary from country to country, however one thing that is consistent is the way in which viewers consume content whether it is bingeing for a weekend or just to relax with SVOD content.

This constitutes one thematic network comprising two Organising Themes and five Basic Themes, see Tables 39 - 40, see Tables 37 & 38: Dissecting textual responses into initial codes and Figure 10: Attractive SVOD usability.

From the online survey, combining Questions 16 & 17, produces the following Tables 39 & 40. The textual responses from the online survey, using certain questions asked, information was dissected and initial Codes were gathered to build Basic Themes and then onto Organising Themes and a Global Theme.

The following table breaks down information collected from survey Question 16 (see Appendix 17) into codes. These codes consist of the initial exploratory concepts derived from the online survey question and presented in Table 37.

Textual Responses Survey Q16	Codes
<ul style="list-style-type: none"> ● I am not addicted to it. I watch some nice series occasionally but not too many. ● I watch when I have time! ● don't really understand the question. ● Honestly, I don't have that much time to binge-watch, so I'm a "casual" compared to many people. ● I don't watch so much series and try not to spend so much time. But when I connect I can spend the night or an afternoon. ● I watch a few shows that I find are very good. ● One show probably per evening and it is probably catch up TV. ● Not sure what is asked here. I usually watch 1 episode of a TV show every other day. Sometimes only during weekends. ● It's an affordable relaxing activity ● Question is unclear. 	<ul style="list-style-type: none"> 65. Binging according to time 66. Regular 67. Relaxing activity 68. Binging weekends 69. Immersion of content 70. Self-scheduling 71. Overload 72. Influenced 73. Relaxing 74. Positive experiences

Table 37: Dissecting textual responses into initial codes Q16 (source: Author)

<ul style="list-style-type: none"> ● Binge-watching, though if too many episodes I can get distracted by other things. ● Once a day. I watch what I want and not what it is available at that particular moment on the TV. ● I do try to control myself. ● I am not capable to differentiate ● I normally watch 1-2 episodes or 1-2 hours of TV per day at the most. ● I don't really watch to shows.I do binge-watch but aiming to take it easy. I normally watch all the good shows/films out there. Normally, I watch 1-2 episodes a night. If I am not watching any show, then I aim for a movie. ● Watch whatever I want, whenever I want but binge-watching. Mainly daily, 1 episode after dinner. ● Not sure what you want to hear. Opening laptop and watching series or movies whenever I have time to do so. ● I put on 30-minute episodes of a series and watch until I get bored (usually 4-5 episodes). ● I think my personal experience has been positive because it has fulfilled my expectations of SVOD consumption. ● I watch far too many TV shows :D ● Couple of series at time. ● It relaxes me and makes me erase the memory of worries. ● I am introduced to shows by my family, who binge-watch, then I watch 1 episode, from each show per night, until we are all at the same episode/end of season. ● Random ● I watch an episode or 2 sometimes, to relax. ● I am new. Started like 2 months ago. But, I have already been hooked to 2 series! It is dangerous! ● Binge-watching in holidays and weekends, I prefer news and less addictive series or documentaries on workdays. Binge-watching is also social for me, I normally do it with friends or my partner. ● I have a short attention span. ● Binge-watch at weekends, not much through the week. ● Handy. ● Find a new show, watch it till it's done. ● Rarely watch TV now instead watch box sets and movies. ● I watch two or three episodes of a series most nights when I go to bed. I like to binge-watch at the weekend if I have no plans or it's raining! ● Mmm... no idea :) ● Chilled. ● Immersed in the show. ● Tense depending on the show. Excited. In the zone. To help me sleep. Various reasons. ● It fits on with my schedule better. I don't miss anything because of work. ● Well because I work now, I watch Netflix (Hulu isn't available in Spain) after work and on weekends. I don't really watch movies on Netflix just TV shows. I'm currently watching several different TV shows. I usually choose a series to binge-watch for the weekend. 	
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Table 37: Dissecting textual responses into initial codes Q16 (source: Author) - continued

<ul style="list-style-type: none"> ● I watch TV when I can't fully focus on what's happening, it's like a background. I like it for news or sport events, games... I use SVOD when I'm ready to sit down and actually watch something. ● I pay more attention to Netflix series as they're something I have chosen and they aren't interrupted with ad breaks. ● Every evening a film/documentary or an episode or two of a series. ● Bedtime is when I need to spend at least one hour. ● It takes a lot for me to like a TV show and I can get bored if it goes on for too long. For example, The Walking Dead got too boring after 4 seasons. ● I like to watch some episodes every other few days. Not every night. ● Watch Netflix, Plex, Amazon TV more than terrestrial. 	
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Table 37: Dissecting textual responses into initial codes Q16 (source: Author) - continued

The next table presents the breakdown of information taken from online survey Question 17 (see Appendix 18) that reveal textual responses to the participant's views on platform design by SVOD providers.

Textual Responses Survey Q17	Codes
<ul style="list-style-type: none"> ● User-friendly. ● Very user friendly. ● It's ok. ● Netflix is easy to use, but in my opinion, it has too many categories, and you end up not knowing what to watch. ● Easy and practical. ● Netflix is 10/10. ● Easily navigated. ● It's ok, but it could be a lot better. ● Netflix, very easy to use on iPad, not so user friendly on PC Amazon, interface needs a lot of work. Can't find shows you are halfway through. ● Netflix is great, amazon layout is rubbish. ● Easy to use, sometimes confusing in which regards seasons... as there is a tendency to show you always the last one. ● User friendly. ● Netflix seems to push content on me that they think is good rather than what I might like. I don't believe they are matching me to some of the terrible films and shows on there. ● Annoying. 	<ul style="list-style-type: none"> 75. User-Friendly 76. Easy usability 77. Netflix easy 78. Improvements of functionality required 79. Innovative 80. Country content varies 81. Annoyance at times 82. High quality 83. Language selection

Table 38: Dissecting textual responses into initial codes Q17 (source: Author)

<ul style="list-style-type: none"> ● I watch Netflix, HBO and Rakuten (for new releases) and they all have bad search functionality. Typing in letters from your remote is painful. Also, the categories are vague. All can be greatly improved. Netflix should improve: - The image captions on the following episodes should be neutral, avoiding spoilers. - There should be some music when flickering through the TV shows, otherwise it's boring and strange (everything's silent). - Don't make my screen smaller when finishing a movie! I want to watch the credits in real size. I care that it looks trustworthy and that the streaming works efficiently that is all. ● I don't like the horizontal scrolling but otherwise it's fine, ● Attractive, innovative, colourful, high quality of images, attractive content, good quality of sound. ● It's very well made, and thanks to the recommendations you can just go deep down and down and down and stay there forever. ● High image quality and I can choose the language I want ● I don't know. ● Simple to find stuff. ● Easy, user-friendly and convenient. ● Netflix is easily accessible and beautiful to use. ● Netflix is totally intuitive. ● Do not use. ● Netflix easy to use, don't really have anything to compare it to. ● I mostly use Netflix and on my laptop & tablet the layout is great, very easy to navigate. It's not so good on my TV but that maybe is the fault of my TV. It's a bit 'messier' and not so quick to search and find movies and shows. ● Easy, appealing and efficient. ● Sorted. ● I can only view Netflix, but I admit in Spain the programmes aren't as good as elsewhere. ● Both have Hulu and Netflix have been updated on the new Apple TV and both are less user friendly than before. ● Netflix: simple and easy to navigate. Colour scheme is nice and puts me in more of a binge-watching mood than Hulu. Although, I like that Hulu has more up to date content in terms of shows that also air on television. It also has a contract with HBO so that's nice. ● puff... I don't really care; content is easy enough to find. ● Netflix is very user friendly and works well on my mobile device. ● Netflix takes a bit of getting used to. Amazon TV is easy to use. ● Very intuitive and easy to use, independently of a platform. ● Good. 	
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Table 38: Dissecting textual responses into initial codes Q17 (source: Author) - continued

The table below outlines more context as to why viewers use SVOD services compared to more traditional methods.

Codes (Step 1) = 19	Issues Discussed	Basic Themes identified (Step 2) = 5
Textual Responses Survey Q16 65. Binging according to time 66. Regular 67. Relaxing activity 68. Binging weekends 69. Immersion of content 70. Self-scheduling 71. Overload 72. Influenced 73. Relaxing 74. Positive experiences	Immersion Lifestyle Activity Influential	33. Replacing physical activity 34. Binging influences lifestyle
Textual Responses Survey Q17 75. User-friendly 76. Easy usability 77. Netflix easy 78. Improvements of functionality required 79. Innovative 80. Country content varies 81. Annoyance at times 82. High quality 83. Language selection	Usability easy Improvements	35. Binging enabled tech by usability 36. Multi-language availability 37. SVOD recommendations help hook audience

Table 39: Abstracting basic themes from coded segments (source: Author)

The table below presents the final classifications of themes extracted from the survey questions that offer interesting themes of SVOD technology and how it combines with a user's lifestyle.

Basic Themes = 5	Organising Themes = 2	Global Theme = 1
33. Replacing physical activity 34. Binging influences lifestyle 35. Binging enabled tech by usability 36. Multi-language availability 37. SVOD recommendations help hook audience	18. Tailored viewing 19. Appealable	10. Attractive SVOD usability

Table 40: Arrangement, refinement and deduction of global themes (source: Author)

The following diagram reveals some valid points that were shared from participants about recommendations for viewing content given by SVOD providers as well as the service availability for users.

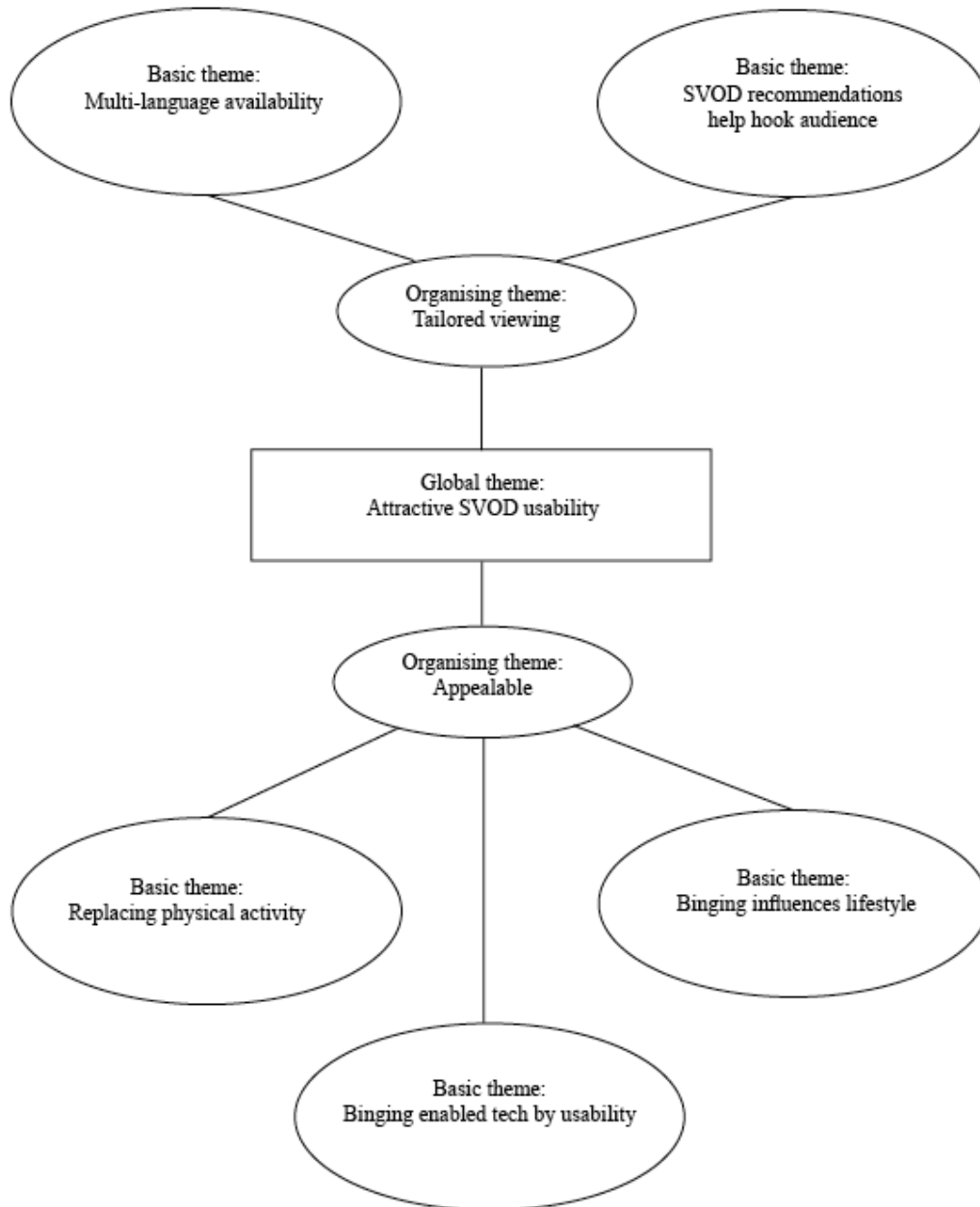


Figure 10: Attractive SVOD usability

SVOD is appealing due to its easy-to-use functionality from navigating and browsing to selecting an appropriate language, that is distributed through by Internet directly to homes or mobile devices. This combined with being user-friendly, accessible and filled with rich TV and movie content makes the attractability of SVOD high compared to other modes of viewing. This Global Theme is further explained in section 4.5 - Step 5: Summary of the thematic network.

4.4.31 Organising theme: Tailored viewing

SVOD is attractive on many levels for users. Recommendations help entice a viewer to stay longer and binge-watch if they desire. Combined with its flexible usability and content options, it offers content that alters the way users live their lives around SVOD, as Jonathan Weitz suggests in the blog post:

A well-engineered retention machine knows subscribers' content engagement, social media activity, device graph, which creative approaches perform best, and which add-on services work with which segments — among a myriad of other details. And, it provides triggers as to when certain actions should be taken, all while delivering the insights needed to create organic, personalized relationships with each subscriber (Weitz, 2018).

For instance, SVOD shows provide a common experience that can afford even total strangers a social connection on which to begin a conversation. There has been a fundamental shift in the way we consume content as an increasing number of people are no longer watching television shows as they broadcast. SVOD viewers today can easily be overwhelmed by the choice of programmes. According to McDonald and Rowsey (2016) all media companies face the challenge of distributing their content to users. Netflix along with other key SVOD players are no different. Distribution today means having access to broadband networks that allows viewing in its entirety as respondent's comment, see Table 37 for full responses:

Question 16 (see Appendix 17): How would you describe your viewing habits of watching TV shows in general via Netflix or your SVOD / online provider?

- Honestly, I don't have that much time to binge-watch, so I'm a "casual" compared to many people.
- I don't watch so much series and try not to spend so much time. But when I connect I can spend the night or an afternoon.
- I do try to control myself.
- I am not capable to differentiate.
- I normally watch 1-2 episodes or 1-2 hours of TV per day at the most.
- I don't really watch TV shows.
- I do binge-watch but aiming to take it easy. I normally watch all the good shows/films out there. Normally, I watch 1-2 episodes a night. If I am not watching any show, then I aim for a movie.

- Watch whatever I want, whenever I want but binge-watching. Mainly daily, 1 episode after dinner.
- I put on 30 minute episodes of a series and watch until I get bored (usually 4-5 episodes).
- I think my personal experience has been positive because it has fulfilled my expectations of SVOD consumption.
- Immersed in the show.
- Tense depending on the show. Excited. In the zone. To help me sleep. Various reasons.
- It fits on with my schedule better. I don't miss anything because of work.
- Well because I work now, I watch Netflix (Hulu isn't available in Spain) after work and on weekends. I don't really watch movies on Netflix just TV shows. I'm currently watching several different TV shows. I usually choose a series to binge -watch for the weekend.
- I watch TV when I can't fully focus on what's happening, it's like a background. I like it for news or sport events, games... I use SVOD when I'm ready to sit down and actually watch something.
- I pay more attention to Netflix series as they're something I have chosen and they aren't interrupted with ad breaks.

For example, a recent survey carried out in the United States on September 2017, on “How often do you watch television on Netflix?” by Statista (2017) stated that 22% of respondents said that they watched television on Netflix several times a day. Furthermore, with technology constantly changing and adapting to consumer demands, the evolution of SVOD and the providers of SVOD/OTT services continues to innovate. According to Sarah Perez who states in her blog post:

Netflix this morning announced the launch of a new interface for those who watch the streaming service on TV. The updated design is aimed at improving navigation by way of a remote control, making it quicker to get to the content you want to watch. The change involves relocating some of Netflix's key features like the *Search* button and users' *My List* over to a ribbon menu on the left side the screen which pops out when you navigate over. *Here*, it has also added new shortcuts to Movies and TV to filter its catalogue by films and shows, as well as a button to see what's *New*.

According to Bothun and Lieberman (2014) video content has been proven it can be delivered through the web and via mobile reliability and that consumers of content this way is eager to embrace it. Netflix, the pioneer SVOD streaming service, continues to expand its footprint in the media landscape.

4.4.32 Organising theme: Appealable

Audiences have increasingly started to drift away from the traditional model due to the benefits offered by over-the-top streaming. The usability of the technology such as mobile devices has witnessed a dramatic increase over recent years. Associated with SVOD and how it has combined with the digital age has made it a winning formula for the masses. The diversity of SVOD content seen by viewers is immense as well as simplistic nature of SVOD providers such as Netflix, for example, that enables a deeper connection for audiences while viewing content. There is a certain attraction that users of SVOD like, especially Netflix that was highlighted by the respondents, see Table 38 for full responses:

Question 17 (see Appendix 18): How would you describe the platform design of your SVOD provider? i.e. The layout, design and usability of Netflix... or Hulu... or Amazon Prime etc.

- Netflix is easy to use, but in my opinion, it has too many categories, and you end up not knowing what to watch.
- Easy and practical.
- Netflix should improve: - The image captions on the following episodes should be neutral, avoiding spoilers. - There should be some music when flickering through the TV shows, otherwise it's boring and strange (everything's silent). - Don't make my screen smaller when finishing a movie! I want to watch the credits in real size.
- Attractive, innovative, colourful, high quality of images, attractive content, good quality of sound.
- It's very well made, and thanks to the recommendations you can just go deep down and down and down and stay there forever.
- I mostly use Netflix and on my laptop & tablet the layout is great, very easy to navigate. It's not so good on my TV but that maybe is the fault of my TV. It's a bit "messier" and not so quick to search and find movies and shows.
- I can only view Netflix, but I admit in Spain the programmes aren't as good as elsewhere.
- Puff... I don't really care; content is easy enough to find.
- Easy to use.
- Netflix is very user friendly and works well on my mobile device.
- Very intuitive and easy to use, independently of a platform.

From the online survey textual responses, it was apparent that the user interface design of many platforms made life easier for users and audiences of SVOD content. The ease of use helps keeps viewers within the realm of SVOD and via their providers such as Netflix or Hulu.

4.4.33 Global theme 11: Monopolisation of SVOD audience

From traditional viewing and its inconvenience and cumbersome way to the new millennial way of consumption by bulk binging TV shows movie content in one sitting: SVOD has evolved and will continue to evolve meeting the growing viewers it serves.

This constitutes one thematic network comprising two Organising Themes and two Basic Themes, see Tables 44 & 45, see Tables 41, 42 & 43: Dissecting textual responses into initial codes and Figure 11: Monopolisation of SVOD audience.

From the online survey, combining Questions 18, 22 & 23, produces the following Tables 44 & 45. The textual responses from the online survey were obtained using key questions. Information was then dissected and initial Codes were gathered to build Basic Themes and then onto Organising Themes and a Global Theme.

The following tables include the raw data taken from the survey questions. Table 41 below has data taken from online survey Question 18 (see Appendix 19) regarding content preferences.

Textual Responses Survey Q18	Codes
<ul style="list-style-type: none"> ● I sometimes like it because it suggests content close to my liking but I also find it limiting at times. ● I appreciate that. ● Not great. ● It's nice to have personalized suggestions, it makes you feel "special". ● Well-done. ● I usually research elsewhere, but the recommendation system does get it right. ● Useful as I may have missed something and this viewing maybe be of interest. ● I like it, it helps me finding great TV shows and movies that I would have never found otherwise. ● Also, ok, but I've heard there are codes to unlocking more shows on Netflix. These should just be easily accessible anyway. ● I'd like to be able to see an entire listing of all content by genre. ● It's what every website does cookies are the way of the world unfortunately. ● It is ok if you don't share the account with anyone else or it will go crazy. ● I would like you have access to everything. ● Ok. ● They seem to recommend everything that is popular on Netflix. ● Limiting. Miss a lot of other ideas for things to watch. Same crap comes up all the time. ● It doesn't help me, sadly :) ● It needs to improve... a lot. ● I have once used Netflix over a certain period of time sharing it with a friend who had created an extra account for me and it was a real mess as the algorithm was proposing me gay friendly series for him and my interest lies elsewhere. When I move abroad I decided not to continue using it as it wasn't handy to have a shared though separated account. ● I think it's pretty accurate. ● I like the offer suggestions and is a clever way to get you onto the binge-watching performance. ● Even with the occasional glitch that shows something a bit more random that you'd expect, I like it. ● They are a bit annoying. ● I don't use it. I watch family recommendations. ● Keep it simple for older people. 	<ul style="list-style-type: none"> 84. Good recommendations 85. Useful 86. Appreciation of help 87. Cookies 88. Helps bingeing 89. Sometimes not helpful 90. Netflix's own preference

Table 41: Dissecting textual responses into initial codes Q18 (source: Author)

<ul style="list-style-type: none"> ● It's handy as they know what you like but scary as they are tracing you. ● Matches are not that good, sometimes. I am not usually tented by their suggestions. ● It is ok, sometimes it is on spot. It is still easy enough to search for other content. ● I think the algorithm works. ● The options for 'because you watched are quite good, I generally like what is recommended. ● Would be better if they had more shows on that Netflix America has. ● Sometimes not as up to date programmes and movies as I would like. ● It annoys me, I don't like it coming up with suggestions. ● I like that it gives me shows similar to what I have watched in the past. ● The same answer as above. Spain needs more of a variety. They need to offer more classic shows from past eras. ● Feel they always suggest their own Netflix originals regardless of my preference. ● I like that it does that and if I want to watch something off the wall, I just look for it myself. ● It works quite well though it makes it difficult to make discoveries or try new things. ● They aren't always accurate. ● Sometimes good sometimes not. ● Content is good and varied. Maybe some of the big film aren't on it but that's okay. I like the variety of foreign films. ● No opinion. ● They sometimes fail, not only in suggestions, but also in content classification by categories. ● Very good. 	
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Table 41: Dissecting textual responses into initial codes Q18 (source: Author) - continued

Table 42 below shows survey Question 22 (see Appendix 23) with initial codes having been extracted from the textual responses that pertained to old technology and its usability.

Textual Responses Survey Q22	Codes
<ul style="list-style-type: none"> ● That was the only way I knew then. Things have come a long way. ● I watched VHS when I was a kid, VCDs and DVDs as a teenager. ● I only remember Disney VHS in my childhood and then DVDs, but I never used DVDs that much because I usually downloaded films from the internet. ● I used to have the VHS and record some programmes or movies from TV. I still watch DVD sometimes. ● We could get the content, but it took some time and effort. ● VHS. ● It was less convenient. ● Tapes would take ages to rewind, and DVDs ended up scratched and jumpy. ● I remember going to the hire shop and having to get it back on time. ● When I was young was my type of SVOD. ● I still have many films at home, do you want them? ● I used to own a VHS player and bought several VHS tapes. The same is true for DVDs. ● I'm old. ● I used to own VHS player, a few of my fav movies. I also had a DVD player. Now they are collecting dust. ● I remember going to "Video Clubs" to rent movies with my family. Always picking ninja movies (poor parents). It was pretty cool. Oh! And you had to rewind the tapes before returning them! Probably because of this I appreciate more and more what the SVOD represents nowadays, and probably that's one of the reasons behind I don't like binge-watching. I'm not a needy millennial :) ● Too coasty, takes space and dust, cannot be recycled. ● It was annoying to buy or rent them. ● I think that each era of technology has brought its own ways of consumption of TV shows movies series etc. but more important it has improved the SVOD channels associated to this kind of entertainment. ● I lived through that era and used to either record movies (it was mostly movies for me at that time) or borrow them from friends or buy them directly. Also, with DVDs, I do buy DVD/Blu Ray sets of my favourite shows every once in a while. 	<ul style="list-style-type: none"> 91. Technology evolved 92. Old tech inconvenient 93. Old tech slow 94. VHS was SVOD 95. Old tech gathers dust 96. Needy millennial 97. Consumption era

Table 42: Dissecting textual responses into initial codes Q22 (source: Author)

<ul style="list-style-type: none"> ● Not because they take up space. ● I remember hiring a Betamax player for 3 nights to watch some tapes and being amazed at the advance in technology. ● Had a Betamax. ● I remember when I was a kid, recording and watching on VHS and on DVD's, it was probably more exciting though as more unique and you would watch the same movie like 10 times. ● I am 42, so I lived their first years! ● All of the above. ● Had both. ● Born in 1978 brought up with then. ● I remember VHS and DVDs. ● I said no. I want SVOD forever. ● Used to fix them. ● Still have some movies on VHS. ● I was born in the 70s so I grew up in the 80s-90s renting VHS. I still like having actual CD movies however. ● I used to rent Betamax videos and later VHS and DVDs ● I was very young (born in 1994) and watched Disney movies on VHS. ● Recording shows on VHS had its charm ;) I still have VHS of Buffy the Vampire Slayer best episodes that I wanted to watch again and again ;) ● I recall Betamax and VHS. My first DVD player was about £300! ● I used to use VHS tapes, then DVDs. ● Grew up when Betamax and VHS came onto the market. I remember there only being 4 terrestrial TV channels, the Channel 5 arrived! ● I used to watch VHS, usually rented as a child or a teenager, and I still own and buy DVD or Blu-ray discs. ● I used to watch many VHS movies when I was a kid. 	
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Table 42: Dissecting textual responses into initial codes Q22 (source: Author) - continued

This following table includes textual responses from online survey Question 23 (see Appendix 24) that offered participants a chance to give additional thoughts around SVOD.

Textual Responses Survey Q23	Codes
<ul style="list-style-type: none"> ● N/A. ● No. ● SVOD and VOD has been a great improvement, because downloading from the internet is quote inconvenient and paying for "physical" films and series is out of question to many people. ● It feels like it's how it was always supposed to be when we get rid of tech limitations. ● No. ● I think this is a great way to fight against piracy. People needed a more convenient way to watch content, at some point downloading movies was the only way to do with without leaving home. VOD has provided everyone with a legal way to do it. ● It's good because you can watch anywhere from where you left off. ● Part of paying is to get the whole series and watch things a number of times an online library, and importantly no adverts. ● You should have to subscribe to many platforms to see different contents. ● No. ● I think it's the best way to watch it - subscription based, no need to buy movies which you only going to watch once. ● No. ● I wouldn't pay for streaming. I think the Internet connection is already too expensive for fibre and I think there is an organised robbery around Internet and SVOD. ● No. ● Highly satisfied with new technology which allows to access to this kind of content through SVOD channel. ● The only downside of this becoming "the only way of watching TV/movies" is that, as with digital game stores, when the servers go down you cannot watch it anymore. So, you are not paying for a TV show, but rather for access to a TV show. ● Not because I leave it to the companies that sell it... 	<p>98. Convenient viewing 99. SVOD feels natural 100. Organised robbery 101. Technology allows access 102. Limited if fails</p>

Table 43: Dissecting textual responses into initial codes Q23 (source: Author)

Table 44 below combines all previously mentioned online survey questions for this Global Theme. The initial codes are explored and Basic Themes are deduced.

Codes (Step 1) = 19	Issues Discussed	Themes identified (Step 2) = 4
Textual Responses Survey Q18 84. Good recommendations 85. Useful 86. Appreciation of help 87. Cookies 88. Helps bingeing 89. Sometimes not helpful 90. Netflix's own preference	Encouragement Enticement Attraction Beneficial for owners	38. SVOD providers benefit from own content
Textual Responses Survey Q22 91. Technology evolved 92. Old tech inconvenient 93. Old tech slow 94. VHS was SVOD 95. Old tech gathers dust 96. Needy millennial 97. Consumption era	Evolutional Revolutionary Millennials Grown-up	39. Millennials of SVOD tech
Textual Responses Survey Q23 98. Convenient viewing 99. SVOD feels natural 100. Organised robbery 101. Technology allows access 102. Limited if fails	Technology enabled Society fuelled Limitational	40. Narrative independent of SVOD 41. Instrumental SVOD tech

Table 44: Abstracting basic themes from coded segments (source: Author)

The table below presents the final classifications of themes from combined survey questions.

Basic Themes = 4	Organising Themes = 2	Global Theme = 1
38. SVOD providers benefit from own content 39. Millennials of SVOD tech 40. Narrative independent of SVOD 41. Instrumental SVOD tech	21. Technology shift 22. Viewing freedom	11. Monopolisation of audience

Table 45: Arrangement, refinement and deduction of global theme 11 (source: Author)

The following diagram has been created by using the Basic, Organising and Global Themes from the above table.

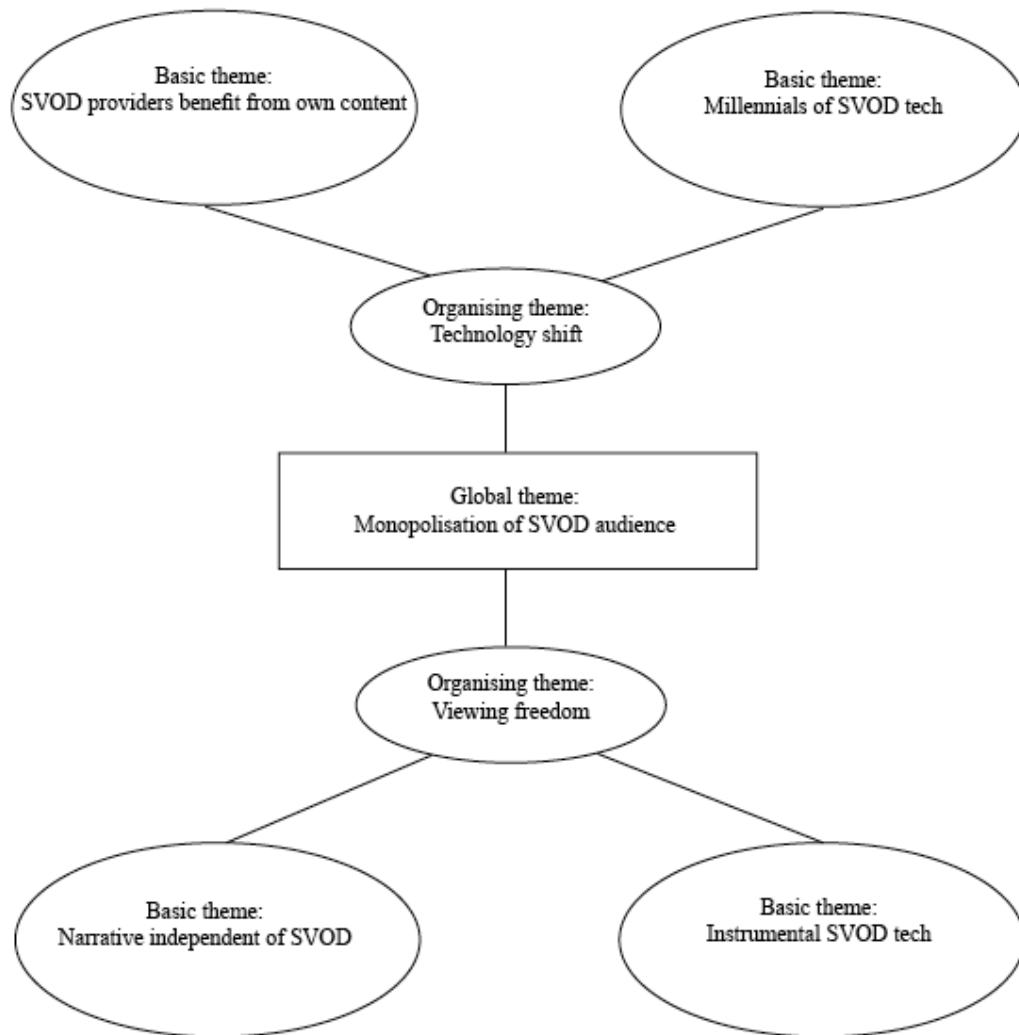


Figure 11: Monopolisation of SVOD audience

Increasingly, SVOD providers are now producing their own content to attract new subscribers and maintain existing ones. As competition between providers grows and licensing agreements become more expensive, the way forward now for SVOD providers is to cater to the latest generation of tech-savvy users and offer as much self-owned content as possible, in order to control, maintain and increase subscriptions.

4.4.34 Organising theme: Technology shift

Combining questions 18, 22 and 23 offered a better insight into this particular theme in relation with the technology shift in conjunction with digital convergence. SVOD is about choice: where to watch, what to watch, and when to watch, compared to the traditional linear broadcast and cable systems that offer a scheduled playing of TV shows and films. According to Tse (2016), recording technologies introduced in the 1980s made things more complicated for social togetherness with relation to televisions function in many areas of consumption because these technologies caused fragmentation of television experiences due to the time-shift viewing. Respondents were asked to comment on the following question on how their programmes are offered to them that gave a variety of answers “for” the selection process.

Question 18 (see Appendix 19): What is your opinion about the content preferences that are offered by SVOD providers... such as Netflix, who use an algorithm to search for your trends and offer suggestions...?

- It's nice to have personalized suggestions, it makes you feel "special".
- Useful as I may have missed something and this viewing maybe be of interest.
- I like it, it helps me finding great TV shows and movies that I would have never found otherwise.
- Also, ok, but I've heard there are codes to unlocking more shows on Netflix. These should just be easily accessible anyway.
- I have once used Netflix over a certain period of time sharing it with a friend who had created an extra account for me and it was a real mess as the algorithm was proposing me gay friendly series for him and my interest lies elsewhere. When I move abroad I decided not to continue using it as it wasn't handy to have a shared though separated account.
- I like the offer suggestions and is a clever way to get you onto the binge-watching performance.
- The options for 'because you watched are quite good, I generally like what is recommended.

The Netflix recommendation system contains of a variety of algorithms that together carve-out the Netflix viewing experience. According to Gómez-Urbe and Hunt (2015) there are algorithms working together to help facilitate top-viewing recommendations for viewers. The Top-N Video Ranker algorithm that produces the recommendations in the Top Picks row shown. Trending Now, given the importance of episodic content viewed over several sessions, as well as the freedom to view non-episodic content in smaller bites is another important video ranking algorithm. Continue Watching is an important video

ranking algorithm that sorts the subset of recently viewed titles based on our best estimate of whether the member intends to resume watching or rewatch, or whether the member has abandoned. Video-Video Similarity, Because You Watched (BYW) rows are another type of categorization. BYW row anchors its recommendations to a single video watched by the member. The video-video similarity algorithm drives the recommendations in these rows. Page Generation: Row Selection and Rankin, this page generation algorithm uses the output of all the algorithms already described to construct every single page of recommendations, taking into account the relevance of each row to the member as well as the diversity of the page. Copyright holders and other stakeholders should both benefit from the competition between the SVOD distributors to acquire content, which they use to reduce churn among current subscribers, and perhaps more importantly, entice new subscribers.

The leap from how we once viewed content when we were younger compared to recent times has changed drastically, from the technology that has been developed since the VHS era to our modern-day way of consuming content. The introduction of recording technologies since the 1980s complicated television's function in social togetherness in various zones of consumption because these technologies allowed audiences to time-shift their viewing which led to the fragmentation of television experiences. Gray (1992) examines how housewives found that while the videocassette recorder (VCR) provided them the freedom of time of viewing, a shared viewing pleasure with others (e.g. neighbours) was also sacrificed.

In the zone of the nation, Boddy (2004) suggests that, by breaking the simultaneity and liveness of broadcasting, recording technologies raise concerns regarding "the long-standing privileging of the live nationwide broadcast as [a] guarantor of national cohesion" (p. 104).

Respondents from the online survey comment and recall older technology that was used in the last 15 years namely VHS and DVDs, and the shift in these technologies. It can be noted that these initial ways of viewing content marked the start of consumption habits that has since evolved dramatically, see Table 42 for full responses:

Question 21 (see Appendix 22): Can you recall the era of VHS, Betamax and more recently DVDs?

From the online survey 50 out of 51 people answered this question. 90% said "Yes" leaving 10% who said "No" - respondents were further asked:

Question 22 (see Appendix 23): To elaborate on their choices. Below are some of the most prominent pieces of points raised:

- That was the only way I knew then. Things have come a long way.
- We could get the content, but it took some time and effort.
- Tapes would take ages to rewind, and DVDs ended up scratched and jumpy.
- I watched VHS when I was a kid, VCDs and DVDs as teenager.
- I think that each era of technology has brought its own ways of consumption of TV shows movies series etc. But more important it has improved the SVOD channels associated to this kind of entertainment.
- I lived through that era and used to either record movies (it was mostly movies for me at that time) or borrow them from friends or buy them directly. Also, with DVDs, I do buy DVD/Blu-ray sets of my favourite shows every once in a while.
- I remember when I was a kid, recording and watching on VHS and on DVD's, it was probably more exciting though as more unique and you would watch the same movie like 10 times.
- I remember hiring a Betamax player for 3 nights to watch some tapes and being amazed at the advance in technology.
- Had a beta max.
- Grew up when Betamax and VHS came onto the market. I remember there only being 4 terrestrial TV channels, the Channel 5 arrived!
- Recording shows on VHS had its charm ;) I still have VHS of Buffy the Vampire Slayer best episodes that I wanted to watch again and again :)
- I used to watch VHS, usually rented as a child or a teenager, and I still own and buy DVD or Blu-ray discs.

Various research works use phrases such as post-network era, post-broadcasting or narrowcasting to articulate the feature of multichannel and multiplatform and its implications for the nature and practices of television (Bennett, 2011; Lotz, 2007). How the traditional social functions of media events change (Couldry et al., 2010), or how the transnational media can be used by diaspora communities to maintain their ties and shape their identity has been highlighted in the literature (Georgiou, 2006). The Internet also complicates the relationship between media and audiences' sense of togetherness. It raises issues such as how online communities connect fans together in virtual spaces in order to construct fandom (Baym, 2000), how the use of the Internet and personal devices resulted

in audiences being “alone together” (Turkle, 2011) or how user-generated platforms construct new forms of communities and television viewing (Uricchio, 2009).

Barkhuus and Brown (2009) carried out in-depth interviews to understand how TV watching was changing due to the advent of new technologies. This study was conducted before on-demand services were as they are today. The findings showed that participants who used PVR systems had shifted away from watching live scheduled TV but rather preferring to queue recordings from downloads to view content. This freedom was cherished by those who had non-scheduled working hours, when looking at time-shifting television.

4.4.35 Organising theme: Viewing freedom

Before the creation of on demand services such as Netflix, viewers had only a number of choices about what they could watch and where. Research carried out in and around this era informs us of practices associated with traditional linear viewing. For example, viewing content especially in the living room was popular (Taylor and Harper, 2003). TV was watched regularly by people, normally for multiple hours per day (Logan, Augaitis, Miller and Wehmeyer, 1995); and household activities were influenced by traditional broadcast schedules and personal viewing (Gauntlett and Hill, 2002). The last question of significant data was asked to elicit open responses from respondents. Mixed comments were recorded however SVOD is seen as the only way forward by many respondents and see the technology that is associated with the Internet that allows SVOD viewing the norm, see Table 43 for full responses:

Question 23 (see Appendix 24): Do you have any FURTHER views or comments about Subscription Video On-Demand (SVOD)... and/or Video On Demand (VOD) in general?

- SVOD and VOD has been a great improvement, because downloading from the internet is quite inconvenient and paying for "physical" films and series is out of question to many people.
- It feels like it's how it was always supposed to be when we get rid of tech limitations.
- I think this is a great way to fight against piracy. People needed a more convenient way to watch content, at some point downloading movies was the

only way to do with without leaving home. VOD has provided everyone with a legal way to do it.

- It's good because you can watch anywhere from where you left off.
- Part of paying is to get the whole series and watch things a number of times an online library, and importantly no adverts.
- The only downside of this becoming "the only way of watching TV/movies" is that, as with digital game stores, when the servers go down you cannot watch it anymore. So, you are not paying for a TV show, but rather for access to a TV show.
- I think it's the best way to watch it - subscription based, no need to buy movies which you only going to watch once.
- I wouldn't pay for streaming. I think the Internet connection is already too expensive for fibre and I think there is an organised robbery around Internet and SVOD.
- The only downside of this becoming "the only way of watching TV/movies" is that, as with digital game stores, when the servers go down you cannot watch it anymore. So, you are not paying for a TV show, but rather for access to a TV show.
- Netflix is not worried about sponsors so I feel they provide more of what the audience likes. Not a fan of commercials.
- I love it. One of the best things to come from the internet - second only to online banking.
- I also LOVE YouTube.

Bury et al. (2015, pp. 592 - 610) discuss the emergence of digital video recording devices (DVR). The development of the DVR allowed audiences to pause live TV, rewind, and record an episode of a programme for later viewing. As a result, audiences now have further control over when and how they watch television

4.5 Step 5: Summary of the thematic network

This phase requires the researcher to conduct and write a detailed analysis of each theme. According to Sung, Hepworth, and Ragsdell (2014) "the process of defining and redefining codes, consisted of detailed analysis and the researcher's interpretation of the data", (p. 209). The researcher ought to ask, "what story does this theme tell?" and "how does this theme fit into the overall story about the data?", hence identifying the "essence of each theme" and constructing a "concise, punchy and informative name for each them", (Braun and Clarke, 2006, p. 92). Parts of the data may be included in multiple themes (Pope, Ziebland, & Mays, 2000). Further refinement. Researchers have a good idea of the different themes at the end of this theme, how they match plus the overall story about the

data. Moreover, at this stage consideration is made to the overall story in relation to research questions (Braun & Clarke, 2006).

SVOD has become a major part of the digital landscape, especially in the last 5 years due to the relationships that providers such as Netflix, has made due to technological advancements and the strong symbiotic viewing relationship that is apparent in today's modern world.

The following are summaries of the thematic networks conceived from the data of focus groups and online survey.

4.5.1 Global theme 1: Integration with SVOD tech and viewing

The concept of technology was a central element in the conceptualisation of all of the Global Themes but especially this theme. Here the concept of SVOD and its high influence in combination with technology was represented between (i) the accessibility to view SVOD content, and (ii) the on demand nature by society and indeed audiences. A central argument is that the quality and innovation of online content is represented by the vested interests of SVOD providers versus the on-demand.

Traditional television has been affected in many ways by the new forms of technology being used to broadcast TV series and movies, the interactive mediums such as Netflix that are being used to distribute content that allow self-scheduling and binge-watching to occur without any barriers. Online streaming services and other new patterns of television viewing distribution have contributed to a decline in set viewing or appointment viewing which is the act that requires the individual to set aside time to watch the television content live, as it is airing (Conlin, Billings, Auverset, 2016). As the newer generations grow up and mature with current viewing habits and technology via innovative SVOD platforms, it is not unreasonable to summarise based on the focus groups and online survey carried out that older viewers will also move towards SVOD in time. Traditional television has older adults as its main audience and as SVOD providers continue to grow and expand their services what lies ahead for the older audiences who are used to traditional viewing compared to the quick and easy way via SVOD.

There is a growing interpenetration between traditional television and online Internet-based SVOD services. There cannot be any doubt that the future of viewing content will give rise to even more technology innovations that will enable an attractive societal availability globally that offers audiences affordable viewing.

4.5.2 Global theme 2: Continuous global appeal

SVOD has a universal appeal from the standpoint of the Internet which is aiding the sending and receiving of content. TV itself as a medium has grown over the last few decades in conjunction with technology. Content that is viewed by SVOD users find it relevant to current events. Now we are part of a viewing transformation, rather than the death of television. What started as a way of communication by viewing content via traditional television, now has become international way of communicating and learning about the world through SVOD as participants point out:

Moderator = = Yeah, disconnect... disconnect... What would you say is your favourite show at the moment or one of your favourites...? best shows you have watched recently...? One or two of the best...?

Participant 1 = / Ok... Panam and Madmen

Moderator = = Vivienne ... your favourite shows...?

Participant 2 = \ I'm watching Suits...

Moderator = = ... Suits is good... yeah... I've watched that...

Participant 2 = \ There's a new series just started...

Moderator = = And the girl is going to marry Prince Harry...

Participant 2 = \ Yeah, she's just left the series because she's marrying Harry... Yeah she's quit (laughing) I get too involved... (all laughing) ...

Moderator = = Now Katia do you have any favourite shows... I know you like documentaries... Do you have like any TV shows or movies...? I mean TV shows...?

Participant 3 =# Any TV show... generally documentaries... about world history...

Moderator = = You like that sort of thing?

Participant 3 =# Yeah...

If we think back to the initial introduction of the VCR and the journey of the appealability of such technology that has grown and developed into what we have today with the Internet. Digital streaming platforms, namely SVOD services such as Netflix, are replacing the TV screens as audiences are changing over to view content when it suits them. Audiences are more empowered than ever before due to the subscription choice of SVOD unlike traditional times when choice was limited due to the technology and its linear programme schedules, advertisements, and quality of content in favour of SVOD services with focused specific content that targets viewers based on data from algorithms. Netflix as a SVOD streaming platform as created a new way to view content, especially licensed and original content for the masses. This has grown exponentially over recent years due to the 24/7 availability to the various countries, cultures it offers its services too. SVOD technology and the providers of it are always expanding and growing which allows new territories to be conquered.

4.5.3 Global theme 3: Competition for the latest tech generation

With so many SVOD providers and least not forgetting television and film companies fighting for a share of the marketplace for viewers, any new way to attract viewers to subscribe or any new way to enhance the viewing capabilities for a SVOD user is key. In the connected viewing environment itself, content is distributed across platforms using mobile devices, gaming consoles, and smart TV in real time or on demand, using a variety of new business models.

According to Holt, Steirer and Petruska (2016) devices on which we view content have changed dramatically, so too have the interconnected structures affective, functional, and social – of TV series and movie content itself. For many viewers of SVOD, the living room remains a central point for media consumption, but "the growth of smart TVs, over-the-top boxes along with mobile devices have shattered taken-for-granted notions of how consumption takes place there" (p. 342). Changes in recent periods have been followed by changes in technology that allow have allowed evolved viewing usability. The changes over the years are still recalled and the mannerism of how content was viewed previously was vivid for one participant who had interesting thoughts on this:

Participant 1 = / Well here for example, I don't know... in Spain, in Catalonia... there were also... for after school or during summer... kids for example... always offered TV series... for children... so that's what my parents let me watch in the Catalan TV or in the Spanish TV channel... if not I was playing with friends or my parents... I don't remember my childhood being in front of my TV.

In this era of overflow and availability (Ellis, 2000), it becomes important for content providers to understand what attracts audiences to them. Audiences search for content of interest according to their own personal schedules and creating individualised viewing experiences, encouraging “Me TV” from available content (Simons, 2009).

4.5.4 Global theme 4: Catalogues and proprietary rights convergence

Digitalisation has clearly created an abundance of content options available across a multitude of platforms. From watching drama to watching sports there is an endless variety of programmes and genres at viewer’s fingertips. The evolution of this for Netflix started with its DVD rental business then saw an opening for an online system that evolved to today's global empire. According to Jenkins (2004, p. 37) “convergence is also a risk for creative industries because it requires media companies to rethink old assumptions about what it means to consume media”. Netflix catalogues are not specific about what kind of content is more desired in the various different regions and countries it shows content, but rather what Netflix is thinking in the various regions. From initial licensing agreements with film companies for their movies or TV shows to a globalisation of content via producing self-content as with Netflix who have begun producing their own content for subscribers of their service that has led to other providers to follow suit. Suggested by Lobato (2018) who states that Netflix targets English-language speaking audiences with more content:

Netflix is a mainstream middle-class product, but in other parts of the world its use is either negligible or limited to cosmopolitan upper-classes whose tastes may not be indicative of their fellow citizens. In other words, comparison of Netflix catalogues can be fraught because they cater to different kinds of global users, not just to different national markets. In some cases, Netflix catalogues might be better understood through the prism of transnational class formations rather than the frame of the national audience (p. 252).

This convergence of SVOD technology and the variety of catalogue content has been a beneficial union not to mention the ease of viewing content and related habits. The various territories that Netflix for example covers offers immense choice that varies as a focus group participant states:

Participant 1 = / ... the service in general... or different... what's cool for example for me is that... these clear example of 3 different nationalities and everybody can use the same service because you can watch it whenever you are so this is a very good point, but if you are addicted of... well right now it's different... you want to watch TV content especially if you are in a different country you won't never. Sometimes... depending on the TV channel watching it online, for example the diversity, the access, the simplicity of the access of the content can really be a good point for this type of service... also for smart TV... for example I think I have a problem because I bought a new TV and I could not watch the service I'm...

The user base of Netflix continues to grow in domestic locations programming has become more defined in the regions across the world it covers. The current catalogue from Netflix is not specific to the platform generally speaking, but more rather it is defined individually within each region therefore offering a wealth of ways to watch content at low cost but consumers want to pay less. The focus group participants raised interesting and significant points on the changing how they want to view and interact with content and the SVOD services:

Participant 1 = / Because everybody wants to pay less as possible... even if you can afford 50 euros, for example, per month, but everybody is trying to get the 5 euros per month, trying with other friends or paying...

Windowing strategies are evolving the spread of the distribution and the rise of SVOD windows, and content production and development, as significantly put by Anderson (2006) who indicates that limited access across the Internet creates opportunities for niche products to gain increased sales over longer time periods. Content for SVOD providers has been key to the development of services, especially that of original content. According to Doyle (2016) “since the early 1990s, transformations in the way that television is distributed and in how audiences’ access, pay for, and consume content have impacted in numerous ways on windowing” (p. 632).

4.5.5 Global theme 5: Consumption need

Associated the amount of available content is the amount of time used to view it. The repeated flow of SVOD content has caused an underlying issue with it affecting aspects of lives of audiences in that many viewers are not only watch one TV show episode but multiple for many hours that is detracting from lifestyles caused by the psychological need to want more and more. Some research has highlighted the unique ways that Netflix markets itself (Jenner 2016) as both encouraging of binge-watching and new ways of viewing since they are “simply not TV”, per their own marketing and branding strategies (p. 262). Activation of the viewing habit is influenced by goal dependence and context as suggested by Duhigg (2012) in that you may want to rewatch a show before the new season starts, or perhaps a viewer might be sick and not able to venture outside one weekend and decide to watch a show a friend recommended. These types of habits are not only seen on viewing SVOD content but have been seen in the past with older types of technology:

Participant 3 =# I'll go... I remember BBC iPlayer... umm that was the first one I came across... It was really quite cool you could watch repeat of programmes... match of the day... football show or some film... you could watch it... pause it... rewind it... yeah it was really clever... it was good.

There have been some further studies that have shown goal conflict and goal facilitation, the negative and positive impact that the other goals pursued alongside a target behaviour, have a direct relationship with health behaviours (Presseau et al., 2010, 2013; Riediger and Freund, 2004). Conversely, the need for binge-watching may itself have a conflicting and/or facilitating impacts on the natural humanistic goals such as socialising or it may have effects in preventing household work for example. SVOD users of Netflix for example do not experience the catalogue as a static list or schedule, but rather as a series of interactive, personalized recommendations that are algorithmically sorted according to user viewing history, demographic and location data. The catalogue is the raw inventory of material from which these choices are automatically made, and is important to study for this reason, but it will be rarely visible to users as a catalogue. However, the way participants view content varies as one commented in response to frequency of watching:

Moderator == That's an interesting point, would you just watch one episode or two or three...

Participant 3 =# Depends if I have time...

Participant 4 =+ We were talking about this earlier, yeah but you weren't there (laughing), I prefer watching a movie, one movie is just like an hour to watch, an hour and a half or two hours... and then you are done... I mean I like watching series but the problem is you want to watch more and more and say like you're not sleeping... so you have to watch more and more...

According to Lobato (2018) Netflix catalogues are composed of a limited number of viewables. Most of these are licensed from other networks and producers. Netflix's heavy investment in original production since 2011 means that original productions such as House of Cards (2013-) make up a fast-growing parts of Netflix catalogues; but originals still account for less than a quarter of the overall catalogue in most territories (Veed Analytics, 2016).

4.5.6 Global theme 6: Progressive SVOD

With increased quality and volume of content available for SVOD which has seen massive growth over recent years. Traditional TV from its early conception has always relied on set schedules and therefore put viewers on rigid schedules to view content. This has changed somewhat over recent years with technology and smart TV's, however, SVOD has carved out a certain landscape that has led the way forward for usability and consumption habits of viewers. Participants in the focus groups indicated that they recalled on traditional ways of viewing content and especially VHS which was of the earliest forms of time-shifting viewing in the 1980's. The limited form of control has moved on immensely since then as participant's point as well as the amount of content and its accessibility:

Moderator == VHS... Do you all remember VHS?

Participant 4 =+ Yeah

Moderator == Back in the day...back in the day... sorry... What was your experience...? (Gesturing to participant 2).

Participant 2 = \ Aw ok here's been... since the 90's... we have the public television and the autonomy television. At my house we always watch the

autonomy television instead of... I remember watching the cartoons on the autonomic channel so but we have... we already had at my house Canal Plus and we had quantitative channels that we couldn't really handle you know? So, I always remember having Canal Plus at my house so... there were too many options.

Participant 4 =+ Yeah, I also remember the VHS like also recording... it's not such a long time... it went super quick... I mean the VHS then all of a sudden you can watch anytime anywhere on the internet. Now yeah I just remember watching TV. I don't have a TV now. Most people have a TV. I only watch TV at a friend's house or watch things on my mobile... or on my computer because it's on demand... you just watch when you want you know... Yeah, I remember she was talking about (participant 2). You can see the changes, we got those channels with on demand shows like movies or football and then you had to pay a little bit but now it's a big name like Netflix, like it's only on demand.

Netflix for example has shown itself as a leading service, even though it is not the only one that offers subscribers a catalogue of highly viewable TV shows and movies via a multitude of devices. At first, it was more of an online movie rental service, but with a fixed price for subscription and unlimited access to the catalogue. Currently, the company is also claiming the titles of producer and network for online viewing content it produces solely or co-produces. The relationship between traditional television viewing and modern SVOD content viewing differs due to the technology and availability. Simons (2009) who states that traditional viewer's behaviour characteristics change when they self-schedule their own content. Simons highlights these changes in three areas; firstly, with the sharp explosion and availability of digital services and multi platforms available, audiences are now changing to suit.

4.5.7 Global theme 7: Economical digital convergence

The availability of cheap and affordable viewing packages offered by many SVOD providers such as Netflix offers value for money for subscribers with combined technology as participants discussed in the focus group session as well as the accessibility of having one account with Netflix with many users:

Participant 4 =+ How much is it, Netflix a month...?

Participant 2 = \ The cheapest is 7.99 a month...

Moderator = = There are changing the price... well I think in America... well they are changing it somewhere... it's not a lot, it's just one or two dollars.

Participant 4 =+ Yeah then you can actually share the subscription no?

Participant 3 =# Well yeah my brother has it.

Participant 4 =+ You are allowed to or...

Participant 3 =# Yeah, yeah... it's all legal.

Moderator = = That's filming (all laughing).

Participant 4 =+ You can share like a subscription...

Participant 2 = \ Yeah there are four users... I just use one (laughing)

Participant 4 =+ You can give it to me... (laughing).

Participant 2 = \ I share with my friends and we pay...

Participant 4 =+ ... and then I can tell you more about it... (laughing). I can watch it all...

With new territories being claimed along with subscribers for SVOD with existing prices and digital convergence, continued growth is guaranteed. The key qualities of SVOD content are the qualities of the audio and video streams they show display content. To guarantee these, SVOD services generate a large amount of content high definition, uninterrupted content via reasonable Internet connection offer advanced standards.

Digitalisation and the subsequent convergence of broadcasting and media has disrupted the defined traditional viewing practices by allowing a wealth of new content consumption techniques, such as content downloading, time shifting, streaming, and viewing on demand. Simons (2009) further indicates that viewers choose to select content from non-linear services so they can watch selected content when, where, how, and on the platform of their choice. Simons interviewed around 80 participants, finding that almost all had adjusted their television viewing schedule to suit their own needs rather than adjusting their life to accommodate programming schedules.

4.5.8 Global theme 8: SVOD content symbiosis

From data gathered via focus groups it was apparent that a special relationship has been created between SVOD technology and the viewer, in that the success of SVOD is dependable by the technology it uses, whether that is through using the Internet or via smart TV's, the bond for the user is also a vital element in the joining of SVOD services

and technology. The affordability of choice and easiness of access to SVOD content within Netflix, for example, has enabled a new set of behavioural viewing habits. New viewing habits via SVOD may occur when a new series season is poised to begin. There is a disconnection from daily life and reality even if it is just for a short period of time as some of the participant's comment:

Moderator = = So yeah for example. How much would you say, this is a question for everyone, How much content... How many hours do you think do you spend a week watching TV shows etc...?

Participant 2 = \ I don't know because I can watch one hour a day so I don't know because I normally eat and I have my laptop and I think why not and I, one episode of Friends, and I just watch it and I think well a second episode maybe... Maybe you can watch two, three or four episodes or... two, three, four... for a sitcom or one or two for a drama... you know forty minutes, fifty minutes, so I don't know maybe like one hour a day so, like seven, eight hours...

Moderator = = ... a week...

Participant 2 = \ Yeah (laughing).

Participant 5 =\ Yeah, I watch every evening before I go to bed, but probably like an hour a series.

The various participants from the focus groups highlight that individual preferences are important, giving each viewer freedom to control and select content of choice within their homes and using different technology devices. Participants of the focus groups embrace the SVOD service provider experience, identifying SVOD content as relaxing and enjoyable.

4.5.9 Global theme 9: Intensified content gratification

SVOD offers instantaneous value not only from the point of view of appealing content but also from the freedom it allows its users and society in general. It also affords viewers fast bingeable content and bingeable self-scheduling options that traditional TV fails in many ways.

There is an ease to using SVOD services that drastically differs from traditional viewing pleasures: As noted in the online survey results, Question 10, see Table 33:

- No ads, I can watch at any time, much better options.

- It's fast and easy. No need to download the film or series.
- TV channels sometimes take too long to get the series. I can watch them via SVOD anytime and with my selected audio and subtitles

Viewing SVOD content is not a circumstance caused only by technology. Audience and personality factors also determine viewing behaviours. Some highlighted common gratifications by Ruggiero (2000) sought when using media technologies, including diversion, social utility, personal identity and surveillance. Further seminal studies of TV viewing by way of uses and gratifications have shown that there are some typical gratifications when TV viewing, including social, information-seeking leisure/habit, relaxation and not forgetting entertainment value (Greenberg 1974; Rubin 1983).

Viewing a lot of content, bingeing itself, suggests a response where the viewers have not much self-control and therefore goes above and beyond the norms of viewing content. Seen and explored as problematic Internet use and a form of media behaviour (Caplan, 2003) and is suggested to be normal vs problematic TV viewing (Horvath, 2004). However, participants from the online survey conveyed feelings of freedom as well as having control to watch whatever and wherever. It is indicated from the online survey that there is a necessity when talking about SVOD and its attribute of portability in conjunction with technology, see Table 33:

- Total liberty.
- Being able to take my videos with me to anywhere without having to have it downloaded to my device, and without having to have a physical copy with it. It's also extremely convenient as continue watching the same shows on a different device. This is useful for me when switch between watching something in the living room and watching on my laptop in bed.
- I have access to hundreds of titles without the need to order them from video/DVD rental/library or buying them. Another aspect is that the films often available in different languages as (voiceover or subtitles). Hence easier to watch for foreigners (which I am :).
- The main point of SVOD is that I control what to watch and when I watch it. Never mind the content.
- Good streaming quality, cheap, no use of other devices, availability of content very rapidly, extra devices require space DVD or Blu-ray themselves also take space and pollute).

Netflix SVOD already suggests television shows based upon what other users who are watching that specific show are also watching, however, the individualised suggestion list could more accurately target the viewer. The lack of self-regulation can lead to

problematic viewing habit behaviours, such as overloading oneself on TV shows. As suggested by some online participants in the online survey, see Table 34:

- Sometimes the programme is too gripping you can't wait till the next week so end up binge-watching.
- It allows you to become more involved in the story as you have more time to think about what has happened and what might happen in the next episode.
- Binge-watching allows you to see the episodes next after the other. Week to week sometimes forget what's happened. Able to remind yourself with going back an episode.

Viewing habits may begin as beneficial, whereas some viewing use habits may turn into situations where self-control becomes ineffective. This individualised way enables Netflix, for example, to create “niche audiences” (Jenner, 2014, p. 14) for TV shows and movies. Individualised marketing has expanded the online features of SVOD streaming services.

4.5.10 Global theme 10: Attractive SVOD usability

SVOD has been immersed into lifestyles, languages and society with its influential forms of viewing from bingeing to easy access and usability. SVOD in many ways has been influential in lifestyles causing less physical activity which is enticing and sometimes inevitable for users of SVOD who prefer to make time for viewing content. Some of the participants in the online survey stated that, if they had the time, they would watch SVOD content but it was not an essential part of their day. This adds more insight in to the concept that not everyone has the same viewing needs, see Table 37:

- I am not addicted to it. I watch some nice series occasionally but not too many.
- I watch when I have time!
- Honestly, I don't have that much time to binge-watch, so I'm a "casual" compared to many people.

TV shows and movie content have adjusted narratives with the evolution of technology and the various languages that can be applied to global SVOD content through the utilised platform. This enhancement through 24/7 means helps hold attention of the various users from various cultures that view SVOD content either on semi-regular basis or complete binge sessions, see Table 37:

- I put on 30 minute episodes of a series and watch until I get bored (usually 4-5 episodes).
- I think my personal experience has been positive because it has fulfilled my expectations of SVOD consumption.
- I watch an episode or 2 sometimes, to relax.
- I am new. Started like 2 months ago. But, I have already been hooked to 2 series! It is dangerous!
- Binge-watching in holidays and weekends, I prefer news and less addictive series or documentaries on workdays. Binge-watching is also social for me, I normally do it with friends or my partner.
- Find a new show, watch it till it's done.
- It fits on with my schedule better. I don't miss anything because of work.
- Every evening a film/documentary or an episode or two of a series.
- Bedtime is when I need to spend at least one hour.

Technology device support for viewing content has always been an essential element in the televisual landscape and it is important, because SVOD services are often accessed through a manner of tech devices, such as desktop PC, laptops and tablets, to name but a few. As Netflix has been the main example SVOD used within this thesis, participants had the chance to give some views on it, see Table 38:

- Netflix, very easy to use on iPad, not so user friendly on PC Amazon, interface needs a lot of work. Can't find shows you are halfway through.
- Netflix is great, amazon layout is rubbish.
- Netflix seems to push content on me that they think is good rather than what I might like. I don't believe they are matching me to some of the terrible films and shows on there.
- I care that it looks trustworthy and that the streaming works efficiently that is all.
- I don't like the horizontal scrolling but otherwise it's fine,
- Attractive, innovative, colourful, high quality of images, attractive content, good quality of sound.
- It's very well made, and thanks to the recommendations you can just go deep down and down and down and stay there forever.
- I mostly use Netflix and on my laptop & tablet the layout is great, very easy to navigate. It's not so good on my TV but that maybe is the fault of my TV. It's a bit 'messier' and not so quick to search and find movies and shows.

Further, technical feature requirements may include multiple languages options and subtitles, and a possibility to continue viewing from a previous point where viewing was interrupted.

4.5.11 Global theme 11: Monopolisation of SVOD audience

The meteoric rise of SVOD in and society with its associated providers have been met with a new generation of technical minded millennials. SVOD technology has been instrumental over the last decade with improving viewability of content yet from the focus group sessions and online survey many thought that narratives were independent of SVOD which can be argued both ways as many TV shows now catering for bingeing.

Audiences have an On Demand mentality when it comes to viewing content that is being catered for by SVOD providers. For example, SVOD provider Netflix “knows exactly when, how long and how often its customers are interacting with its content” (Cronin, 2014, p. 33), see Table 41:

- I sometimes like it because it suggests content close to my liking but I also find it limiting at times.
- I usually research elsewhere, but the recommendation system does get it right.
- Useful as I may have missed something and this viewing maybe be of interest.
- I like it, it helps me finding great TV shows and movies that I would have never found otherwise.
- Also, ok, but I've heard there are codes to unlocking more shows on Netflix. These should just be easily accessible anyway.

Using this information, Netflix can make improvements to its technology and increase the recommendations it offered viewers and as well as overall personalisation. Next are some further comments by participants on the state of viewing from Netflix, see Table 41:

- I think it's pretty accurate.
- I like they offer suggestions and is a clever way to get you onto the binge-watching performance.
- I like that it gives me shows similar to what I have watched in the past
- It works quite well though it makes it difficult to make discoveries or try new things.

Cinematch was introduced in 2002 to compare references and viewing patterns from different subscribers and suggests movies and TV shows based on the user profiles of users with a similar taste.

Cinematch is the bit of software embedded in the Netflix website that analyses each customer’s movie-viewing habits and recommends other movies that the

customer might enjoy. Did you like the legal thriller *The Firm*? ... Cinematch has, in fact, become a video-store roboclerk: its suggestions now drive a surprising 60 percent of Netflix's rentals. It also often steers a customer's attention away from big-grossing hits toward smaller, independent movies (Thompson, 2008).

The user chooses a movie from the SVOD service then their rating is further utilised for recommendations of more TV shows and movies by the software which in turn are viewed and rated. Therefore, the service improves with the number of movies a user watches and rates. As suggested by Miller (2004) a two-way exchange and interactivity by way of interaction by forwarding, rewinding, and free mobility between TV shows and movies.

4.6 Step 6: Interpretation of patterns

It is essential to bring together everything in an "analytic narrative" thus to explain a convincing narrative about the data analysis, in relation to existing literature, (Braun and Clarke, 2006 p. 93). It should also bring together the account of the thematic analysis in a concise and logical way across the themes (Braun and Clarke, 2006). As King (2004) suggests, direct quotes from participants can be an important part of the final report to help the understanding of certain points of the researcher's interpretation of themes. Raw data extracts need to be included in the analysis narrative to help the validity and quality of the analysis (Braun & Clarke, 2006).

As seen in, Figure 12 below, there are the eleven thematic networks brought together to give an overall Global View of what has been discussed and analysed with relation to the SVOD.

All 41 Basic Themes, 22 Organising Themes and 11 Global Themes have been placed into one pictorial diagram.

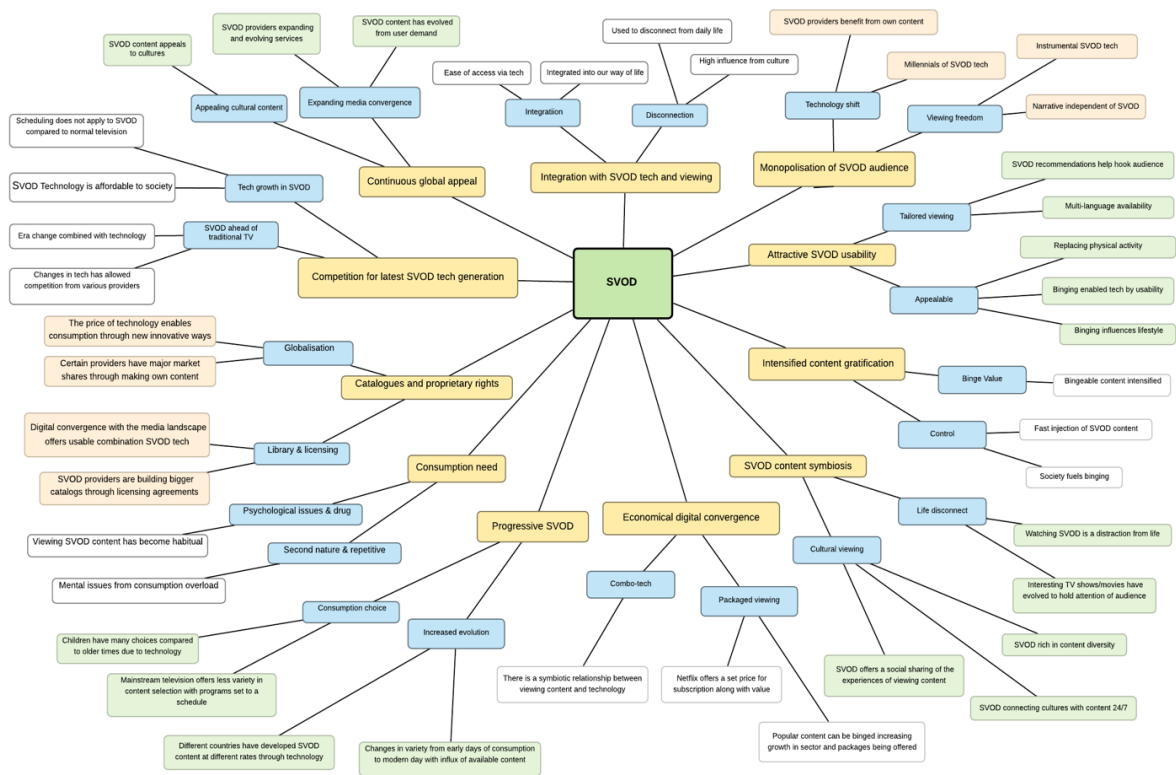


Figure 12: A thematic analysis overview of global themes (source: Author)

Using some coloured boxes to help differentiate the view of what we are looking at, we can see SVOD is central to this interpretation, the common thread that links and binds all of the themes together. Individually, the Global Themes represent a small portion of exploratory analysis, however, by placing all of the thematic networks in to global diagram, we aim to show a glimpse of the vastness of SVOD as a research area as well as its evolving tech and viewing consumption that has transformed how, when and where we consume online content.

Additionally, the aim of this final part is to take the key conceptual findings in the summaries of each thematic network by relating them back to the original research questions along with the theoretical grounding of the research. According to Attride-Stirling (2001) it is essential to bring together “the deductions in the summaries of all the networks” and along with these deductions, “relevant theory, to explore themes, concepts, patterns and structures that arose in the text” (p. 934).

In relation to the research question:

R1 - SVOD television has changed the way of how viewers interact with online films/serials across multiple platforms.

4.6.1 Integration

Integration of the technology used while viewing SVOD content has become more prevalent since its conception. After the focus group sessions and online survey that were carried out, the immediate concept of how everything is joined together in an intertwining technology abundance became apparent. From televisual content to the way SVOD providers deliver content to the homes of viewers.

This natural integration of technology has shaped what we know today. “We have witnessed an ongoing process of transformation in technology, textual organization, regulatory frameworks, and viewing practices” (Urichio, 2009, p. 60). As indicated by Lotz (2007) the understanding of watching TV has changed since it gained new capacities and spread through multiple screens, so that we continue to define different experiences as watching TV. “Television may not be dying, but changes in its content and how and where we view have complicated how we think about it and understand its role in culture” (Lotz, 2007, p. 30). Traditional viewing of content was normally done in the confines of one's own home with one device. Now this landscape has evolved without limitations to viewing content and on what type of technology device to view content (Mossberg, 2017). This has increased viewing abilities and altered time-shifting habits of viewers that previously were determined by broadcasters.

4.6.2 Technology

Technology is another vital aspect that is closely related to integration. This concept has been observed throughout this research that is used to distribute SVOD content directly to audiences via many available devices. The streaming of SVOD content which uses the Internet may cost relatively little to a provider such as Netflix if we consider the proprietary rights and licensing of content throughout the various regions of the world. However, according to (Bradshaw, 2009) streaming content directly into the homes of

viewers generally involves some cost for SVOD providers, including payments from broadcasters to delivery networks of the content to avoid loading-time delays and quality of content. Extra features, services such as watch again and deeper engagement in general are commonly expected from audiences. Carolyn Marvin (1988), in her book “When Old Technologies Were New”, reminds us that each of these old technologies went through a social and cultural process of transformation as audiences, industries, and regulatory structures adapted to technological innovations. Further according to Nadine Nohr (as cited in Steemers 2015, p. 5) who states that changes are driven by technology and changes in consumption:

We’ve seen a big trend in the massive drama resurgence again, partly as a result of technological advancement in the way that people consume content, and also linked to that, the arrival of some of these new platforms who want game changing and channel defining drama.

As earlier research has shown (Roscoe, 2004; Ytreberg, 2009), the processes of change, has been often characterised with greater highlights on engagement via multi-platforms with audiences, are evident in all stages of the television industry as earlier research has shown. As distribution of online viewing of television shows and film continues to be migrated onto web-connected platforms, there is growing competition from on demand sites (such as Netflix and Hulu) and a freedom for audiences to assert their own choice on what they want to view and by what means. Many television companies have responded to digitisation by moving to become, rather than broadcasters, multiplatform entities fit for and focused on making and assembling content for distribution across the multiplicity of digital platforms available (Doyle, 2010, 2015). With the advent of new technology, society is viewing television programmes and content in conjunction with the Internet by way of smartphones, PC’s and computers Bondad-Brown, Rice & Pearce (2012).

The focus group sessions and online survey that took place yielded some very interesting conceptual points that led to an educated analysis based on the context of the codes. In relation to the research question:

R2 - SVOD online television has increased the way viewing is consumed and is not dependent on scheduling or how it is consumed compared to pre-internet consumption.

4.6.3 Convergence

Convergence across the multitude of crucial areas such as quality content, digitalisation of television and the viewing era change have created a significant SVOD convergence of original online broadcasting and viewing compared to traditional methods. The combination of digital technology has defined the viewing distinction between linear and non-linear television and the type of content it offers and how it is viewed. Linear television offers organised scheduled programming structure that assumes viewers are available at certain times of the day. As previously stated in this research, from VCRs to DVRs, the gradual blending of how we consume and use through technology has created a new foundation, allowing SVOD services to grow in this modern age, in ways that has made it inevitably more difficult to think on linear broadcasting as only form of viewing content compared to other modes of distribution content to audiences, such as the internet and mobile devices (Caldwell, 2006; Creeber and Hills, 2007; Meikle and Young, 2008). As also mentioned previously in this study, time-shifting SVOD is the polar opposite to non-linear television viewing and consumption from production and distribution.

4.6.4 Usability of SVOD

Usability of SVOD is linked with the idea of convergence, has been another major element within this research. The availability of access to viewing content were discussed throughout the focus group sessions and the online survey conducted, a framework of the structure became apparent. There is a conjoined concept with content consumption and technology that facilitates availability to watch SVOD content anytime, anywhere, on a selection of devices versus pre-set times and days of traditional viewing models. Digital convergence and distribution of content via multimedia devices has enabled this for the most part. Furthermore, the layout and navigation of SVOD websites play a major part in the sustainability of SVOD viewing a varied portfolio of appealing content.

4.6.5 Content

Content viewing in relation to SVOD narratives offer the impression that audiences have come face-to-face with what a character perceives, feels and thinks while viewing a TV series or movie. This is something not attained in early years of storytelling based on early technology and traditional television. Investment by SVOD services in drama content has become a key battleground and vital in global competition between rival SVOD services. The disjointment and contradictions that almost normally follow when extending/transferring/adapting television and film content across/between new media technology landscapes, particularly in a context of increased blurring of consumerism, where SVOD viewers can subscribe and consume content on their own schedule and not by a predetermined one. The act of being in control of viewing programmes has great appeal to consumers as Jenner suggests (2015):

In the case of VOD and DVD, no schedules are suggested, setting them apart from time-shifting technologies like VHS or DVR. DVD and VOD do not allow the recording of content in order to watch it at a more convenient time, but they never dictate a time (other than a release date) when content should be watched at all (p. 7).

Broadband access and speed, levels of device ownership, corporate strategies and IT Internet policy or media regulation, all contribute towards setting the contextual parameters of online viewing and the interplay of old traditional viewing and new ways is an ongoing negotiation between established and emerging practices. For example, Netflix's ability to create symbiotic relationships with television networks and craft their service around well-established TV shows and films must be understood in relation to the company's broader commercial interests. Streaming services are continually challenging and changing viewable online content and have challenged different models of viewing and distribution. However, structuring the business by territory is under pressure from SVOD players who are building transnational customer bases using multi-territory licensing deals to sustain growth (Blázquez et al. 2015, p. 14). Global SVODs like Netflix and international cable channels are demanding more global rights, leaving fewer territories for producers and distributors to recoup deficits and generate a profit (Broadcast, 2014, p. 12; 2015, p. 12). This is substantial because SVOD streaming of a

TV series not only has shifted consumption and usability practices but also has resulted in different textual programming and audience's reception to these practices which are meant to control the SVOD market. International expansion by SVOD providers such as Netflix is affecting the marketplace. The clear fact that original SVOD content production along with financing and not forgetting windowing strategies are central and based around international markets is naturally reflected in production decisions and content.

Distributors of SVOD content have adjusted to this fact. The availability to watch in one sitting, binge-watching, self-scheduling versus a set period of weeks and seasons that go by for TV shows and so on. If SVOD providers such as Netflix are to remain one of the most dominant players in the marketplace, future marketing strategies will almost certainly help further the proliferated in syndication cycles and redefine the ways in which consumption of SVOD content practice continues to evolve.

4.6.6 Binge-watching

Binge-watching has been an important factor when considered in this research. Watching television is the most widespread leisure-time sedentary activity in adults (Wijndaele et al., 2010), involving little metabolic activity (Hu et al., 2003). The nature of SVOD has conditioned audiences to binge-watch, for example Netflix justifies producing original content as part of its strategy for multi-episodic viewing the “new norms of viewer control” (Neal, 2013), that has been purposely built, releasing an entire season of a show due to audience preferences, expectations. SVOD as a provider of TV series and films has quickly brought a culture of instant gratification, endless entertainment selection, and deep-filled experiences in the realm of TV that consists of drama and realism in attractive ways for the viewer. The temptation to view multiple episodes in one sitting, which is the definition of binge-watching, suggests that audiences are adapting television to suit their viewing habits which is evidential due to the nature of shifting activities audiences. Netflix, for example, releases entire seasons at a time, therefore promoting binge-watching viewing as the dominant mode of audience consumption. Many viewers wait until an entire season of broadcast television ends before deciding to watch because they don't want to invest in a show that might be cancelled at mid-season. According to Jenner (2015) who indicates that in study by Harris Interactive, conducted on behalf of Netflix,

the company found: “A majority (73%) defined binge-watching as watching between 2–6 episodes of the same TV show in one sitting” (Netflix Press Releases, 2013).

At the moment, it appears SVOD content is serving this purpose of offering viewing without any constraints. Yet, as more SVOD providers are spending more money on original content and becomes less dependent on licensed content, established TV networks and distributors might well become increasingly marginal for Netflix’s marketing and programming. The focus group sessions showed that viewing behaviour has shifted both individually and collectively as audiences have modified the manner in which they watch television. Viewing behaviour is shifting both individually and collectively as viewers modify the way they watch television. The focus group participants express their preference for a broad range of on demand catalogue content consisting of television programmes and movies that they can watch at their leisure. Participants also prefer the ability to create their own schedules from a wide range of content, rather than fitting in with predetermined timetables.

5. Discussion & conclusion

This study examines three main areas of viewing content using SVOD from viewing habits, technology and consumption of content. The value of this qualitative research lies in its exploratory and explanatory power. This thesis set out to examine how 3 main areas relating to the research questions sought after:

- Viewing habits of content in relation to SVOD (self-scheduling).
- Technology associated, used in conjunction with SVOD and viewing content (usability).
- Consumption of content (binge-watching).

The way in which audiences view content, has evolved tremendously over the last few decades, especially in response to technological shifts with digital convergence. Participants of the study offered valuable insight into viewing habits from their own personal experiences that covered the last few decades, in terms of how they viewed content as children and the evolutionary changes along the way. Viewers began exercising more control over their televisual viewing with the arrival of the DVR in the late 1990s

which represented a continuum viewing practices, established by the VCR that allowed viewers to record and store episodes with unprecedented ease. Now with the added convenience of digital technology, this has encouraged time-shifting of content consumption in the non-linear programming experience. Viewers that are not regular linear television viewers have surpassed the normal expectations of the SVOD medium thus gaining a certain prestige and appeal that is not associated with traditional television and its typical viewing behavioural habits as the focus group studies reveal. Viewers are no longer required to watch one episode of a TV show at a time each week on television within their homes. Rather, they are now able to watch multiple episodes of their favourite programmes anywhere and at any time via a device with Internet connectivity.

The digital era has had an impact on television. As discussed in this study, new technical developments over recent years have created new ways of watching television that have allowed the derestriction and consumption of television programmes to be viewed not on a static programme schedule via a classic TV set but rather whenever and wherever. Moreover, this shift of television away from its historical place of entertainment for the masses and onward to more targeted and elusive SVOD audiences. Netflix is a great example of how the technologies have converged to create another viewing alternative for audiences.

Furthermore, Williams (2003) who uses the phrase “flow” to describe the nonstop scheduling of programmes and commercials. Around the second half of the 2000’s, Internet technology rapidly developed, and devices could be connected to it that allowed television content to be viewed. This is indicated during the focus group sessions and online survey responses that television services, during the 1980's and 1990's, were completely different than what we have been used to recently. Until VCRs became widely available and video on-demand was made possible, television broadcasting was based on a pre-set schedule whereby shows, movies and TV-series were scheduled to specific time-slots. This changed with the Video Home Systems (VHSs) that had gained more popularity and dominance during the 1990s. The Internet has become a major part of everyday life and has helped transform television hence SVOD and its accessibility.

By analysing data collected from the focus group sessions and the online survey we identified integration, technology, usability, content and binge-watching as the significant

areas for related to SVOD. Following the rapid growth of the Internet over the last 20 years and its more recent association with SVOD along with the delivery of content, a vast amount of time and effort has been invested to understand how SVOD providers, such as Netflix, have reformed and reshaped how we view and consume content. Furthermore, data collected from the analysis explores SVOD industry itself which has become key in creating how TV shows and movies are consumed, viewing behaviour along with the way content is accessed relating to the cultural experience in various territories. Everything from programme lengths, commercial advertisements and set schedules have been eroded with the introduction of SVOD and the departure of old broadcasting menus that have made way for exclusive subscription SVOD providers such as Netflix.

Having SVOD providers such as Netflix has redefined and refined behaviours for a reconfiguration of audiences which, in turn, encouraged the creation of more specialised TV shows and movie content that is an optional subscriber basis and appeals to users who wanted something outside of the scope of a set schedule. The proliferation of SVOD original content and the wide array of catalogues in each global territory has created a vast pool of choice for much deeper consumption, and, by extension, the individual choice for each viewer that has had an increased in impact on usability, technology and viewing behaviours.

When dealing with the advent of any new media and associated technology phenomenon that can disrupt the status quo, the public discourse has a tendency to veer toward hyperbole, seemingly disregarding important contextual elements. Certainly, some of Netflix's contributions and practices can be heralded as pioneering or revolutionary. Many of its innovative developments in viewer control, distribution, audience fragmentation, creative freedom, data analytics, and international have been derived from and are grounded in the prior culmination of decades-long trends. During these decades and relatively speaking the last few years of this critical shift, a greater role has been played by Netflix within the SVOD industry which has had a powerful influence on the content being created and has caused changes in traditional viewing form as well as the way viewers approach and consume their favourite TV shows and movies. Netflix is certainly not the only SVOD provider option for disenchanted traditional audiences to

view diverse and flexible entertainment without the interruption of advertising and consumption of content whenever and wherever. It has become an industry disruptor that disposed of VHS and DVD rentals before pioneering the charge into SVOD streaming and it is one of the most proven producers of original content.

The spread of SVOD globally and namely by Netflix has also transformed the idea of where audiences can view content and on what device without physical or geographical support. Moreover, with increasing infrastructure and declining prices of SVOD services the foreseeable future can only suggest growth that is to say that integrated with other forms of interaction in an increasingly hybridised everyday life.

Prosumerism in conjunction with digital convergence has allowed Netflix along with other SVOD providers to customise an infrastructure that changed the production of television shows along with distribution and formats. Netflix as an SVOD provider represents a tremendous movement in digital content viewing along with viewing habits. In particular, SVOD represents a strategic response over the last 10 years by consumer's demand for easier access to viewing content. As Lotz (2007) argues, while the customisation of viewing has become an essential part of television experience, in a paradoxical manner, audiences also begin to "re-establish some of the shared cultural experience that had once been more typical of the medium" (p. 245). The main selling point of the SVOD online TV shows and movies is that it offers a highly similar experience to TV, but unlike linear programming, streaming is based on an *à la carte* programming (Lang, 2013). The *à la carte* programming allows consumers to pick and choose what content they would like to watch and enjoy it whenever they want. Williams (2003) argues that the continuity of flow in television experiences is apparent in the way audiences describe their viewing: they remark that they are "watching television," rather than "watching something on television" (p. 94).

In recent years, online platforms have propelled viewing content using video-on-demand capacity than previous technologies have emerged as a popular form of TV viewing. In many countries, television networks have launched their online viewing platforms allowing audiences to watch their content with a range of on demand functions. Increasingly people are choosing an online service such as Netflix for home viewing of watching movies and TV programmes. Online video services are also very popular in

within society due to the advancement in technologies that are enabling members of society of all ages to access content. Advancing digital technologies have made transformations in viewing content and forms of television. Most digital media companies must control the activities of their users as cultural consumers in order to generate revenue, just as it has been these last few decades and recent digital cultural consumption. Jenkins (2004) suggests in his research that emerging media ecology in terms of a convergence culture, defining the trend as:

[...] both a top-down corporate-driven process and a bottom up consumer-driven process. Media companies are learning how to accelerate the flow of media content across delivery channels to expand revenue opportunities, broaden markets and reinforce viewer commitments. Consumers are learning how to use these different media technologies to bring the flow of media more fully under their control and to interact with other users (2004, p. 37).

Within SVOD and especially providers such as Netflix and Amazon Prime, the readily available usability and continual quality and innovation that are apparent in this technology coincides with the growing technology developments each year. Furthermore, the collaboration and cooperation between SVOD providers and distribution companies for the purpose of obtaining content is essential; these arrangements are needed for improving services to benefit each viewer.

Netflix became the new paradigm for SVOD content consumption. Netflix drew on a decade of proprietary data that enabled it to eventually produce its own television content and led the way to what it has become and will become in the future. Netflix and other SVOD providers afford consumers of online digital content the opportunity to view content by way of digital convergence and new technology. Netflix and other providers have quickly responded to the changing environment of subscription video-on-demand (SVOD) within the global marketplace.

The focus group interviews that took place yielded some very interesting conceptual points around SVOD that led to an educated analysis based on the context of code extraction. The hybrid structure of the online survey, with multiple choice and open-ended questions provided flexibility for the research to apply a qualitative analytic

method for analysis to textual response questions. Within the thematic analysis methodology, we looked at the recurrence of certain issues in the answers as mentioned previously, that included: Viewing habits (self-scheduling), technology associated with SVOD (usability) and consumption of content (binge-watching). As the study progressed in depth data was obtained.

With the emergence of online SVOD streaming television services, watching television has never been so easy and a new behavioural phenomenon has arisen, television binge - watching, that is, viewing multiple episodes of the same television show in the same sitting. More significantly, however, this thesis argues that the immanent and highly distinctive SVOD technology is causing not just evolutionary change but also more fundamental disruption to self-scheduling. First, the fact that focus group interviewees could stay at home to access large amounts of online content that was much easier and cheaper than opting for a disk rental/purchase or cinema for instance. Second, and more importantly, in contrast to recording devices whose viewing resources were based on broadcast television, online platforms functioned as another viewing source with content that broadcast television did not offer. Therefore, SVOD online viewing has become a preferable option to free from the constraints of traditional broadcasting.

Through the act of binge-watching, despite its unhealthy nature, signifies a socially accepted over-use, within the constraints of time and "quality" television combined unlimited viewing accessibility. The SVOD industry takes advantage of the autonomy that is implied in binge-watching by using content that attempts to predict and manipulate viewer behaviour and marketing (original) serialised drama over other content. Binge-watching has become a new method for the intake of original content being streamed by the convergence of today's mediascape. Binge-watching is also a way to describe "watching SVOD", being autonomous and its self-scheduling ability that attracts the audience understanding it as decidedly different from 'watching TV', one being autonomously scheduled and active the other programmed by broadcasting institutions, implying a potentially passive viewership.

Binge-watching serves the interests of the SVOD industry. Particularly the producers and distributors of original content, Netflix, Amazon and, in the global marketplace. From the data collected in this study there is the sense of perceived control in viewing SVOD

content brought on by binge-watching but this is the utilitarian motivations for the continuous consumption of TV shows and movies. Video-streaming services such as Netflix enable non-linear viewing with varying amounts of control from viewers, in terms of how much content they can view in one sitting compared to set scheduled viewing.

Data explored this study shows that over the past couple of years SVOD storytelling has changed drastically. The traditional episodic and serial forms of television are shifting into more complex narrative based programmes, transforming the way we look at online content. The main product of any television service is the provided content. If we look away from the aspect of programming/scheduling or rather the availability, content and the available quantity of it are the most important dimensions that draw in audiences. Because of these new forms of made-to-order SVOD episodes/series, writers are taking advantage of every opportunity to be creative and draw the audience deeper into the characterisation. If a company does not have any content, it has to create or license some. Companies that own content often syndicate their programmes to their competition for reruns (Auletta, 2014), to earn some extra revenue, and this is where the players become interdependent. Everybody is a competitor to everybody, but every competitor is also a potential revenue source.

Viewing programmes via binge-watching can be seen as a juncture of discourses from audience, text and the industry type. Users are no longer confined to the selections offered by DVD retailers; audiences are now free to discover quality content on their favourite devices and discuss it. Streaming services such as Netflix allows accessible content is able to reach a global audience with no restrictions thanks to the Internet.

Implications for the future growth of SVOD and its providers are aligned with the necessary elements of evolution, by way of utilising the new era of digital convergence and its continued growth plus the development of new viewing technology. Television itself has been altered by the digital convergence of technologies and the development of SVOD subsequently online fan communities have developed over recent years which have become more prevalent in society thus allowing even more connected viewing to be established, grown and shared.

Limitations of the study and findings

This study has three main limitations: 1) focus group numbers, 2) online survey numbers, and 3) a rapidly changing media environment. This section also notes the limited amount of literature published on the topic.

The first limitation relates to the number of participants of the focus group sessions. Initially many people agreed to attend but on the planned sessions there was a number of participant cancellations which caused changes to the sessions in terms of the questions that were planned. Having more participants would have offered a greater data set for the thesis and more in depth analysis. The idea of the sessions was to collect data on usability, technology and viewing habits of SVOD and having Netflix as an anchor point. Another aspect that could have been further developed was the fact that the study was conducted in a location that has many different cultures and viewing tastes that could have been explored. In order to deal with the lack of participants, questions from the third session were amalgamated into the two other sessions that were conducted, thus offering the opportunity still to benefit from the potential exploratory data.

Secondly, another hope of this study was that there would be more than 50 online survey respondents, and also that there could have been more than two focus groups. A larger sample size could have helped provide a more in-depth set of responses. This said, the actual data that was obtained in this study is well aligned with other studies of a similar type, although most other existing focus on the quantitative side of the research and analysis. It is also pertinent to acknowledge that this qualitative study with a thematic analysis approach did not seek to generalise its findings but provide an entry point to a more thorough discussion of the changing SVOD industry. Therefore, there is further need for a large-scale longitudinal study using more focus groups building on the areas of usability, the technology surrounding SVOD and viewing behaviour, namely binge-watching. The innovators who adopted SVOD services early, and now lead the way in their content consumption, should be of primary focus of such future research.

The third limitation acknowledges that this study is quite simply a snapshot of what the SVOD landscape looked like from 2015 until 2019. SVOD technology and the number of providers continues to grow each year and change rapidly thus overtaking current research and discovery. The shifting developments in SVOD services keep happening at

a rapid pace, the participant's responses in this thesis may quickly be outdated as future SVOD technology and services grow exponentially compared to what was available during this study period. Participant responses from the focus group sessions might be completely different if the research would be repeated in 15 months' time.

This is such a new area of research there is a limited and collection of literature on SVOD and new audience behaviour to compare the results of this study with. The bulk of historical literature research that was sourced relates to linear television and audience measurement, as well as snapshots of audience engagement with differing elements of on demand services. However, this is just an opinion by the researcher of this study based on the analysis carried out. Some key questions for possible future research are;

1. How can the SVOD sustain its ability provide quality and innovative content that will meet the needs of audiences' in terms of genre and narrative, given changes, technology, and distribution?
2. What will be the future of consumption habits and interactions with audiences be with the expected growth of SVOD services and technology convergence?
3. Will national identities of viewing join together to form one international flow of viewing content?

Thus, a wider account of the SVOD landscape and its users along with roll out of content will become considerably more complex yet necessary to maintain knowledge in this field. Although much work remains to be done to fully understand the impact of SVOD on consumption, usability and technology, this thesis attempts to help add knowledge to the growing pool of research on this subject area.

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TV

Arrested Development (Netflix, 2004-)
Daredevil (Marvel, 2015-2018)
Deadbeat (Hulu, 2014-)
Farmed and Dangerous (Hulu, 2013-)
Hemlock Grove (Netflix, 2013-2015)
House of Cards (Netflix, 2013-2018)
Lilyhammer (Netflix, 2012-2014)
Narcos (Netflix, 2015-2017)
Orange is the New Black (Netflix, 2013-)
Oz (HBO, 1997-2003)
Rita, (Netflix, 2012-2017)
Sex and the City (HBO, 1998-2004)
Stranger Things (Netflix, 2016-)
Supernatural (CW 2005-)
Transparent (Amazon, 2014-2019)
The Good Wife (CBS, 2009-)
The Sopranos (HBO, 1999-2007)
Weeds (Lions Gate, 2005-2012)
24 (Fox TV, 2001-2010)
30 Rock (NBC, 2006-2013)

Film

Juno (Fox, 2007)

Appendix

Appendix 1: Online survey results

We gathered 51 surveys, with a completion rate of 40.5 % with total visits 163 and unique visits 126 as well as an average time to complete 11 minutes, 54 seconds.

Appendix 2: Online survey results QUESTION 1

The gender balance of respondents was 37.3% (19) male and 62.7% (32) female.

Gender	% (no. of participants)
Male	37.3% (19)
Female	62.7% (32)

Appendix 3: Online survey results QUESTION 2

What is your age? The age ranges for participants were from 27 - 62 years old.

Appendix 4: Online survey results QUESTION 3

We asked the participants about their Level of Education 37.3% (19) said, Degree, 35.3% (18) said, Masters, 17.6% (9) said, College Diploma, 15.7% (8) said, High School, 3.9% (2) said, PhD and 2% (1) preferred not to say.

Level of Education	% (no. of participants)
Degree	37.3% (19)
Masters	35.3% (18)
College Diploma	17.6% (9)
High School	3.9% (2)
PhD	3.9% (2)
Prefer not to say	2% (1)

Appendix 5: Online survey results QUESTION 4

What is your location? Various ranges across Europe. See Appendix 27, Question 4 for details.

Appendix 6: Online survey results QUESTION 5

What is your job? Various job roles. See Appendix 27 Question 5 for details.

Appendix 7: Online survey results QUESTION 6

When we asked participants - **What is your SVOD provider?** 51 out of 51 people answered this question: 74.5% (38) said Netflix, 15.7% (8) said, Amazon Prime and 9.8% (5) said, other.

SVOD provider	% (no. of participants)
Netflix	74.5% (38)
Amazon Prime	15.7% (8)
Other	9.8% (5)

Appendix 8: Online survey results QUESTION 7

We asked participants - **What type of device do you view your video online TV shows/ movies content on normally?** 50 out of 51 people answered this question (**with multiple choice**): 70% (35), said a television set via Internet connection, 46% (23) laptop, 28% (14), said tablet, 18% (9), said mobile and 0% (0), said other.

Type of Device	% (no. of participants)
TV set via Internet connection	70% (35)
Laptop	46% (23)
Tablet	28% (14)
Mobile	18% (9)
Other	0% (0)

Appendix 9: Online survey results QUESTION 8

Our multiple-choice question - **What appeals to you as a viewer or audience member viewing content via Subscription Video On Demand (SVOD) compared to DVD, VHS tape or other older traditional methods?**

69.4% (34), said I like the freedom SVOD offers, in terms of choice, accessibility and range of content, 49% (24), said I prefer watching episodes without waiting too long in between viewing them, 38.8% (19), said using SVOD is easy compared to viewing content via DVD or VHS and 6.1% (3), said I'm in the generation of SVOD, 4.1% (2), said SVOD is the only way I know how to view content and said 4.1% (2), said other.

Appeal via SVOD	% (no. of participants)
I like the freedom SVOD offers, in terms of choice, accessibility and range of content	69.4% (34)
I prefer watching episodes without waiting too long in between viewing them	49% (24)
Using SVOD is easy compared to viewing content via DVD or VHS	38.8% (19)
I'm in the generation of SVOD	6.1% (3)
SVOD is the only way I know how to view content	4.1% (2)
Other	4.1% (2)

Appendix 10: Online survey results QUESTION 9

Additionally, if participants stated "other" they were asked to specify with some more details

- 13 out of 51 people answered this question:

1. Don't consume SVOD products.
2. Only option for movie viewing while recovering from surgery, stuck in bed with no TV.
3. There's just nothing good on TV anymore so SVOD is the next best thing.
4. I don't think there is another.
5. I use SVOD but others in my house pay the subscription.
6. None.
7. Content always available and it's legal compared to streaming.
8. N/A.
9. Do not use.
10. I've frequently moved in the past years (once every two years) and it's frustrating having to carry DVDs etc. The alternative was to sell them second hand but it's only a waste of money in the end. SVOD fixes it, there is nothing to carry and it's still available when I want it.
11. Instantly available, quick to use, choice is vast.

Appendix 11: Online survey results QUESTION 10

We asked participants **Can you describe why watching SVOD content is appealing? What is your view?** - 48 out of 51 people answered this question:

1. Flexibility of choice and time.
2. It fits my busy schedule.
3. No ads, I can watch at any time, much better options.
4. It's fast and easy. No need to download the film or series.
5. New series and no adds.
6. You watch what you want when you want.
7. Less adverts, can watch at any convenient time.
8. There are a lot of different movies/TV shows available. It is also great to discover new movies/TV shows.
9. Quick and easy.
10. Like to binge-watch, no adverts.
11. There are no adverts and you can binge-watch.
12. TV channels sometimes take too long to get the series. I can watch them via SVOD anytime and with my selected audio and subtitles.
13. Lots if contents and options.
14. Total liberty.
15. Being able to take my videos with me to anywhere without having to have it downloaded to my device, and without having to have a physical copy with it. It's also extremely convenient as continue watching the same shows on a different device. This is useful for me when switch between watching something in the living room and watching on my laptop in bed.
16. Accessible.
17. I have access to hundreds of titles without the need to order them from video/DVD rental/library or buying them. Another aspect is that the films often available in different languages as (voiceover or subtitles). Hence easier to watch for foreigners (which I am :).
18. The main point of SVOD is that I control what to watch and when I watch it. Never mind the content.
19. Good streaming quality, cheap, no use of other devices, availability of content very rapidly, extra devices require space (DVD or Blu-ray themselves also take space and pollute).
20. I get to choose what I watch; the software gets to know my tastes and recommends things; I don't need to download any torrents which are sometimes bad quality and not easy to find.
21. Variety, high quality view, easy consumption of content, high quality of SVOD channel.
22. Comfortable, you can binge easily. And also, some of the best TV shows are SVOD-provider produced and can only be seen in their platform.
23. Not waiting time, no ads, high resolution.
24. It is so easy to watch online because of the busy life, SVOD have it ready and easy, we live in a consumerist society that likes the easy life.
25. It is easy to access and I work until late in the evening so I always miss scheduled shows.
26. Easier.
27. Always available and the latest series and documentaries.
28. You don't have to wait a whole week to watch the next episode I series and you can watch them any time you want, stop and rewind them, choose languages.
29. You can watch what you want, when you want to. No commercial breaks.
30. I enjoy being able to watch what I want, when I want.
31. It is completely on demand. Watch whatever I like whenever I want.
32. Do not use.
33. It's easy.
34. It's cheaper than buying DVDs etc. Also, is just so much quicker to set up than a DVD etc.
35. It's quick and easy to access, a large variety of options. I like being able to watch many episodes of a series in one go. Watching when it suits me rather than having to wait for scheduled programming.
36. Easy to use, great quality and very comfortable.
37. Hangover???

38. Easy to use and widely available.
39. The same reasons as given above. Sometimes I start watching and then I get bored, so I like to switch between programmes easily and then go back to the same place where I finished watching the previous programme when I want to go back to it.
40. Can watch on different devices and no commercials.
41. Better than cable, no commercials (depending on the provider), easy, fast, and affordable.
42. The bigger difference there is with TV is that I can decide when to watch and I don't have to be home or available at a specific time. Also, there are no commercial breaks.
43. It allows you to switch between series with ease.
44. Wealth of choice.
45. The variety is brilliant. I use the foreign films to learn Spanish. If buying all the Spanish DVDs in the shop, it would cost a fortune. Also, I'm studying to be a sound designer so it's great to be able to watch all the different genres to hear everything that goes on in the film.
46. It's easy to use. No faffing with DVD's or waiting for release dates.
47. You can choose content at any time without additional need to purchase a DVD or other carriers.
48. It is cheap, easy access, quality, and has fair amount of content.

Appendix 12: Online survey results QUESTION 11

When asked - **When you watch a TV show or movie via SVOD - What do you like about the characterization and or narrative of the content?** 48 out of 51 people answered this question, participants responded: 22.9% (11) said characters are well defined with real depth in their portrayal which adds to the story, 20.8% (10) said, the characters are authentic and help draw the audience into the story, 2.1% (1) said, they are not that interesting and don't add value to the story, 0% said, each character in the show adds value to the era in which story is set and there is real interest in who they are and 18.8% (9) said, other - 9 out of 51 people answered this question:

1. It really depends on the content.
2. It depends on the movie/TV show, sometimes the characterisation is very important, sometimes not. There are many other things that make a movie/TV show worth watching.
3. It depends what I watch, some shows are good and some aren't
4. Watching TV show or a film via SVOD doesn't make it any different, compared to watching it via traditional TV channel. There are hundreds of titles out there available on SVOD. Some are good, some are bad :) It really depends on a movie/TV show.
5. This is not SVOD that define the content and narration. This question does not make sense to me as there is no correlation between SVOD and the characters and script.
6. I feel the question has nothing to do with how you watch the content? If a show has good characters or narrative, it will be so whether you watch it on VHS, DVD, Blu-ray, SVOD...
7. I like the fantasy of a show of movie.
8. I see no difference between SVOD and TV content.
9. The characters depend on the content, not on the carrier (SVOD or traditional means).

Appendix 13: Online survey results QUESTION 12

We asked - **How many episodes of a TV show can you watch via SVOD?** 45.8% (22) said, 3 in one sitting, 18.8% (9) said, 5+ in one sitting, 16.7% (8) said 2 in one sitting, 10.4% (5) said, 4 in one sitting and 8.3% (4) said, a whole series in one sitting.

Appendix 14: Online survey results QUESTION 13

Furthermore, we asked our participants **Do you consider yourself a "binge-watcher"?** 51 out of 51 people answered this question: 45.1% (23) said, yes and 54.9% (28) said, no.

Appendix 15: Online survey results QUESTION 14

Another multiple-choice asked to respondents - **If you binge-watch (do continual watching of episodes in one sitting) in general - how do you think it affects the narrative (story) and your perceptions of a TV show?**

50 out of 51 people answered this question (with multiple choice): 34% (17) said, I think binge - watching helps the audience to really understand the overall story and when you get into a show it's like an addiction you need to find out what happens next. 32% (16) said, other. 18% (9) said, I really love to binge-watch as I get involved with the story and characters more, 12% (6) said, by binge-watching content I understand the narrative better and I become part of the experience when I watch one show after the other, 12% (6) said, my perception changes a lot if I binge-watch a TV show - It's like I'm part of the character's world, 10% (5) I think by binge-watching I can have a better depth of the story.

Appendix 16: Online survey results QUESTION 15

We asked participants - **If you only watch one episode of a TV show, week by week, is there a difference from binge-watching in your opinion?** 45 out of 51 people answered this question:

1. Yes, it is not so involving.
2. Yes, you get the entire story all at one time!
3. Yes.
4. Yes, you don't get as involved watching 1 episode per week.
5. Sometimes you lost part of the story and some interest waiting too much between episodes.
6. Yes.
7. I feel binge-watching is watching a large number of episodes at the one time. I would not enjoy sitting for long periods watching lots of TV.
8. No.
9. Yes.
10. You lose track of the story versus watching all together or entire series over a few days.
11. Yes.
12. If a TV show is too complex, then waiting an entire week might lead you to forget information like names, relations, scenes.
13. Yes, you often disconnect of the plot.
14. Yes.
15. No.
16. Yes. Watching 1 episode a week gives more time to reflect on the storyline/characters, to think over. It makes the show more meaningful, more memorable.
17. Sure. I don't like binge-watching. Most of the people I know do so, and after a weekend, they start spoiling the TV Show/movie and, at the same time, they start complaining about the lack of content.
18. Not really, it depends time you can allow to watch the series. I don't always watch everything in one go for that matter.
19. Yes, details of previous episodes can be forgotten.

20. Yes, I think that being a binge-watcher makes of the SVOD experience both more interesting and appealing.
21. You can forget details of the plot or the characters (or at least that happens to me) from one week to the next. With shows like CSI- this doesn't make much of a difference though.
22. Yes, show week by week it moves more.
23. If I binge-watch a show at second viewing I always notice things, I missed but if I rewatch an episode I rarely notice new things.
24. You can get bored with binge-watching.
25. yes, because I think some people get addicted.
26. Yes, sure. By watching it week by week you forgot what happened on the last episode and, if you miss one episode, you lose the thread.
27. The whole experience is more intense, you feel closer to the characters and the story.
28. When you want one every week you don't forget the plot as much as when you binge.
29. I would get bored and move onto a show I could binge-watch. I'm impatient.
30. Yes.
31. Yes, you forget things that happened in previous episodes.
32. Sometimes the programme is too gripping you can't wait till the next week so end up binge - watching.
33. Yes, there's a big difference. Watching it week by week forces You to spend more time to enter again in the story.
34. Yes.
35. I get to find out what happens quicker.
36. I haven't watched one episode of a TV show for a long time as I'm too impatient to wait to see what happens next. For example, if I'm really into a series such as The Walking Dead or Game of Thrones.
37. We are spoiled, we don't enjoy cliff-hangers anymore.
38. Yes.
39. Obviously! I prefer waiting and spending those days wondering what is going to happen next, imagine different alternative and then be surprised by the show presenting yet another!
40. It allows you to become more involved in the story as you have more time to think about what has happened and what might happen in the next episode.
41. I will often forget to watch the next episode as it is released. Perhaps watching it 2-3 weeks later.
42. I'd say so, yes. It's great being able to remember the plotline. Whereas sometimes if you have to wait a week, then maybe you forget what went on.
43. Binge-watching allows you to see the episodes next after the other. Week to week sometimes forget what's happened. Able to remind yourself with going back an episode.
44. Yes, binge-watching can decrease my perception of a show as it appears more boring and repetitive.
45. No.

Appendix 17: Online survey results QUESTION 16

When asked - **How would you describe your viewing habits of watching TV shows in general via Netflix or your SVOD / online provider?** 48 out of 51 people answered this question:

1. I am not addicted to it. I watch some nice series occasionally but not too many.
2. I watch when I have time!
3. don't really understand the question.
4. Honestly, I don't have that much time to binge-watch, so I'm a "casual" compared to many people.
5. I don't watch so much series and try not to spend so much time. But when I connect I can spend the night or an afternoon.
6. I watch a few shows that I find are very good.
7. One show probably per evening and it is probably catch up TV.
8. Not sure what is asked here. I usually watch 1 episode of a TV show every other day. Sometimes only during weekends.
9. It's an affordable relaxing activity

10. Question is unclear.
11. Binge-watching, though if too many episodes I can get distracted by other things.
12. Once a day. I watch what I want and not what is available at that particular moment on the TV.
13. I do try to control myself
14. I am not capable to differentiate
15. I normally watch 1-2 episodes or 1-2 hours of TV per day at the most.
16. I don't really watch TV shows
17. I do binge-watch but aiming to take it easy. I normally watch all the good shows/films out there. Normally I watch 1-2 episodes a night. If I am not watching any show, then I aim for a movie.
18. Watch whatever I want, whenever I want but binge-watching. Mainly daily, 1 episode after dinner.
19. Not sure what you want to hear. Opening laptop and watching series or movies whenever I have time to do so.
20. I put on 30 minute episodes of a series and watch until I get bored (usually 4-5 episodes).
21. I think my personal experience has been positive because it has fulfilled my expectations of SVOD consumption.
22. I watch far too many TV shows
23. Couple of series at time.
24. It relaxes me and makes me erase the memory of worries.
25. I am introduced to shows by my family, who binge-watch, then I watch 1 episode, from each show per night, until we are all at the same episode/end of season.
26. Random
27. I watch an episode or 2 sometimes, to relax.
28. I am new. Started like 2 months ago. But, I have already been hooked to 2 series! It is dangerous!
29. Binge-watching in holidays and weekends, I prefer news and less addictive series or documentaries on workdays. Binge-watching is also social for me, I normally do it with friends or my partner.
30. I have a short attention span.
31. Binge-watch at weekends, not much through the week.
32. Handy.
33. Find a new show, watch it till it's done.
34. Rarely watch TV now instead watch box sets and movies.
35. I watch two or three episodes of a series most nights when I go to bed. I like to binge-watch at the weekend if I have no plans or it's raining!
36. Mmm... no idea :)
37. Chilled.
38. Immersed in the show.
39. Tense depending on the show. Excited. In the zone. To help me sleep. Various reasons.
40. It fits on with my schedule better. I don't miss anything because of work.
41. Well because I work now, I watch Netflix (Hulu isn't available in Spain) after work and on weekends. I don't really watch movies on Netflix just TV shows. I'm currently watching several different TV shows. I usually choose a series to binge-watch for the weekend.
42. I watch TV when I can't fully focus on what's happening, it's like a background. I like it for news or sport events, games... I use SVOD when I'm ready to sit down and actually watch something.
43. I pay more attention to Netflix series as they're something I have chosen and they aren't interrupted with ad breaks.
44. It takes a lot for me to like a TV show and I can get bored if it goes on for too long. For example, The Walking Dead got too boring after 4 seasons.
45. I like to watch some episodes every other few days. Not every night.
46. Watch Netflix, Plex, Amazon TV more than terrestrial.
47. Every evening a film /documentary or an episode or two of a series.
48. Bedtime is when I need to spend at least one hour.

Appendix 18: Online survey results QUESTION 17

We asked participants - How would you describe the platform design of your SVOD provider? i.e. the layout, design and usability of Netflix... or Hulu... or Amazon Prime etc.

47 out of 51 people answered this question:

1. User-friendly.
2. Very user friendly.
3. It's ok.
4. Netflix is easy to use, but in my opinion, it has too many categories, and you end up not knowing what to watch.
5. Easy and practical.
6. Netflix is 10/10.
7. Easily navigated.
8. User friendly.
9. It's ok, but it could be a lot better.
10. Netflix, very easy to use on iPad, not so user friendly on PC Amazon, interface needs a lot of work. Can't find shows you are halfway through.
11. Netflix is great, amazon layout is rubbish.
12. Easy to use, sometimes confusing in which regards seasons... as there is a tendency to show you always the last one.
13. Easy to use.
14. User friendly.
15. Netflix seems to push content on me that they think is good rather than what I might like. I don't believe they are matching me to some of the terrible films and shows on there.
16. Annoying.
17. I watch Netflix, HBO and Rakuten (for new releases) and they all have bad search functionality. Typing in letters from your remote is painful. Also, the categories are vague. All can be greatly improved.
18. Netflix should improve: - The image captions on the following episodes should be neutral, avoiding spoilers. - There should be some music when flickering through the TV shows, otherwise its boring and strange (everything's silent). - Don't make my screen smaller when finishing a movie! I want to watch the credits in real size.
19. I care that it looks trustworthy and that the streaming works efficiently that is all.
20. I don't like the horizontal scrolling but otherwise it's fine,
21. Attractive, innovative, colourful, high quality of images, attractive content, good quality of sound.
22. It's very well made, and thanks to the recommendations you can just go deep down and down and down and stay there forever.
23. High image quality and I can choose the language I want
24. I don't know.
25. Simple to find stuff.
26. Easy to use (Netflix).
27. Easy, user-friendly and convenient.
28. Clean, user friendly.
29. Netflix is easily accessible and beautiful to use.
30. Netflix is totally intuitive.
31. Do not use
32. Netflix easy to use, don't really have anything to compare it to.
33. Easy to use.
34. I mostly use Netflix and on my laptop & tablet the layout is great, very easy to navigate. It's not so good on my TV but that maybe is the fault of my TV. It's a bit 'messier' and not so quick to search and find movies and shows.
35. Easy, appealing and efficient.
36. Sorted.
37. Easy to use.
38. I can only view Netflix, but I admit in Spain the programmes aren't as good as elsewhere.

39. Both have Hulu and Netflix have been updated on the new Apple TV and both are less user friendly than before.
40. Netflix: simple and easy to navigate. Colour scheme is nice and puts me in more of a binge-watching mood than Hulu. Although, I like that Hulu has more up to date content in terms of shows that also air on television. It also has a contract with HBO so that's nice.
41. puff... I don't really care; content is easy enough to find.
42. Easy to use.
43. Easy to use.
44. Netflix is very user friendly and works well on my mobile device.
45. Netflix takes a bit of getting used to. Amazon TV is easy to use.
46. Very intuitive and easy to use, independently of a platform.
47. Good.

Appendix 19: Online survey results QUESTION 18

Participants when asked - **What is your opinion about the content preferences that are offered by SVOD providers.... such as Netflix, who use an algorithm to search for your trends and offer suggestions...?** 47 out of 51 people answered this question:

1. I sometimes like it because it suggests content close to my liking but I also find it limiting at times.
2. I appreciate that.
3. Not great.
4. It's nice to have personalized suggestions, it makes you feel "special".
5. Well-done.
6. I usually research elsewhere, but the recommendation system does get it right.
7. Useful as I may have missed something and this viewing maybe be of interest.
8. I like it, it helps me finding great TV shows and movies that I would have never found otherwise.
9. Also, ok, but I've heard there are codes to unlocking more shows on Netflix. These should just be easily accessible anyway.
10. I'd like to be able to see an entire listing of all content by genre.
11. It's what every website does cookies are the way of the world unfortunately.
12. It is ok if you don't share the account with anyone else or it will go crazy.
13. I would like you have access to everything.
14. Ok.
15. They seem to recommend everything that is popular on Netflix.
16. Limiting. Miss a lot of other ideas for things to watch. Same crap comes up all the time.
17. It doesn't help me, sadly :)
18. It needs to improve... a lot.
19. I have once used Netflix over a certain period of time sharing it with a friend who had created an extra account for me and it was a real mess as the algorithm was proposing me gay friendly series for him and my interest lies elsewhere. When I move abroad I decided not to continue using it as it wasn't handy to have a shared though separated account.
20. I think it's pretty accurate.
21. I like the offer suggestions and is a clever way to get you onto the binge-watching performance.
22. Even with the occasional glitch that shows something a bit more random than you'd expect, I like it.
23. They are a bit annoying.
24. I don't use it. I watch family recommendations.
25. Keep it simple for older people.
26. It's handy as they know what you like but scary as they are tracing you.
27. Matches are not that good, sometimes. I am not usually tented by their suggestions.
28. It is ok, sometimes it is on spot. It is still easy enough to search for other content.
29. I think the algorithm works.
30. The options for "because you watched are quite good, I generally like what is recommended.
31. No opinion
32. Would be better if they had more shows on that Netflix America has.

33. Sometimes not as up to date programmes and movies as I would like.
34. It annoys me, I don't like it coming up with suggestions.
35. Great idea
36. Each to their own.
37. I like that it gives me shows similar to what I have watched in the past.
38. The same answer as above. Spain needs more of a variety. They need to offer more classic shows from past eras.
39. Feel they always suggest their own Netflix originals regardless of my preference.
40. I like that it does that and if I want to watch something off the wall, I just look for it myself.
41. It works quite well though it makes it difficult to make discoveries or try new things.
42. They aren't always accurate.
43. Sometimes good sometimes not.
44. Content is good and varied. Maybe some of the big film aren't on it but that's okay. I like the variety of foreign films.
45. No opinion.
46. They sometimes fail, not only in suggestions, but also in content classification by categories.
47. Very good.

Appendix 20: Online survey results QUESTION 19

When asked - **What is your opinion on the technology we use to view SVOD content?** 50 out of 51 people answered this question: 36% (18) said, it is fast and convenient compared to old ways of viewing content, 20% (10) said, technology today allows us better viewing of TV shows and films compared to the past, 20% (10) said, with SVOD and the Internet, there is no other better way to view content, 20% (10) said, with technology such as tablets, laptops, mobile phones I can watch TV shows, movies and general content anywhere at any time, 0% said, I don't have an opinion and 0% said, other.

Appendix 21: Online survey results QUESTION 20

When asked - **Do you engage on Social Media, Facebook, Twitter etc about the TV Show or movies you have watched via your online provider?** 41 out of 51 people answered this question (with multiple choice): 56.1% (23) said, Facebook, 43.9% (18) said, other 14.6% (6) said, Twitter, 0% (0) said, Google +, 0% (0) said, online Fan Forums.

Appendix 22: Online survey results QUESTION 21

Furthermore, we asked - **Can you recall the era of VHS, Betamax and more recently DVDs?** 50 out of 51 people answered this question: 90% (45) said, yes and 10% (5) said, no.

Appendix 23: Online survey results QUESTION 22

Additionally, we asked participants to elaborate - 40 out of 51 people answered this question:

1. That was the only way I knew then. Things have come a long way.
2. I watched VHS when I was a kid, VCDs and DVDs as a teenager.
3. I only remember Disney VHS in my childhood and then DVDs, but I never used DVDs that much because I usually downloaded films from the internet.
4. I used to have the VHS and record some programmes or movies from TV. I still watch DVD sometimes.
5. We could get the content, but it took some time and effort.
6. VHS.
7. It was less convenient.
8. Tapes would take ages to rewind, and DVDs ended up scratched and jumpy.
9. I remember going to the hire shop and having to get it back on time.
10. When I was young was my type of SVOD.
11. I still have many films at home, do you want them?
12. I used to own a VHS player and bought several VHS tapes. The same is true for DVDs.
13. I'm old.
14. I used to own VHS player, a few of my fav movies. I also had a DVD player. Now they are collecting dust.
15. I remember going to "Video Clubs" to rent movies with my family. Always picking ninja movies (poor parents). It was pretty cool. Oh! And you had to rewind the tapes before returning them! Probably because of this I appreciate more and more what the SVOD represents nowadays, and probably that's one of the reasons behind I don't like binge-watching. I'm not a needy millennial :)
16. Too costly, takes space and dust, cannot be recycled.
17. It was annoying to buy or rent them.
18. I think that each era of technology has brought its own ways of consumption of TV shows movies series etc but more important it has improved the SVOD channels associated to this kind of entertainment.
19. I lived through that era and used to either record movies (it was mostly movies for me at that time) or borrow them from friends or buy them directly. Also, with DVDs, I do buy DVD/Blu-ray sets of my favourite shows every once in a while.
20. Not because they take up space.
21. I remember hiring a Betamax player for 3 nights to watch some tapes and being amazed at the advance in technology.
22. Had a Betamax.
23. I remember when I was a kid, recording and watching on VHS and on DVD's, it was probably more exciting though as more unique and you would watch the same movie like 10 times.
24. I am 42, so I lived their first years!
25. All of the above.
26. Had both.
27. Born in 1978 brought up with then.
28. I remember VHS and DVDs.
29. I said no. I want SVOD forever.
30. Used to fix them.
31. Still have some movies on VHS.
32. I was born in the 70s so I grew up in the 80s-90s renting VHS. I still like having actual CD movies however.
33. I used to rent Betamax videos and later VHS and DVDS.
34. I was very young (born in 1994) and watched Disney movies on VHS.
35. Recording shows on VHS had its charm ;) I still have VHS of Buffy the Vampire Slayer best episodes that I wanted to watch again and again :)
36. I recall Betamax and VHS. My first DVD player was about £300!
37. I used to use VHS tapes, then DVDs.
38. Grew up when Betamax and VHS came onto the market. I remember there only being 4 terrestrial TV channels, the Channel 5 arrived!

39. I used to watch VHS, usually rented as a child or a teenager, and I still own and buy DVD or Blu-ray discs.
40. I used to watch many VHS movies when I was a kid.

Appendix 24: Online survey results QUESTION 23

We also asked participants - **Do you have any FURTHER views or comments about Subscription Video On-Demand (SVOD) and/or Video On Demand (VOD) in general?** 34

out of 51 people answered this question:

1. N/A.
2. No.
3. SVOD and VOD has been a great improvement, because downloading from the internet is quote inconvenient and paying for "physical" films and series is out of question to many people.
4. It feels like it's how it was always supposed to be when we get rid of tech limitations.
5. No.
6. I think this is a great way to fight against piracy. People needed a more convenient way to watch content, at some point downloading movies was the only way to do with without leaving home. VOD has provided everyone with a legal way to do it.
7. It's good because you can watch anywhere from where you left off.
8. Part of paying is to get the whole series and watch things a number of times an online library, and importantly no adverts.
9. You should have to subscribe to many platforms to see different contents.
10. No.
11. I think it's the best way to watch it - subscription based, no need to buy movies which you only going to watch once.
12. No.
13. I wouldn't pay for streaming. I think the Internet connection is already too expensive for fibre and I think there is an organised robbery around Internet and SVOD.
14. No.
15. Highly satisfied with new technology which allows to access to this kind of content through SVOD channel.
16. The only downside of this becoming "the only way of watching TV/movies" is that, as with digital game stores, when the servers go down you cannot watch it anymore. So, you are not paying for a TV show, but rather for access to a TV show.
17. Not because I leave it to the companies that sell it.
18. I don't pay directly for it so I love it.
19. N/A
20. I love it. One of the best things to come from the internet - second only to online banking.
21. No.
22. No.
23. No.
24. No, thanks.
25. I have a bad HANGOVER.
26. None.
27. No.
28. Netflix is not worried about sponsors so I feel they provide more of what the audience likes. Not a fan of commercials.
29. No not really.
30. No.
31. I also LOVE YouTube.
32. No, I think it's good.
33. No.
34. No.

Appendix 25: Focus group 1 transcript

Moderator == Thank you for coming

Can you introduce yourselves briefly? Starting with yourself. Just your name and where you are from...

Participant 1 = / I'm Alexandra from Barcelona, I'm 33 years old.

Participant 2 = \ Did we need to say our age (laughing). I'm Vivienne from Scotland. I live in Barcelona. I'm 38.

Participant 3 =# I'm Katrina from Saint Petersburg Russia. I'm 30.

Moderator == **Fantastic. The reason why you are here tonight is that we are going to discuss Video On Demand... Subscription Video On Demand (SVOD). I know some of you have experience with Video On Demand and I know some of you don't have any experience... I just want to kind of... I'm just going to ask some questions... and from the questions we are going to take it from there and have a conversation and try and figure out a direction as to where we are going with a direction with the questions... ok. We are going to go for the focus group 1 questions...**

Participant 1 = / Focus 1 right?

Moderator == Yeah focus 1.

Moderator == **So ... em... The first question number 1... easy enough... Tell me about the SVOD, Subscription Video On Demand services you use... if you use them at all... so maybe Alexandra can you start?**

Participant 1 = / Ok... I use the Moviestar plus... the Yomvi... have you heard of it... Do you know...

Moderator == No I have never heard of it...

Participant 1 = / Ok... I use the Moviestar plus... the Yomvi... Have you heard of it?

Participant 2 = \ (Makes hum sound) ...

(2.26)

Participant 1 = / And sometimes I use Netflix with friends but I'm not registered.

Moderator == And Vivienne?

Participant 2 = \ I'm registered with Netflix and use it. Actually, I'm registered with Amazon Prime but I've never used it. It's got a TV and video section. I didn't realise until recently (laughing).

Participant 3 =# I had no idea actually. I had prime too but didn't realise how to use it.

Participant 2 = \ I only found out the other day (laughing)...

Moderator == So Amazon, zombie... Yomvi was it?

Participant 1 = / Yomvi... Movistar Plus.

Moderator == Never heard of that.

Participant 1 = / Movistar.

Moderator == Yeah, I've heard of Movistar.

Participant 1 = / It was called Yomvi before now it is called Movistar Plus.

Moderator = = And would you say... let's do some tag on questions... Do you use the services quite frequently?

Participant 1 = / Yeah

Participant 2 = \ Yes (laughing)... well Netflix...

Moderator = = So, for example, how often do you use the service... I'm sorry... I mean do you use it once or twice a week...?

Participant 2 = \ You know what I don't really watch normal TV very often... I just if I watch TV I just Netflix on... because I got it set up on my TV... so I don't need to log in on my computer... I just click a button and it plays... I use that most every other day really.

Moderator = = Sorry, I should have mentioned this at the start if you want to ask questions when someone makes a comment... you can plug on with your own questions... Emm number 2... Let's go to number 2... How do you... How do you and when do you normally use SVOD... well... we sort of covered that there... Vivienne is it normally the weekends are more for you... for Netflix...?

Participant 2 = \ Yeah, probably I actually watch quite a lot of it... it's probably late at night after I finish work and do whatever it is I need to do. And if it's not too late I would probably watch an episode of one show before going to bed.

Moderator = = Do you find that relaxing?

Participant 2 = \ Very relaxing, it depends on what I watch (laughing).

(4.28)

Participant 1 = / Depending on what kind of... of course Spanish... TV in Spanish... or what is easier for foreigners to watch normal TV.

Participant 2 = \ Yes... (agrees)

Participant 1 = / but for me I have two smart TV's for example, but right now I'm not using it often but sometimes yeah... depending on the TV movies they offer or if you are an addict (laughing). Also, if you are a group of friends... it's maybe easier to use video on demand... for movies or whatever...

Participant 2 = \ Yeah... exactly (agrees).

Participant 1 = / ... but if not I'm watching something random and I don't want to spend so much time searching... I'm not going to put on the contents but depending on the moment... maybe... it's easier to use and depending on the connection. Right now, I have some problems with the TV connection. So I'm not using it as often as it was before.

Moderator = = And going back onto that point there... You use it more social... Can you use it more socially as well for pizza nights or Friday nights...?

Participant 1 = / I think not for summertime of course but because you are more often outdoors in Barcelona. You are using the streets... I think that winter coming... we are going to use it more and more and also services are getting better and better with more TVs and things and things... I don't know with more services coming... and also for a more romantic night with a man some wine pizza and a movie.

Moderator = = Katia what do you use... Do you watch a lot of...?

Participant 3 = # Hmm not really... mostly with friends as I don't have a television or a television in my name.

Moderator = = ok... you kind of mentioned earlier on there... Alexandra... about services that how it sometimes doesn't work... is that the only disappointment that you have with a service you are using at the moment or what other disappointments do you have about the services...?

Participant 1 = / For example, I'm using... well ok... I'm using the Yomvi... Movistar plus and I'm not Netflix registered... so I'm using Netflix as a friends account... so for Moviestar there are different kinds of register...

Moderator = = Packages or subscription...?

Participant 1 = / Yeah, yeah, subscriptions... free or included then the ones you have to pay in addition... eh so I have the free one... they are depending on the TV movies they are for free... I'm going to use more or less... For example, they have a temporary... when you have a... they have for example free... watching TV movie until that date... so I'm not going to pay for more...

Moderator = = ... or a specific time ...like an hour or something?

Participant 1 = / ... no, no you can watch it as many times as you want but this TV movie is going to be free until that date, after you have to pay... so the point also TV is coming with more and more... content and common channels are offering more films and movies than before and that is going to... and for me...it's helping me not using other channels because I can change channels easier with. How do you say... a service on demand for example... and if I can choose between five movies and the TV...it's going to be easy... even if I don't have commercials...? I think right now there is a l competition...a real competition... between common TV and TV.

(8.58)

Moderator = = ... and Vivienne and Katia... What do you think? Do you agree with that or disagree...any opinions?

Participant 2 = \ well yeah I don't watch too much of normal... I do sometimes go to it and there are quite a lot of movies.

Participant 1 = / Right now you can. (participant 2 agreeing) ...

Participant 2 = \ ... change it to English... yeah it's super easy...

Participant 1 = / ... it's super easy right now.

Moderator = = What ones that for...?

Participant 2 = \ ... aww just on the normal TV... if it's on an American or British show you can change it... Why I just think sometimes I just think it's my internet connection and Netflix goes off... that is really irritating... and it just switches off...?

Participant 1 = / And when you are tired after work...

Participant 2 = \ Yeah...and you got to reload it... and it takes ages...

Participant 1 = / And you say... what's going on with the Wi-Fi and everything and so it's easier with TV...

Participant 2 = \ That's true and that happens... and then I'm like just TV

Participant 1 = / Original version and then...

Participant 2 = \ Exactly... (laughing)...

(10.02)

Moderator = = Do you have anything to add to that Katia...? Anything you want to say...?

Participant 3 =# I try not to use a lot of normal TV...

Moderator = = Ok... Question number 5... Who or what influences your decision to watch a series online or your service...? Is it your mood...? Is it your partner... or a friend who might recommend something to you...? or...

Participant 2 = \ Yeah friends recommended series to me... to watch...

Moderator = = What do you think about the recommendations on the, for example, Netflix they give you recommendations.

Participant 2 = \ It's usually normally a similar thing, they take what you watch...

Moderator = = Do you do that as well (to Alexandra)?

Participant 1 = / Ah... I was using the similar movies... I was searching... I already look at it or some other similar. I usually check it and add to my favourites and after I can watch it.

Moderator = = And then... let's go back to you Katia... you don't have a TV in your house... you don't watch many.

Participant 3 =# I don't watch any... I only have I only have programmes on the internet so I don't have a TV.

Moderator = = So you use the subscription... oh you use video online... you watch your TV shows for free somewhere or...

Participant 3 =# Some TV shows and I have a TV channel from Russia that I use...

Moderator = = Do you... em... going back again to question 4 for yourself... Are there any disappointments with these applications? ... your online and it cuts out or the content is not good enough.

Participant 3 =# It's not the contents but I have problems with the internet connection and with some services you cannot access the programme until two weeks later... after its aired.

Moderator = = Yeah, yeah.... has anyone heard of Ororo TV... Ororo.TV... this is just another question...

Participant 1 = / ...What?

Moderator = = Ororo... Ororo TV... It's like an online provider of films and television shows. The television shows are normally updated every day... every week... so, The Walking Dead is on... on a Sunday, so by Monday it will be on the application...

Moderator = = So it was a thing for me... I watch it all the time... em, number 6... em let me see...

When you decide to watch a TV series or movie... or SVOD provider... What do you look for... actually it says take a piece of paper but we will just discuss this... What do you look for in a show...? What kind of things do you like... that makes you want to watch a film or TV show... you (Katia) were mentioning documentaries earlier on and news... so is that something you quite like to do?

(13.31)

Participant 3 =# Yeah I watch mostly documentaries...

Moderator = = Do you guys like that sort of thing... or is it different...

Participant 1 = / No, I'm watching stupid movies (all laugh) ...

Participant 2 = \ You are very intelligent (to Katia) (laughing). That's what I do to...

Participant 1 = / And... TV movies ... more romantic... (gesturing to Vivienne)

Participant 2 = \ Depends what mood you're in... sometimes I like funny things...

Participant 1 = / Yeah... depending on the... and with who...

Participant 2 = \ Yeah, exactly...

Moderator = = So if you are with some girls... ok you are with some girls... What is the typical movie you might watch... with girlfriends...?

Participant 2 = \ ... watch a girly... romantic movie...

Participant 1 = / Yeah, romantics... French movies... for example... maybe not so commercial and also TV movies like... Panam... Californication... or Mad Men... these kinds of...

Participant 2 = \ Yeah I like this.

Participant 1 = / Which lets me don't use my brain for example...

Moderator = = Yeah, disconnect... disconnect... What would you say is your favourite show at the moment or one of your favourites... best shows you have watched recently...? One or two of the best...?

Participant 1 = / Ok...Panam and Madmen

Moderator = = Vivienne... your favourite shows...

Participant 2 = \ I'm watching Suits...

Moderator = = ... Suits is good... yeah... I've watched that...

Participant 2 = \ There's a new series just started...

Moderator = = And the girl is going to marry Prince Harry...

Participant 2 = \ Yeah, she's just left the series because she's marrying Harry... Yeah she's quit (laughing) I get too involved... (all laughing) ...

Moderator = = Now Katia do you have any favourite shows... I know you like documentaries... Do you have like any TV shows or movies...I mean TV shows...?

Participant 3 =# Any TV show... generally documentaries... about world history...

Moderator = = You like that sort of thing?

Participant 3 =# Yeah...

Moderator = = Do you like more commercial things like Vivienne and Alexandra are saying? (all laughing) ...

Participant 3 =# Depends on the mood...

Moderator = = Would you normally watch things like that or...

Participant 3 =# Yeah, sometimes...

Moderator = = But not all the time... you are more...

Participant 3 =# Well it depends if I just want to disconnect...

Moderator = = And do you guys (Vivienne and Alexandra) watch a lot of documentaries and news and stuff.

Participant 1 = / News on the TV...

Moderator = = News always on the TV.

Participant 1 = / I don't believe in the News so I just look for News that I'm really interested in... through internet...

Participant 2 = \ Yeah, me too...

Moderator = = Moving onto the next question... If you could pick one factor that was most important to you... in terms of... SVOD use... What would that be...? I mean what is the important factor that makes you (gesturing to Vivienne) watch Netflix for example... That makes you (gesturing to Alexandra) watch Yomvi for example...

Participant 1 = / ... but you mean eh... any... kind of service or the service we use...?

Moderator = = ... any... kind of service... What attracts you to it...?

(16.54)

Participant 1 = / The first factor for me... is going to be the content... as much content is offered the better... and also price... value for money. A well price because it is competing with free TV so... for me...

Moderator = = ...Vivienne?

Participant 2 = \ I don't know I think the fact it's on demand you can watch what you want, when you want. It's not like normal TV when you have to wait...you can just go on and watch this show...

Moderator = = That's interesting... the point of the access when you want... compared to the terrestrial television.

Participant 1 = / but right now you can watch it as you want... or wait for... I mean with smart TVs you can also consume also on demand... it's not the same service but it's kind of TV on demand. So I think they are making a big evolution... of this service...

Participant 2 = \ Yeah

Moderator = = And what do you think (to Katia)

Participant 3 =# I think I would agree with the girls... its content mostly...

Moderator = = I guess everyone's taste of content... I mean you (gesturing to Alexandra then Vivienne and then Katia) like movies more... serials... you might like documentaries so... I guess it depends on the content...

Participant 1 = / For example, the one I use offer a lot of sports content... but if other service will offer me just sports and some movies I won't use it anymore...

Moderator = = Ok... we are talking about video on demand... SVOD... Can you remember... I'm just side-tracking the question... Can you remember when you were younger and there was no Video On Demand... and just TV

Participant 1 = / Five channels (laughing)...

Moderator = = Yeah... Can you remember those days...? on how for you it compares to today...? What you liked about television content back then... obviously we have discussed some aspects there... What do you remember about your television experience... your content experience when you were younger...?

Participant 1 = / Well here for example, I don't know... in Spain, in Catalonia... there were also... for after school or during summer... kids for example... always offered TV series... for children... so that's what my parents let me watch in the Catalan TV or in the Spanish TV channel... if not I was playing with friends or my parents... I don't remember my childhood being in front of my TV.

Moderator = = I think maybe its cultural. I know in Scotland... you are Scottish aren't you (gesturing to Vivienne).

Participant 2 = \ I am (laughing).

Moderator = = I remember when finishing school at 4 - 6 o'clock was the slot for the cartoons... the popular Neighbours TV serial or whatever then you had the news... sorry that was during the week... then you had some other popular TV show... then the weekend was morning cartoons top of the pops... a TV show called top of the pops ad then the afternoon like eh... famous American TV show... that was back i the 80's... so that's my kind of experience... Do you feel it's the same Vivienne?

Participant 2 = \ Yeah... yeah... it was the same but I lived in the middle of nowhere, in the country so we did go out a lot... my parents did try make us go out a lot and play not make us watch too much TV... but I don't know maybe it was a bit more exciting... getting excited for the shows on a Saturday... you would be like come on my show is coming on! (laughing)...

(21.22)

Moderator = = And for you (gesturing to Katia).

Participant 3 =# I remember I had a lot of recorded videos, films on VHS and DVD, we used to rent a lot.

Moderator = = Do you remember the time when... yeah, the video cassette, VHS...

Participant 1 = / mmm no... Did you say VHS?

Moderator = = and Betamax... remember when VHS came out and Betamax came out at the same time it was a competitor... then VHS won...

Participant 2 = \ oh yeah...!!

Moderator = = ... VHS won...

Participant 1 = / VHS was the one... (agreeing).

Moderator = = Back in your...when you were younger (gesturing to Katia). Did you have a normal routine, sorry, like Monday you were in school then you would maybe watch cartoons or were you studying...

Participant 3 =# Normally I would watch cartoons or films that were recorded so you could exchange with friends...

Moderator = = That's interesting... When I was younger we never we ever recorded shows to give to friends... maybe like pirate movies...

Participant 1 = / Well, we were in the morning when my parents were sleeping, watching cartoons, but we were off most of the time in the street... being with my friends and everything, it was a little village where I spent my free time, so we were not at home. And or maybe sometimes with our group of friends if it was cold outside we were watching films at home. Video films... we went to the video club... (all laughing).

Participant 2 = \ the video club (reminiscing) you had to get them back at a certain time...

Moderator = = ... yeah you had 24 hours or something...

Participant 1 = /... yeah

(23.08)

Moderator = = The smaller towns and stuff have smaller shops obviously, the small villages here my experience living here anyway.

Participant 1 = / or we had to go to another village.

Moderator = = yeah, yeah and you had to get them back next day... but Britain had em... I know we had Blockbuster, was one...

Participant 2 = \ (agreeing) one...

Participant 1 = /... it was later.

Moderator = = there was one before that... I can't remember...

Participant 1 = /... well we had video club... there's one in Gracia right now...

Moderator = = ... really... interesting... I think it's making a little come back... it's very niche... niche market... people actually like to go to the shop.

Participant 1 = / hipsters... (laughing).

Participant 2 = \ (agreeing) hipsters (laughing)...

Participant 1 = /... well depending on what kind of content that is not offered in the common channels or massive channels... I guess it's still a service... for... it could be useful...

Moderator = = ... and Katia... was it the same for you when you were younger... living in your country.

Participant 3 =# Yeah, it was quite normal, just when we would go with friends to rent a film...

Moderator = = ... It's interesting the technology... we talk about technology... we were talking about VHS... remember when you would put the tapes in... they would start to get chewed up...?

Participant 2 = \ (laughing)...

Moderator = = ... you would have to take it out a little bit... and then you think about the technology now... with Internet... online platforms... API's...

Participant 1 = / ... and Apple service... on-demand... for movies... films... it's coming back the videoclub in fact... yeah... because you can rent it for some time... and it's the same logical business... but online...

Participant 2 = \ That's true.

Participant 1 = / Means that maybe there is coming again this kind of service but not just service on demand... I mean this kind of service like paying for a video for a month... paying per use...

(25.11)

Moderator = = Yeah... that's another... you are talking about video on demand. You got your subscription video... on-demand... pay per use type... pay for videos... movies... or you pay for a certain amount of time... it's like a rent, but it's like online...

Participant 1 = / but I think there are different services or that you can use both at the same time...

Moderator = = ... combination...

Moderator = = what you like to do this or are you happy with your Netflix? (Gesturing to Vivienne) ...

Participant 2 = \ I don't know.... I haven't given it much thought (laughing)... sorry...

Moderator = = Right... eh... let's see... ok... The services you use or services in general... What do you think would make it better...? What do you think would make the service better... more content or eh more options... perhaps in different... British Netflix might differ from Spanish Netflix in terms of content...?

Participant 1 = / I think that that it would be very useful to use it without internet... applications that can be... I'm not sure it already exists... maybe yes... that you can allocate your PC or in your smartphone and you can watch it not just online but when you have no connection... for example if you are in a rural pace and there is no connection... but it's quiet and the perfect moment for watching a film... or for example if you are in a train... and you have no connection... or for example... planes... or in fights... when you can watch, but you have no connection on most of the planes... and always of course content. I think more and more content is always the solution for success... for this kind of service and price.

Participant 2 = \ ...yeah (agreeing)...

Participant 1 = /... because everybody wants to pay less as possible... even if you can afford 50 euros, for example, per month, but everybody is trying to get the 5 euros per month, trying with other friends or paying...

Moderator = = Yeah sorry, going back to what you were talking about their... content... Netflix produces its own content a lot now... What do you think about that aspect... imagine Movistar...? I don't think they are doing their own content but do you think it's a good idea? Like a company like Netflix producing its own content... TV shows and movies...

Participant 1 = / Can you repeat please...?

Moderator = = Yeah Netflix is producing its own content... they make shows.

Participant 2 = \ ... own shows

Moderator = = ... yeah...own shows. Do you think that's a good idea?

(28.27)

Participant 1 = / Of course because they are the only owners of this content... so... that one of the most important strategies in marketing... I'm the one owning and offering... so if you want it you have to come to me...

Participant 2 = \ ... yeah... exactly...

Moderator = = ... and Katia and generally in your opinion would make a better service or some improvements... for online?

Participant 3 =# The same... more diversity in the content... I think it would be better if they didn't have this kind of problem with languages... choose your language you want to watch the film in and subtitles...

Moderator = = I didn't realise until recently that Netflix... you can change the language into Spanish... ok is there anything we have mentioned tonight that you want to elaborate on or any comments I general you want to make... about what we were talking about?... in general,... any comments... any kind of things you want to put on the table.

(30.00)

Participant 1 = / ... the service in general... or different... what's cool for example for me is that ... these clear example of 3 different nationalities and everybody can use the same service because you can watch it whenever you are so this is a very good point, but if you are addicted of ... well right now it's different... you want to watch TV content especially if you are in a different country you won't never

Sometimes... depending on the TV channel watching it online, for example the diversity, the access, the simplicity of the access of the content can really be a good point for this type of service... also for smart TV... for example I think I have a problem because I bought a new TV and I could not watch the service I'm...

Moderator == ... paying for?

Participant 1 = /... subscribing... yes... I had to download... a special blah blah blah. So, but I bought another Sony TV and I already have the Netflix button, so those can be big points to say yes very useful or that is a shit that you cannot see on your smart TV the content of Netflix or whatever or any service. I think that it is a good point when you are registered or subscribed with some kind of service they tell you what brand you will, for example be available... or help you to download the programme you need to have access that is very difficult to know whether you have the access or not.

Moderator == Any comments you want to make in general...

Participant 2 = \ Just... you mentioned it earlier... how Netflix UK has more choice... well... there is lots of choice in Spanish Netflix but the UK has more up-to-date movies. Because I have had for years a subscription to an online gossip magazine from the UK... I think I've tried to unsubscribe about 10 times... but every month I get an email telling me all the shows that are coming out on Netflix... and I'm like aw yeah then I go on to my Netflix and they are not available... so that's irritating... there you go... so they could add more...

Participant 1 = / If you are in Spain can't you re-subscribe to the British one... or is it the IP...

Participant 2 = \ You got to have a UK IP address.

Participant 3 =# So you can use it in the end and connected separately and try to connect to the UK server.

Participant 2 = \ Yeah exactly...

Moderator == Yeah because I have my mums account... I can use it here so that's good for me... and it's a different service...

Participant 2 = \ Yeah when you sign up... yeah... I can't remember... you can get around it.

Participant 1 = / but its newer. It's very new a couple of years.

Moderator == yeah... a couple of years.

Participant 1 = / so it's not that long to manage contracts... and...

Participant 2 = \ Yeah.

Participant 1 = / and to deal with offer... so... yeah I think it's quite stupid and less help for selling more services...

Moderator == Well ok... I think we have covered a lot of questions so far I don't think there is anything else I want to ask because I have another focus group... yes so if you have nothing else to say thank you very much for coming and we will end the session there... thank you...

Appendix 26: Focus group 2 transcript

Moderator = = Ok... thanks for coming everyone. Can we just go around the table and state your name for the camera?

Participant 1 = / Where's the camera?

Moderator = = Here and there (pointing to cameras) Start with (pointing to Participant 1) ...

Participant 1 = / Hi, I'm Vanessa

Participant 2 = \ Hi, Miryam

Participant 3 =# I'm Phil

Participant 4 =+ Marie...

Participant 5 =\ I'm Vivienne...

Moderator = = If you want to say where you are from that's no problem (laughing)... ok thanks for coming tonight... I'm doing a thesis on... qualitative analysis... a focus group study. Of viewing consumption of SVOD content...can anyone here explain what SVOD means?... Just in general if anyone knows what it means?

Participant 4 =+ You said before... service video... on-demand...

Participant 1 = / on demand... on demand.

Moderator = = So what was that...? Service video on-demand? (Gesturing to group) Subscription Video On Demand... That's good... good.

So basically, here tonight... the idea of my thesis it is about viewing habits... it's about technology and consumption... How things have changed over the years and How technology has changed society in many ways. So, what the plan is tonight I'm going to ask some questions... It's not like I'm going to be here I'm looking at you and you are looking at me... I want you to interact with each other and give opinions and things like that ok? And it's all going to be recorded ok? There is no right and wrong answer... So, I think I will start with a first question. Ok... It's going to be based more on technology so first of all...Who here uses Subscription Video on Demand?

Participant 1 = / You mean a paid one?

Moderator = = Just in general...who uses... let's go around the table... what applications or platforms do you use... So... What's your name again? (joking with a previous participant)

Participant 5 =\ Vivienne...

(2.20)

Moderator = = Can you start please and tell us if you use any online video...

Participant 5 =\ I'm subscribed to Netflix and I'm also subscribed to Amazon Prime... which I didn't know until recently and that's it... streaming online.

Participant 1 = / The same Netflix and whatever we can find online...

Participant 2 = \ I'm subscribed to Netflix too and Prime I didn't know you could watch series online and HBO...

Moderator = = And Phil and Marie?

Participant 3 =# Just Netflix for me.

Moderator = = Netflix... nice.

Participant 4 =+ For me I'm not subscribed to anything... technically I have Amazon Prime... it was free for a month so I wanted to get it (everyone laughing) so you know. I just watch movies ... streaming.

Moderator = = So you go online... and search from Google and stuff?

Participant 4 =+ ... websites... other than that...

Moderator = = I want to ask a question... Think back to when you first used these types of SVOD or online services... What were your first impressions? So think back to when you first used these types of services on SVOD or streaming... What were your first impressions...? Who wants to start...?

Participant 3 =# I'll go... I remember BBC iPlayer... umm that was the first one I came across... It was really quite cool you could watch repeat of programmes... match of the day... football show or some film... you could watch it... pause it... rewind it... yeah it was really clever it was good.

Moderator = = Anyone else got an opinion on that...

Participant 2 = \ I started with Netflix... it was my first time with a subscription. I opened it and I was a bit anxious because I wanted to see everything but I didn't really know how to choose... because I didn't really know how it worked... I think it created me a feeling of anxiety.

Participant 4 =+ ... because they are too many options.

Participant 2 = \ They are too many options... so...

Participant 4 =+ ... it's like Christmas!

Moderator = = Any other options or thoughts on that question...

Participant 5 =\ I agree with Phil... Channel 4 or iPlayer... I just thought it was quite exciting I could watch whatever I wanted... I didn't have to wait... for it to be on TV... for me getting Netflix... getting all the choice I thought that was great... my TV viewing planned for the next few years...(laughing)...

Moderator = = Sorry Vanessa you were going to say something before I interrupted...

Participant 1 = / no... I just have the same opinion as... (gesturing to group)

Moderator = = Another question ... What type of technology do you use to view... (laughing) I was just looking there...? What type of technology do you use to view TV serials and movies...? Please elaborate of different types of use...

Participant 1 = / You mean different types of technology like computer...

Moderator = = Yes. computer...

Participant 4 =+ I use mobile...

Participant 1 = / Yeah, mobile... or Comcast from your PC to your TV...

Moderator = = Does anyone else you that?

(6.25)

Participant 2 = \ Yeah I do that... I also use my iPad... because it small... I prefer watching it on the iPad...

Moderator = = And do you use these things frequently? How often would you say you use it on your phone or iPad ... or laptop... or the television thing

Participant 2 = \ On my iPad everyday... Here in Barcelona I don't have a TV so I just watch it on my iPad or phone... on my phone if I'm going to travel...

Moderator = = When you think on it do you ever stop to think on it today we can view things quite easy but back in the olden days for those of us who are in our late 30's things were a bit different... Do you ever think about that the difference in technology now compared to maybe 25 years ago?

Participant 1 = / Sometimes I feel like even though I have all these new technologies... sometimes I like to just switch on the TV and just watch what is playing... even if it's not new... it's a surprise with programmes... if I didn't plan to watch it... you know what I didn't plan to watch it but it's on TV... I like that experience... coming back a little bit... I like it.

Participant 3 =# If you remember 25 years, it's a bit hazy we had this thing in England of 4 channels then they introduced another channel... wow 5 channels (all laughing) but then I remember my parents getting satellite and the amount of channels you had exploded but there was so much and loads of stuff... TV channels and wide world channels... I didn't really understand but then Sky coming in, it kind of came together with Prime coming in, Netflix and streaming... it just kind of became more channelled...

(8.41)

Moderator = = Things merged... analogue and digital... things changed

Participant 3 =# Yeah... it was easier to pick and search for what you wanted as opposed to having 100 to 200 channels of just stuff.

Moderator = = This relates to my next question... you hit on something there you had 4 channels in Britain... I don't know what it was like in... (Gesturing to Vanessa Participant 1) Where are you from Vanessa? (Laughing).

Participant 1 = / I'm from Portugal.

Moderator = = And you Marie?

Participant 4 =+ I'm from France...

Moderator = = And you are from? (Pointing to Myriam).

Participant 2 = \ I'm Spanish.

Moderator = = Can you perhaps describe your younger days what was watching television like, how many channels... What it was like for yourselves and how that compares to present times...

(9.41)

Participant 1 = / I still think in Portugal we had public channels for free then you pay a subscription then it went up to 50 or 100 channels but then public have free ones are only 4.

Moderator = = I think they had that in Britain... I can't recall... like BBC have like an on demand service... I can't remember.

Participant 3 =# Yeah

Participant 5 =\ I think they all do really...

Participant 3 =# ... got like... there's that free...

Participant 5 =\ Freeview now which is loads of channels...

Participant 3 =# Yeah then you got BBC have got a few extra channels.

Moderator = = How does that compare when you were a child for example...? How is the viewing... What was your favourite TV show back in the day...? What did you used to watch a lot...?

Participant 1 = / Anime or something... cartoons and I remember having my VHS to record them and they were changing the time and putting publicity in the middle... it was very difficult to watch...

Participant 5 =\ Yeah

Moderator = = VHS... Do you all remember VHS?

Participant 4 =+ Yeah

Moderator = = Back in the day... back in the day... sorry... What was your experience... (Gesturing to participant 2)?

Participant 2 = \ Aw ok Here's been... since the 90's... we have the public television and the autonomy television. At my house we always watch the autonomy television instead of... I remember watching the cartoons on the autonomic channel so but we have... We already had at my house Canal Plus and we had quantitative channels that we couldn't really handle you know? So, I always remember having Canal Plus at my house so... there were too many options.

Participant 4 =+ Plus in French (laughing).

Participant 2 = \ Yeah, yeah, yeah.

Participant 1 = / That's right...

Moderator = = And Marie, what's your experience like as a child.

Participant 4 =+ Yeah, I also remember the VHS like also recording... it's not such a long time... it went super quick... I mean the VHS then all of a sudden you can watch anytime anywhere on the internet. Now yeah I just remember watching TV. I don't have a TV now. Most people have a TV. I only watch TV at a friend's house or watch things on my mobile... or on my computer because its On-Demand... you just watch when you want you know... Yeah I remember she was talking about (participant 2). You can see the changes, we got those channels with on demand shows like movies or football and then you had to pay a little bit but now it's a big game like Netflix, like its only on demand.

(13.22)

Moderator = = Obviously, we all watch on demand stuff... is there any type of problems with this technology... watching things on demand in general... that you can think of...

Participant 1 = / Problems in what sense...?

Moderator = = Too much choice... that's one thing...

Participant 4 =+ I don't know the thing is that sometimes there are too many options or that people are getting addicted and also now whenever you are given a contract Movistar or whatever provider you need to get some TV... some package like some on demand thing... but if I don't want it you know... so sometimes it a bit like compulsory.

Moderator = = You mean they are selling a lot more things than what you want...

Participant 4 =+ Yeah... and maybe for like TV it's like competition... for regular channels they will tend to disappear... like these public channels... I don't know...

Participant 2 = \ Anyways there are a lot of channels that have on the website all the options that you want in the programme... for example, Spanish public TV... you can rewatch whenever you want.

Participant 4 =+ Yeah, yeah I'm sure. Anything is available anytime.

Participant 2 = \ Yeah its adapting to...

(15.11)

Participant 3 =# Going back to what you were saying earlier about things that you don't want to pay for... I remember when Sky broadcasting company over in the UK, yeah first of all you had to just pay for some channels but then you to start paying for games then pay for movies then it just goes more and more and then Netflix came in and it was like, its ok like 9.99 a month and you just pay the set price and you can actually share between family members, friends compared to 30 or 40 euros or whatever it is...

Participant 4 =+ How much is it Netflix a month...?

Participant 2 = \ The cheapest is 7.99 a month...

Moderator = = There are changing the rice... well I think in America... well they are changing it somewhere... it's not a lot, it's just one or two dollars.

Participant 4 =+ Yeah then you can actually share the subscription no?

Participant 3 =# Well yeah my brother has it.

Participant 4 =+ You are allowed to or...

Participant 3 =# Yeah, yeah.... it's all legal.

Moderator = = That's filming (all laughing).

Participant 4 =+ You can share like a subscription...

Participant 2 = \ Yeah there are four users... I just use one (laughing).

Participant 4 =+ You can give it to me... (laughing).

Participant 2 = \ I share with my friends and we pay...

Participant 4 =+ ... and then I can tell you more about it... (laughing). I can watch it all...

Moderator = = So we are talking obviously online stuff... watching things online... but what is your favourite type of content... to watch... like programmes or serials... give me some examples?

Participant 3 =# Initially it was I wanted Netflix to watch movies but it was about series, I started to get into series. Now I watch a series. I watch half an hour or forty-five minutes.

(17.18)

Moderator = = That's an interesting point, would you just watch one episode or two or three...

Participant 3 =# Depends if I have time...

Participant 4 =+ We were talking about this earlier, yeah but you weren't there (laughing), I prefer watching a movie, one movie is just like an hour to watch, an hour and a half or two hours... and then you are done... I mean I like watching series but the problem is you want to watch more and more and say like you're not sleeping... so you have to watch more and more...

Moderator = = So yeah for example. How much would you say, this is a question for everyone, how much content... How many hours do you think do you spend a week watching TV shows etc...?

Participant 2 = \ I don't know because I can watch one hour a day so... I don't know because I normally eat and I have my laptop and I think why not and I, one episode of Friends, and I just

watch it and I think well a second episode maybe... Maybe you can watch two, three or four episodes or... two, three, four... for a sitcom or one or two for a drama... you know forty minutes, fifty minutes, so I don't know maybe like one hour a day so, like seven, eight hours...

Moderator = = ... a week.

Participant 2 = \ Yeah (laughing).

Participant 5 =\ Yeah I watch every evening before I go to bed, but probably like an hour a series.

Moderator = = What type of show do you like?

Participant 5 =\ Friends too. Suits... drama it depends...

Moderator = = What's Suits?

Participant 5 =\ It's about lawyers.

Moderator = = Anyone else... Do you watch anything during the week Vanessa (participant 1)?

Participant 1 = / Normally the same thing... a day...

Moderator = = What type of programmes do you watch... like Friends or...?

Participant 1 = / I do watch a lot of TV, just normal TV... you just turn it on and it's like talking to you while you do other stuff, so anything...

Moderator = = Just the average shows... average hours per week.

Participant 1 = / It could be like TV shows or things they put on Discovery Max... experiments and...

Moderator = = Reality shows...

Participant 1 = / ... No... no

(20.03)

Participant 3 =# I don't watch normal TV because most of it is in Spanish.

Participant 1 = / It's a good way to learn the language. That's how I started...

Participant 3 =# I'm trying to do that with Netflix...

Participant 4 =+ ... subtitles...

Participant 3 =# ... yeah it's helpful... so maybe an hour to two hours a day on average... but some days I won't see anything... or other days I might sit for a few hours.

Participant 2 = \ ... if it's the weekend...

Moderator = = especially on Saturdays (laughing). If we are talking about watching content, do you ever feel you watch too much... watching TV if it's a nice day outside... Do you ever get that feeling you have done that before...?

Participant 1 = / In England no because it's always raining (all laughing).

Moderator = = It's cultural... it's cultural (all laughing). What genres do you think, if we are talking about online television, SVOD... in your opinions, are more addictive? Is there any type of genre... comedies for example, or any specific type, in your minds personally that are more addictive?

Participant 1 = / I think that the way they make programmes now, the way they make TV series, you always have the cliff-hanger at the end. Aww I will just watch another one... and then ...

Participant 4 =+ Yeah exactly...

Participant 2 = \ Yeah that's a trap...

Participant 4 =+ Drama... action...

Participant 2 = \ Yeah...

(21.43)

Moderator = = Can you think back on how narratives, how the way the story is told, how does this compare to when we were younger... watching television shows or... Do you see a difference...?

Participant 4 =+ ... well you had to wait...

Moderator = = (laughing)...

Participant 5 =\ \ You had to wait a week.

Participant 4 =+ You now if it's available the whole season, they watch it.

Participant 1 = / I think that the main difference compared to old times is that in Portugal we didn't have many TV shows and probably they were two years old. That's how it happened. It actually all started with the Internet you could just google it and watch it online. So, you could have access to it before it came to the country. So, I think the Internet made the great difference.

Moderator = = ... em... so... When you are watching a TV or movie are there any special themes that stand out more, like a message in the movie, anything that stands out, do you get any social message from the thing you watch... like aww I need to be a better person... or things like that... Do you ever get that kind of feeling...? When you watch content online or just more like an entertainment value?

Participant 1 = / Since most of what I watch is from America or the UK I get the sense of the culture differences or ways of speaking or doing or living but it might it 100 percent true, it's just a movie. I think that it's a way of getting some of that feedback... what they do in the morning... I didn't know that in America they were waking up at 6am... here no... so these kid of things...

Moderator = = That's their bedtime here... 6am... actually going back to the...

Participant 4 =+ Actually about the...

Moderator = = ... yeah about the theme of the... TV show you watch...

Participant 4 =+ ... if it inspires you or entertains you...

Moderator = = ... yeah if it entertains you or if there is a message... in the TV show or...

Participant 5 =\ \ ... depends on what you watch...

(24.22)

Participant 4 =+ ... I think it's mostly about entertaining... I mean usually it just about murders... love or whatever...

Participant 5 =\ \ ... yeah...

Participant 2 = \ It's very far for me, I'm not into Game of Thrones, I'm going to have a problem with swords or dragons...

Participant 4 =+ You should get my brother... (laughing). Or fuck my brother... (all laughing).

Moderator = = ... don't worry that's not going in the thesis... (laughing).

Participant 3 =# Sorry, I was just going to say that... I think that... you asked a question... a series that came to mind was Scrubs where there was this message...

Participant 5 =\ ... yeah I love that show...

Participant 3 =# For me I kind of stay away from that. It's a fine show but there something about it that feels quite forced... I want to watch...

Participant 4 =+ ... it's too American... I guess...

Participant 3 =# ... yeah I think so...

Moderator = = Do you think there is a difference from different countries about how they produce television shows themes, narratives...

Participant 4 =+ Yeah there is a difference... I mean there is different American shows, European shows... well there is not so many... I mean English shows or whatever... usually most of the popular shows and series come from the US... And yeah the culture is different...

(26.10)

Moderator = = Going back... if I say, the term “Binge-Watching” ... What does it mean...?

Participant 5 =\ Just to watch it... for hours and hours...

Moderator = = So it basically just watching a lot of...

Participant 2 = \ Yeah sounds familiar...

Moderator = = Yeah... (all laughing). Do you think it's a problem...? Do you think it can affect... habits of people... socially...?

Participant 4 =+ ... think so...

Participant 2 = \ ... it does... yeah for example today they will release “Stranger Things”.

Participant 5 =\ You are itching to get home (laughing)...

Participant 2 = \ I can spend all weekend to watch... because I don't want to arrive Monday to hear that people have watched it and me no... I'm really afraid of spoilers (all laughing).

Participant 3 =# I've only watched the first episode...(laughing)

Participant 2 = \ ... me too... me too (laughing).

Participant 4 =+ OMG... (laughing).

Moderator = = Have you seen the first episode?

Participant 2 = \ ... Yeah...

(27.28)

Participant 4 =+ That's the thing... that's the thing... I don't want to stop... I mean I've watched before with my ex. We would watch like shows... or a series together... but now I'm thinking if I start watching them I will want to watch more... NI mean already you have a certain time... during your week... for your work... social... people and things... and if you have to watch series... like... it's when do you sleep... or ... you need to fit everything... you know...

Participant 3 =# When I was living in England. It was kind of a focal point for my friends we would kind of meet every Monday and catch up... sometimes have meal... a chat... then we would watch one episode of Games of Thrones...

Participant 4 =+... that's nice... you make it social... like a social event that you watch Netflix... yeah that's nice...

Participant 3 =# ... I guess if you're on your own, you just binge-watch...

Participant 4 =+ ... you just go drinking...and then (all laughing).

Participant 4 =+ ... but no I just wanted to... not from my experience but I have a friend, I know he was watching one of those series... the entire weekend... he actually told me he sometimes... I have to get away... he was watching this series... and watching everything possible on Netflix... so you know that's... you can escape a reality... you know... so then he said he was... trying to watch less and do more things and go outside Barcelona. He has got kids also... (laughing) but they are not together anymore... yeah but I'm mean when he didn't have the kids he would be watching... sometimes during winter just watch series... then he knows it's a waste of time... a little bit is good but too much... in the end it's not like you are going to work out or you are going to have a nice body... you are going to be fit and happy afterwards... ok let's watch this but it's not really bringing anyways... its nice but it's just entertainment... it's like an overdose...

Moderator = = ... it's like an overdose of chocolate...

(30.00)

Participant 4 =+ ... yeah chocolate you get fat... this nothing happens... (laughing).

Participant 3 =# ... I think that it can happen with a lot of different things like computer games.

Participant 4 =+ ...Yeah, no definitely. But this thing doesn't bring... you know some activity...some people want to make a lot of music... with this you just watch it... it's just like back to zero... nothing will change in your life from watching a series...

Moderator = = Do you think that's because of technology... that what you're talking about?

Participant 4 =+ Yeah I mean it's the same with social media, I'm a lot of social media... sometimes I'm OMG. Well at least Facebook you can read some interesting thing.

Participant 1 = / I suppose like the Ted Talks.

Participant 2 = \ ...Yeah, yeah Ted Talks... I love it...

Participant 4 =+ ah... Ted Talks sorry, but eh, what was the question again?... (laughing).

Moderator = = No just about how you were talking about how frustrating how you can waste a day... is that because of technology...

Participant 4 =+... Well they make everything available so, well it's just you know... it's like if you have food available all the time, if things are available all the time some people will be tempted to consume all the time... because its successful anytime, anywhere...

Moderator = = So in a way you could say it goes hand in hand it could diminish a person's lifestyle... social ability... makes them less social, if they are doing that... ok... suppose you were trying to encourage a friend to subscribe to a SVOD a Netflix or Amazon... What would you say to them to encourage, would you encourage...?

Participant 2 = \ ... to subscribe...

Moderator = = ... yeah would you recommend... oh Netflix is really good some of the programmes are better than this other provider...

Participant 1 = / I wouldn't recommend. No to be honest...

Moderator = = ... Why's that...

(33.09)

Participant 1 = / If you turn on the TV there is a lot of stuff there, if you are paying for something, first you have it for free on TV and you can have it for free if you just google it... I know these people have to make money but they are already making a lot of money... so I wouldn't

recommend. There's a beautiful world outside... Why would you spend so much time watching something...?

Moderator = = ... We can go back to Marie's (participant 2) point about wasting a day... well I mentioned binge-watching... some people are more accustomed to that now I guess nowadays in our society... with the technology made available... I mean do you know anyone personally who binge-watches...? Television shows or...

Participant 2 = \ Yeah I do... not normally because for example, I love Narcos, and I've waited one year...ok... for the new season. I just can't watch it on the same day I would need to wait another year... I try to have a bit of self-control... and just for example watch one or two episodes a week... sometimes it works... sometimes with "Stranger Things" I don't think it's going to work.

Participant 4 == How many episodes are coming out this weekend?

Participant 2 = \ ... I think eight...

Participant 4 == How's it possible so many...

Moderator = = They are releasing all the episodes at once...

(34.42)

Participant 4 == Yeah... are they crazy (laughing).

Participant 2 = \ We can make it... (laughing).

Moderator = = You'll survive... you'll survive...

Participant 4 == I mean it's funny how they don't want to wait...

Participant 1 = / Going back to your question sorry, if I don't have any subscription to any of these things and you do... Why am I going to do it if I can just meet you and we can watch it together...? I think it's a way of preventing social gatherings... in the sense... I think it's because... the boom of these SVODs... I think it's a boom... I'm used to this... with torrents... because I remember when 15 or 16 years old... I knew they were releasing this in America... at a certain day and certain time... I would just connect to these websites and download that day and watch it...so for it's like a normal thing, so for me it's like Netflix why would we pay for this... my boyfriend has Netflix I can just go to his house and watch it... or I can just watch it online so I think it's because it's a boom... it's in Vogue.

(36.04)

Participant 4 == Now its legal so now you don't have to google and look for it... because sometimes you have those websites for streaming that you can find it... but sometimes the ink is not available... so you spend...

Participant 1 = /...it's good for lazy people...

Participant 4 == Yeah but I have Netflix, it's because I don't have time... otherwise I would have someone recommend it to me... I would totally do it... because it is easy... it's the same as like Spotify... it's like I couldn't live with Spotify now, it's like Netflix it makes your life easier...

Participant 1 = / but then you have YouTube... for example...

Participant 4 == but then you can't watch a series on YouTube...

Participant 1 = / ... What's the comparison with YouTube with Spotify?

Participant 4 == No because... no it's different... because Spotify is... then you have... for instance Spotify creates like a playlist for you...

Participant 1 = /... so does YouTube...

Participant 4 =+... Yeah but... for YouTube for instance if you go... If you go to one application to the another...Your tube's got stock... there are different things that Spotify... that is much easier...

Participant 1 =/ You are talking about the usability of the application... and not the service...

Participant 4 =+ ... Yeah but it's part of the service...

(37.31)

Participant 3 =# I agree with you on this one...

Participant 4 =+ I'm sorry I'm talking about Spotify now... it's different... (laughing).

Participant 3 =# I agree I think it's you have YouTube or Spotify that you pay for, you don't as its free... you get the adverts... that interrupt

Participant 4 =+ ... yeah adverts also...

Participant 1 =/ ... It's for free right...?

Participant 4 =+... it's for free but then you have the adverts...

Appendix 27: Raw online survey data

SURVEY

Key stats

All Devices: PC & Laptops - Smartphones - Tablets – Other

Responses 51

Total visits 163

Unique visits 126

Completion rate 40.5%

Average time to complete 11:54

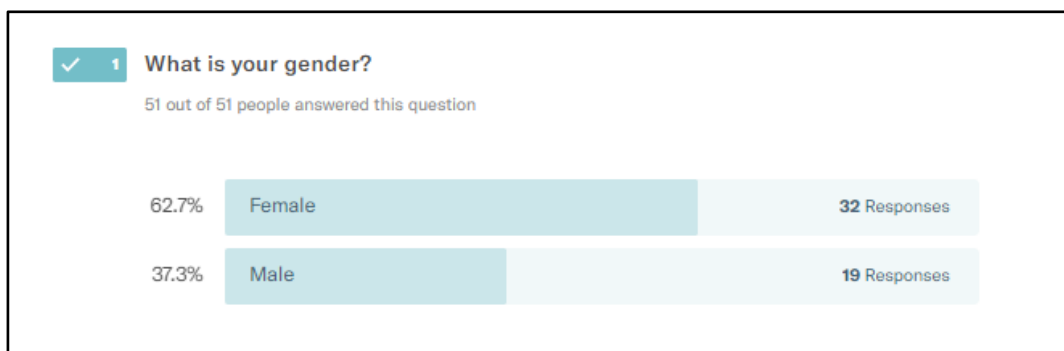
Question 1: What is your gender? 51 out of 51 people answered this question.

62.7% Female

37.3% Male

32 Responses

19 Responses

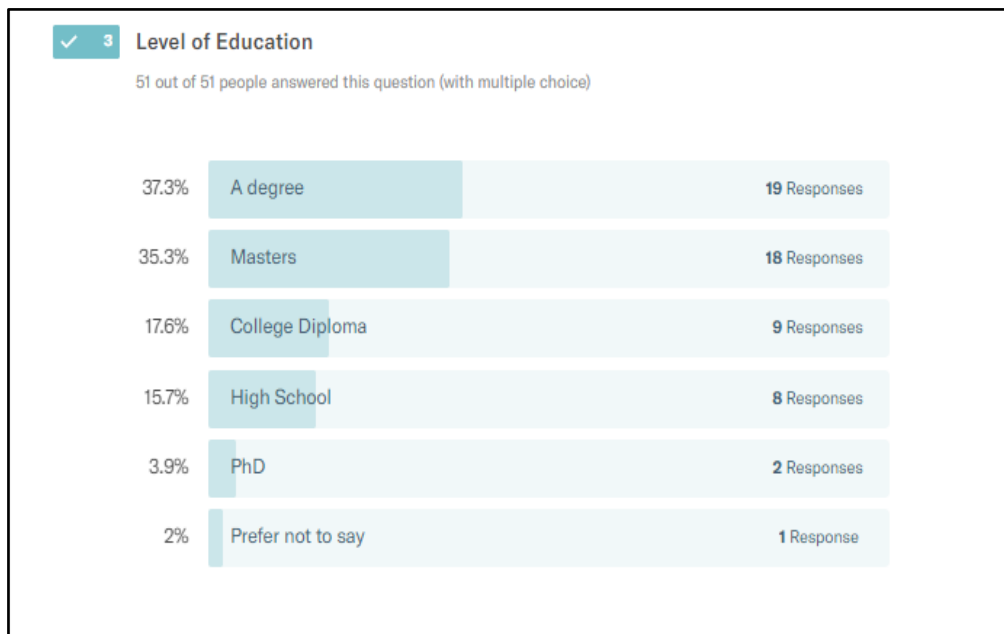


Question 2: What is your age? (51 out of 51 people answered this question)

34	5 months ago	39
4 months ago	39	5 months ago
38	5 months ago	26
4 months ago	32	5 months ago
37	5 months ago	57
4 months ago	29	5 months ago
31	5 months ago	43
4 months ago	37	5 months ago
26	5 months ago	30
4 months ago	30	5 months ago
35	5 months ago	42
4 months ago	35	5 months ago
27	5 months ago	39
4 months ago	32	5 months ago
42	5 months ago	23
5 months ago	58	5 months ago
35	5 months ago	34
5 months ago	39	5 months ago
32	5 months ago	27
5 months ago	36	5 months ago
45	5 months ago	35
5 months ago	42	5 months ago
41	5 months ago	29
5 months ago	28	5 months ago
33	5 months ago	42
5 months ago	39	5 months ago
47	5 months ago	35
5 months ago	42	5 months ago
62	5 months ago	34
5 months ago	62	5 months ago
33	5 months ago	42
5 months ago	395 months ago	5 months ago
475 months ago	34	
39	5 months ago	

Question 3: Level of Education. (51 out of 51 people answered this question with multiple choice)

37.3% A degree	19 Responses
35.3% Masters	18 Responses
17.6% College Diploma	9 Responses
15.7% High School	8 Responses
3.9% PhD	2 Responses
2% Prefer not to say	1 Response



Question 4: What is your location and nationality? (51 out of 51 people answered this question)

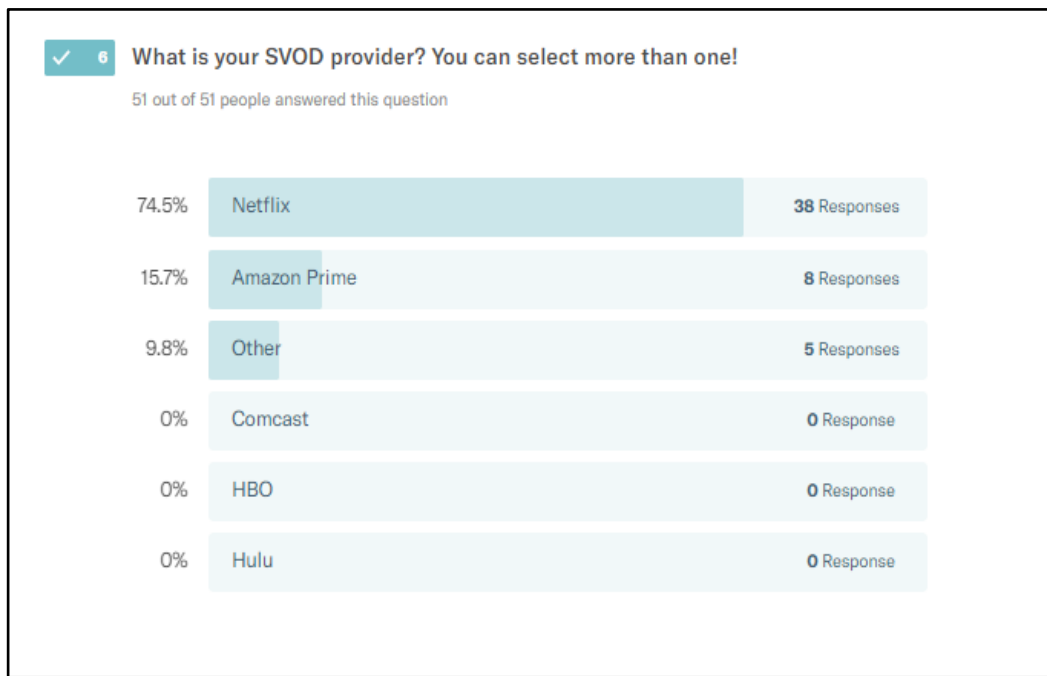
- | | | |
|---------------------------------------|--------------------------------------|------------------------------|
| Catalonia; Catalan | 5 months ago | 5 months ago |
| 4 months ago | República Independent de Catalunya | Barcelona, British |
| Bulgarian, living in Barcelona | - Catalan | 5 months ago |
| 4 months ago | 5 months ago | Barcelona, Spanish |
| North Carolina, United States | Barcelona, French | 5 months ago |
| 4 months ago | 5 months ago | Spain |
| Stockholm, British (Asian ethnically) | Spain, Canadian | 5 months ago |
| 4 months ago | 5 months ago | Ireland Scottish |
| Barcelona, Spanish | Barcelona and Colombia | 5 months ago |
| 4 months ago | 5 months ago | Scotland/Scottish |
| Barcelona French | Sweden. Spanish | 5 months ago |
| 4 months ago | 5 months ago | Barcelona. New Zealander |
| Stockholm - Brazilian | Spanish | 5 months ago |
| 4 months ago | 5 months ago | Usa, I'm Scottish |
| Scottish | Spain - Barcelona | 5 months ago |
| 5 months ago | 5 months ago | Location: Spain Nationality: |
| Barcelona, French | Central Scotland, Scottish | US/American |
| 5 months ago | 5 months ago | 5 months ago |
| Barcelona, and British | UK | Living in Barcelona, French |
| 5 months ago | 5 months ago | 5 months ago |
| Spain Irish | Barcelona, Spain, French nationality | Granollers, British |
| 5 months ago | 5 months ago | 5 months ago |
| Scottish, Scotland | Barcelona, Spain | Scotland |
| 5 months ago | 5 months ago | 5 months ago |
| Barcelona | Oslo, Norwegian | Gourock (Scotland), Scottish |
| 5 months ago | 5 months ago | 5 months ago |
| Vic Catalan | Seattle, Washington, USA | Scottish, Scotland |
| 5 months ago | 5 months ago | 5 months ago |
| Barcelona, Spain | Basingstoke - Scottish | Kbh, Danish |
| 5 months ago | 5 months ago | 5 months ago |
| London, England | Scottish | Barcelona, Polish |
| 5 months ago | 5 months ago | 5 months ago |
| United States | 5 months ago | Spain |
| 5 months ago | Scottish, Greenock | 5 months ago |
| Barcelona, Russian | 5 months ago | |
| | Scotland- British | |

Question 5: What is your job? (48 out of 51 people answered this question)

Teacher	Graphic Designer	Finance Administrator
4 months ago	5 months ago	5 months ago
English Teacher	Business analyst	Graphic Designer
4 months ago	5 months ago	5 months ago
Guardian ad Litem	Entrepreneur	Programmer
4 months ago	5 months ago	5 months ago
Data Scientist	Build Engineer	Engineer
4 months ago	5 months ago	5 months ago
Technical Writer	Software developer	Podiatrist
4 months ago	5 months ago	5 months ago
Administrative	dental designer	Project Manager
4 months ago	5 months ago	5 months ago
software developer	Local Delivery Driver	Office manager
4 months ago	5 months ago	5 months ago
Teacher	Property maintenance assistant	Intern
5 months ago	5 months ago	5 months ago
VIP customer service rep	freelancer	freelance translator
5 months ago	5 months ago	5 months ago
Network Engineer	Secretary and translator	Teacher
5 months ago	5 months ago	5 months ago
Disability	Dance teacher	Local Government Officer
5 months ago	5 months ago	5 months ago
Now , I owe my own business	Teacher/writer	Musician & Sound Designer
5 months ago	5 months ago	5 months ago
University professor	Operations manager	Beauty Therapist
5 months ago	5 months ago	5 months ago
Data Engineer	Retired	Lawyer
5 months ago	5 months ago	5 months ago
Contractor	Support worker	Teacher
5 months ago	5 months ago	5 months ago
Localization Project Manager	Administration assistant	Technical Engineer
5 months ago	5 months ago	5 months ago

Question 6: What is your SVOD provider? You can select more than one! (51 out of 51 people answered this question)

74.5% Netflix	38 Responses
15.7% Amazon Prime	8 Responses
9.8% Other	5 Responses
0% Comcast	0 Response
0% HBO	0 Response
0% Hulu	0 Response

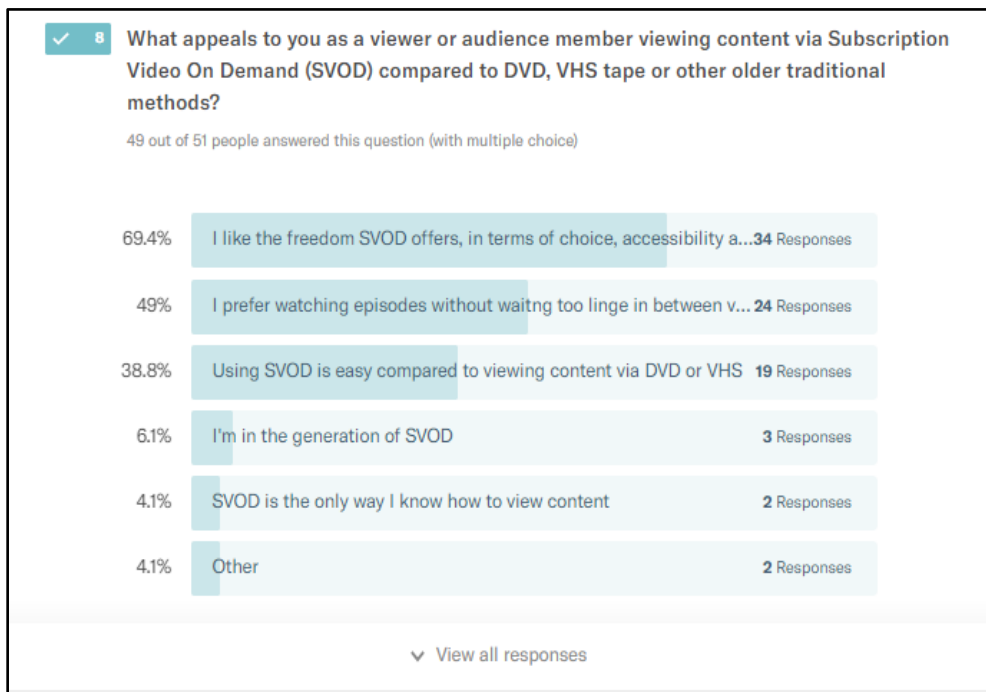


Question 7: What type of device do you view your video online TV shows/ movies content on normally? (50 out of 51 people answered this question with multiple choice).

70% Television set via internet connection	35 Responses
46% Laptop	23 Responses
28% Tablet	14 Responses
18% Mobile	9 Responses
0% Other	0 Responses

Question 8: What appeals to you as a viewer or audience member viewing content via Subscription Video On Demand (SVOD) compared to DVD, VHS tape or other older traditional methods? (49 out of 51 people answered this question with multiple choice).

69.4% I like the freedom SVOD offers, in terms of choice, accessibility and range of content	34 Responses
49% I prefer watching episodes without waiting too long in between viewing them	24 Responses
38.8% Using SVOD is easy compared to viewing content via DVD or VHS	19 Responses
6.1% I'm in the generation of SVOD	3 Responses
4.1% SVOD is the only way I know how to view content	2 Responses
4.1% Other	2 Responses



Question 9: If other please specify.

Don't consume SVOD products.

4 months ago

Only option for movie viewing while recovering from surgery, stuck in bed with no TV.

5 months ago

There's just nothing good on TV anymore so SVOD is the next best thing.

5 months ago

I don't think there is another.

5 months ago

I use SVOD but others in my house pay the subscription.

5 months ago

None

5 months ago

Content always available and it's legal compared to streaming.

5 months ago

N/A

5 months ago

Do not use

5 months ago

I've frequently moved in the past years (once every two years) and it's frustrating having to carry DVDs etc.

The alternative was to sell them second hand but it's only a waste of money in the end. SVOD fixes it, there is nothing to carry and it's still available when I want it-

5 months ago

Instantly available, quick to use, choice is vast

5 months ago

Question 10: Can you describe why watching SVOD content is appealing? What is your view? (48 out of 51 people answered this question)

Flexibility of choice and time.

4 months ago

It fits my busy schedule.

4 months ago

No ads, I can watch at any time, much better options.

4 months ago

It's fast and easy. No need to download the film or series.

4 months ago

New series and no adds.

4 months ago

you watch what you want when you want.

4 months ago

Less adverts, can watch at any convenient time.

5 months ago

There are a lot of different movies/TV shows available. It is also great to discover new movies/TV shows.

5 months ago

Quick and easy.

5 months ago

Like to binge-watch, no adverts.

5 months ago

There are no adverts and you can binge-watch.

5 months ago

TV channels sometimes take too long to get the series. I can watch them via SVOD anytime and with my selected audio and subtitles.

5 months ago

Lots if contents and options.

5 months ago

Total liberty.

5 months ago

Being able to take my videos with me to anywhere without having to have it downloaded to my device, and without having to have a physical copy with it. It's also extremely convenient as continue watching the same shows on a different device. This is useful for me when switch between watching something in the living room and watching on my laptop in bed.

5 months ago

Accessible.

5 months ago

I have access to hundreds of titles without the need to order them from video/DVD rental/library or buying them. Another aspect is that the films often available in different languages as (voiceover or subtitles). Hence easier to watch for foreigners (which I am :).

5 months ago

The main point of SVOD is that I control what to watch and when I watch it. Never mind the content.

5 months ago

Good streaming quality, cheap, no use of other devices, availability of content very rapidly, extra devices require space (DVD or Blu-ray themselves also take space and pollute).

5 months ago

I get to choose what I watch; the software gets to know my tastes and recommends things; I don't need to download any torrents which are sometimes bad quality and not easy to find.

5 months ago

Variety, high quality view, easy consumption of content, high quality of SVOD channel.

5 months ago

Comfortable, you can binge easily. And also, some of the best TV shows are SVOD-provider produced and can only be seen in their platform.

5 months ago

Not waiting time, no ads, high resolution.

5 months ago

It is so easy to watch online because of the busy life, SVOD have it ready and easy, we live in a consumerist society that likes the easy life.

5 months ago

It is easy to access and I work until late in the evening so I always miss scheduled shows.

5 months ago

Easier

5 months ago

Always available and the latest series and documentaries.

5 months ago

You don't have to wait a whole week to watch the next episode I series and you can watch them any time you want, stop and rewind them, choose languages.

5 months ago

You can watch what you want, when you want to. No commercial breaks.

5 months ago

I enjoy being able to watch what I want, when I want.

5 months ago

It is completely on demand. Watch whatever I like whenever I want.

5 months ago

Do not use

5 months ago

It's easy

5 months ago

It's cheaper than buying DVDs etc. Also, is just so much quicker to set up than a DVD etc

5 months ago

It's quick and easy to access, a large variety of options. I like being able to watch many episodes of a series in one go. Watching when it suits me rather than having to wait for scheduled programming.

5 months ago

Easy to use, great quality and very comfortable.

5 months ago

Hangover???

5 months ago

Easy to use and widely available.

5 months ago

The same reasons as given above. Sometimes I start watching and then I get bored, so I like to switch between programmes easily and then go back to the same place where I finished watching the previous programme when I want to go back to it.

5 months ago

Can watch on different devices and no commercials.

5 months ago

Better than cable, no commercials (depending on the provider), easy, fast, and affordable.

5 months ago

The bigger difference there is with TV is that I can decide when to watch and I don't have to be home or available at a specific time. Also, there are no commercial breaks.

5 months ago

It allows you to switch between series with ease.

5 months ago

Wealth of choice.

5 months ago

The variety is brilliant. I use the foreign films to learn Spanish. If buying all the Spanish DVDs in the shop, it would cost a fortune. Also, I'm studying to be a sound designer so it's great to be able to watch all the different genres to hear everything that goes on in the film.

5 months ago

It's easy to use. No faffing with DVD's or waiting for release dates.

5 months ago

You can choose content at any time without additional need to purchase a DVD or other carriers.

5 months ago

It is cheap, easy access, quality, and has fair amount of content.

5 months ago

Question 11: When you watch a TV show or movie via SVOD - What do you like about the characterisation and or narrative of the content? (48 out of 51 people answered this question)

22.9% Characters are well defined with real depth in their portrayal which adds to the story	11 Responses
20.8% The characters are authentic and help draw the audience into the story	10 Responses
2.1% They are not that interesting and don't add value to the story	1 Response
0% Each character in the show adds value to the era in which story is set and there is real interest in who they are.	0 Response
18.8% Other	9 Responses

Comments

It really depends on the content.

4 months ago

It depends on the movie/TV show, sometimes the characterisation is very important, sometimes not. There are many other things that make a movie/TV show worth watching.

5 months ago

It depends what I watch, some shows are good and some aren't

5 months ago

Watching TV show or a film via SVOD doesn't make it any different, compared to watching it via traditional TV channel. There are hundreds of titles out there available on SVOD. Some are good, some are bad :) It really depends on a movie/TV show.

5 months ago

This is not SVOD that define the content and narration. This question does not make sense to me as there is no correlation between SVOD and the characters and script.

5 months ago

I feel the question has nothing to do with how you watch the content? If a show has good characters or narrative, it will be so whether you watch it on VHS, DVD, Blu-ray, SVOD...

5 months ago.

I see no difference between SVOD and TV content.

5 months ago

The characters depend on the content, not on the carrier (SVOD or traditional means).

5 months ago

Question 12: How many episodes of a TV show can you watch via SVOD? (48 out of 51 people answered this question)

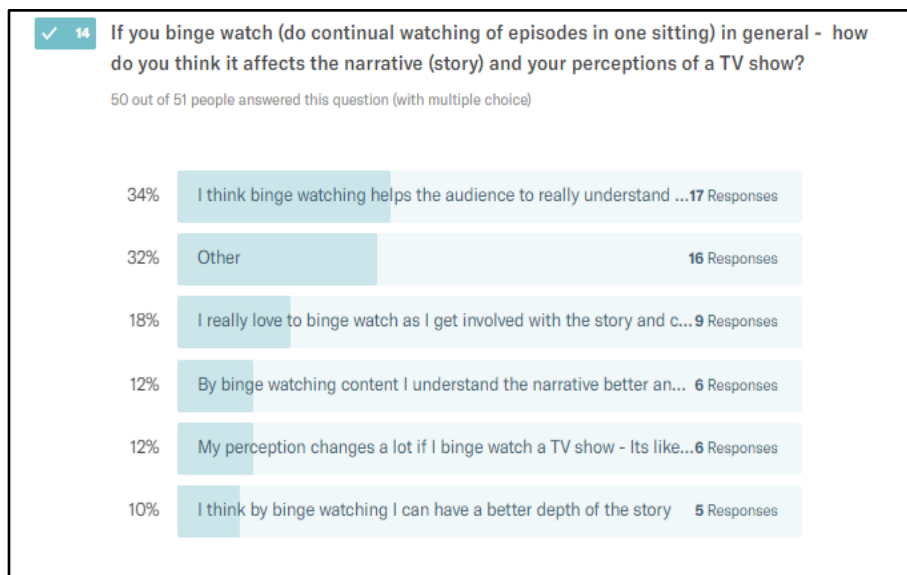
45.8% 3 in one sitting	22 Responses
18.8% 5+ in one sitting	9 Responses
16.7% - 2 in one sitting	8 Responses
10.4% 4 in one sitting	5 Responses
8.3% A whole series in one sitting	4 Responses

Question 13: Do you consider yourself a "binge-watcher"? (51 out of 51 people answered this question)

45.1% Yes	23 Responses
54.9% No	28 Responses

Question 14: If you binge-watch (do continual watching of episodes in one sitting) in general - How do you think it affects the narrative (story) and your perceptions of a TV show? (50 out of 51 people answered this question with multiple choice).

34% I think binge-watching helps the audience to really understand the overall story and when you get into a show it's like an addiction you need to find out what happens next.	17 Responses
32% Other	16 Responses
18% I really love to binge-watch as I get involved with the story and characters more.	9 Responses
12% By binge-watching content I understand the narrative better and I become part of the experience when I watch one show after the other.	6 Responses
12% My perception changes a lot if I binge-watch a TV show - It's like I'm part of the character's world.	6 Responses
10% I think by binge-watching I can have a better depth of the story.	5 Responses



Question 15: If you only watch one episode of a TV show, week by week, is there a difference from binge-watching in your opinion? (45 out of 51 people answered this question)

Yes, it is not so involving.

4 months ago

Yes, you get the entire story all at one time!

4 months ago

Yes

4 months ago

Yes, you don't get as involved watching 1 episode per week.

4 months ago

Sometimes you lost part of the story and some interest waiting too much between episodes.

4 months ago

Yes

4 months ago

I feel binge-watching is watching a large number of episodes at the one time. I would not enjoy sitting for long periods watching lots of TV.

5 months ago

No

5 months ago

Yes

5 months ago

You lose track of the story versus watching all together or entire series over a few days.

5 months ago

If a TV show is too complex, then waiting an entire week might lead you to forget information like names, relations, scenes.

5 months ago

No

5 months ago

Yes. Watching 1 episode a week gives more time to reflect on the storyline/characters, to think over. It makes the show more meaningful, more memorable.

5 months ago

Sure. I don't like binge-watching. Most of the people I know do so, and after a weekend, they start spoiling the TV Show/movie and, at the same time, they start complaining about the lack of content.

5 months ago

Not really, it depends time you can allow to watch the series. I don't always watch everything in one go for that matter.

5 months ago

Yes, details of previous episodes can be forgotten.

5 months ago

Yes, I think that being a binge-watcher makes of the SVOD experience both more interesting and appealing

5 months ago

You can forget details of the plot or the characters (or at least that happens to me) from one week to the next. With shows like CSI- this doesn't make much of a difference though.

5 months ago

yes, show week by week it moves more.

5 months ago

If I binge -watch a show at second viewing I always notice things, I missed but if I rewatch an episode I rarely notice new things.

5 months ago

You can get bored with binge-watching.

5 months ago

yes, because I think some people get addicted.

5 months ago

Yes, sure. By watching it week by week you forgot what happened on the last episode and, if you miss one episode, you lose the thread.

5 months ago

The whole experience is more intense, you feel closer to the characters and the story.

5 months ago

When you want one every week you don't forget the plot as much as when you binge.

5 months ago

I would get bored and move onto a show I could binge-watch. I'm impatient.

5 months ago

Yes

5 months ago

Yes, you forget things that happened in previous episodes.

5 months ago

Sometimes the programme is too gripping you can't wait till the next week so end up binge-watching.

5 months ago

Yes, there's a big difference. Watching it week by week forces You to spend more time to enter again in the story.

5 months ago

Yes

5 months ago

I get to find out what happens quicker.

5 months ago

I haven't watched one episode of a TV show for a long time as I'm too impatient to wait to see what happens next. For example, if I'm really into a series such as The Walking Dead or Game of Thrones.

5 months ago

We are spoiled, we don't enjoy cliff-hangers anymore.

5 months ago

Yes.

5 months ago

Obviously! I prefer waiting and spending those days wondering what is going to happen next, imagine different alternative and then be surprised by the show presenting yet another!

5 months ago

It allows you to become more involved in the story as you have more time to think about what has happened and what might happen in the next episode.

5 months ago

I will often forget to watch the next episode as it is released. Perhaps watching it 2-3 weeks later.

5 months ago

I'd say so, yes. It's great being able to remember the plotline. Whereas sometimes if you have to wait a week, then maybe you forget what went on.

5 months ago

Binge-watching allows you to see the episodes next after the other. Week to week sometimes forget what's happened. Able to remind yourself with going back an episode.

5 months ago

Yes, binge-watching can decrease my perception of a show as it appears more boring and repetitive.

5 months ago

No

5 months ago

Question 16: How would you describe your viewing habits of watching TV shows in general via Netflix or your SVOD / online provider? (48 out of 51 people answered this question)

I am not addicted to it. I watch some nice series occasionally but not too many.

4 months ago

I watch when I have time!

4 months ago

don't really understand the question.

4 months ago

Honestly, I don't have that much time to binge-watch, so I'm a "casual" compared to many people.

4 months ago

I don't watch so much series and try not to spend so much time. But when i connect i can spend the night or an afternoon.

4 months ago

I watch a few shows that I find are very good.

4 months ago

One show probably per evening and it is probably catch up TV.

5 months ago

Not sure what is asked here. I usually watch 1 episode of a TV show every other day. Sometimes only during weekends.

5 months ago

It's an affordable relaxing activity

5 months ago

Question is unclear.

5 months ago

binge-watching, though if too many episodes I can get distracted by other things.

5 months ago

once a day. I watch what I want and not what it is available at that particular moment on the TV.

5 months ago

I do try to control myself

5 months ago

I am not capable to differentiate

5 months ago

I normally watch 1-2 episodes or 1-2 hours of TV per day at the most.

5 months ago

I don't really watch TV shows

5 months ago

I do binge-watch but aiming to take it easy. I normally watch all the good shows/films out there. Normally I watch 1-2 episodes a night. If I am not watching any show, then I aim for a movie.

5 months ago

Watch whatever I want, whenever I want but binge-watching. Mainly daily, 1 episode after dinner.

5 months ago

Not sure what you want to hear. Opening laptop and watching series or movies whenever I have time to do so.

5 months ago

I put on 30 minute episodes of a series and watch until I get bored (usually 4-5 episodes).

5 months ago

I think my personal experience has been positive because it has fulfilled my expectations of SVOD consumption.

5 months ago

I watch far too many TV shows :D

5 months ago

Couple of series at time.

5 months ago

It relaxes me and makes me erase the memory of worries.

5 months ago

I am introduced to shows by my family, who binge-watch, then I watch 1 episode, from each show per night, until we are all at the same episode/end of season.

5 months ago

Random

5 months ago

I watch an episode or 2 sometimes, to relax.

5 months ago

I am new. Started like 2 months ago. But I have already been hooked to 2 series! It is dangerous!

5 months ago

Binge-watching in holidays and weekends, I prefer news and less addictive series or documentaries on workdays. Binge-watching is also social for me, I normally do it with friends or my partner.

5 months ago

I have a short attention span.

5 months ago

Binge-watch at weekends, not much through the week.

5 months ago

Handy.

5 months ago

Find a new show, watch it till it's done.

5 months ago

Rarely watch TV now instead watch box sets and movies.

5 months ago

I watch two or three episodes of a series most nights when I go to bed. I like to binge-watch at the weekend if I have no plans or it's raining!

5 months ago

Mmm... no idea :)

5 months ago

Immersed in the show.

5 months ago

Tense depending on the show. Excited. In the zone. To help me sleep. Various reasons.

5 months ago

It fits on with my schedule better. I don't miss anything because of work.

5 months ago

Well because I work now, I watch Netflix (Hulu isn't available in Spain) after work and on weekends. I don't really watch movies on Netflix just TV shows. I'm currently watching several different TV shows. I usually choose a series to binge-watch for the weekend.

5 months ago

I watch TV when I can't fully focus on what's happening, it's like a background. I like it for news or sport events, games... I use SVOD when I'm ready to sit down and actually watch something.

5 months ago

I pay more attention to Netflix series as they're something I have chosen and they aren't interrupted with ad breaks.

5 months ago

It takes a lot for me to like a TV show and I can get bored if it goes on for too long. For example, The Walking Dead got too boring after 4 seasons.

5 months ago

I like to watch some episodes every other few days. Not every night.

5 months ago

Watch Netflix, Plex, Amazon TV more than terrestrial.

5 months ago

Every evening a film /documentary or an episode or two of a series.

5 months ago

Bedtime is when I need to spend at least one hour.

5 months ago

Question 17: How would you describe the platform design of your SVOD provider? i.e. the layout, design and usability of Netflix... or Hulu... or Amazon Prime etc

47 out of 51 people answered this question.

User-friendly.

4 months ago

Very user friendly.

4 months ago

It's ok.

4 months ago

Netflix is easy to use, but in my opinion, it has too many categories, and you end up not knowing what to watch.

4 months ago

Easy and practical.

4 months ago

Netflix is 10/10.

4 months ago

Easily navigated.

5 months ago

User friendly.

5 months ago

It's ok, but it could be a lot better.

5 months ago

Netflix, very easy to use on iPad, not so user friendly on PC Amazon, interface needs a lot of work. Can't find shows you are halfway through.

5 months ago

Netflix is great, amazon layout is rubbish.

5 months ago

Easy to use, sometimes confusing in which regards seasons... as there is a tendency to show you always the last one.

5 months ago

Easy to use.

5 months ago

User friendly.

5 months ago

Netflix seems to push content on me that they think is good rather than what I might like. I don't believe they are matching me to some of the terrible films and shows on there.

5 months ago

Annoying.

5 months ago

I watch Netflix, HBO and Rakuten (for new releases) and they all have bad search functionality. Typing in letters from your remote is painful. Also, the categories are vague. All can be greatly improved.

5 months ago

Netflix should improve: - The image captions on the following episodes should be neutral, avoiding spoilers.
- There should be some music when flickering through the TV shows, otherwise its boring and strange (everything's silent). - Don't make my screen smaller when finishing a movie! I want to watch the credits in real size.

5 months ago

I care that it looks trustworthy and that the streaming works efficiently that is all,

5 months ago

I don't like the horizontal scrolling but otherwise it's fine,

5 months ago

Attractive, innovative, colourful, high quality of images, attractive content, good quality of sound

5 months ago

It's very well made, and thanks to the recommendations you can just go deep down and down and down and stay there forever.

5 months ago

High image quality and I can choose the language I want

5 months ago

I don't know.

5 months ago

Simple to find stuff

5 months ago

Easy to use (Netflix)

5 months ago

Easy, user-friendly and convenient.

5 months ago

Clean, user friendly

5 months ago

Netflix is easily accessible and beautiful to use.

5 months ago

Netflix is totally intuitive.

5 months ago

Do not use

5 months ago

Netflix easy to use, don't really have anything to compare it to.

5 months ago

Easy to use

5 months ago

I mostly use Netflix and on my laptop & tablet the layout is great, very easy to navigate. It's not so good on my TV but that maybe is the fault of my TV. It's a bit 'messier' and not so quick to search and find movies and shows.

5 months ago

Easy, appealing and efficient.

5 months ago

Sorted.

5 months ago

Easy to use.

5 months ago

I can only view Netflix, but I admit in Spain the programmes aren't as good as elsewhere.

5 months ago

Both have Hulu and Netflix have been updated on the new Apple TV and both are less user friendly than before.

5 months ago

Netflix: simple and easy to navigate. Colour scheme is nice and puts me in more of a binge-watching mood than Hulu. Although, I like that Hulu has more up to date content in terms of shows that also air on television. It also has a contract with HBO so that's nice.

5 months ago

puff... I don't really care; content is easy enough to find.

5 months ago

Easy to use.

5 months ago

Netflix is very user friendly and works well on my mobile device.

5 months ago

Netflix takes a bit of getting used to. Amazon TV is easy to use.

5 months ago

Very intuitive and easy to use, independently of a platform.

5 months ago

Good.

5 months ago

Question 18: What is your opinion about the content preferences that are offered by SVOD providers... such as Netflix, who use an algorithm to search for your trends and offer suggestions...? (47 out of 51 people answered this question)

I sometimes like it because it suggests content close to my liking but I also find it limiting at times.

4 months ago

I appreciate that.

4 months ago

Not great.

4 months ago

It's nice to have personalized suggestions, it makes you feel "special".

4 months ago

Well-done.

4 months ago

I usually research elsewhere, but the recommendation system does get it right.

4 months ago

Useful as I may have missed something and this viewing maybe be of interest.

5 months ago

I like it, it helps me finding great TV shows and movies that I would have never found otherwise.

5 months ago

Also ok, but I've heard there are codes to unlocking more shows on Netflix. These should just be easily accessible anyway.

5 months ago

I'd like to be able to see an entire listing of all content by genre.

5 months ago

It's what every website does cookies are the way of the world unfortunately.

5 months ago

it is ok if you don't share the account with anyone else or it will go crazy.

5 months ago

I would like you have access to everything.

5 months ago

Ok

5 months ago

They seem to recommend everything that is popular on Netflix.

5 months ago

Limiting. Miss a lot of other ideas for things to watch. Same crap comes up all the time.

5 months ago

It doesn't help me, sadly :)

5 months ago

It needs to improve... a lot.

5 months ago

I have once used Netflix over a certain period of time sharing it with a friend who had created an extra account for me and it was a real mess as the algorithm was proposing me gay friendly series for him and my interest lies elsewhere. When I move abroad I decided not to continue using it as it wasn't handy to have a shared though separated account.

5 months ago

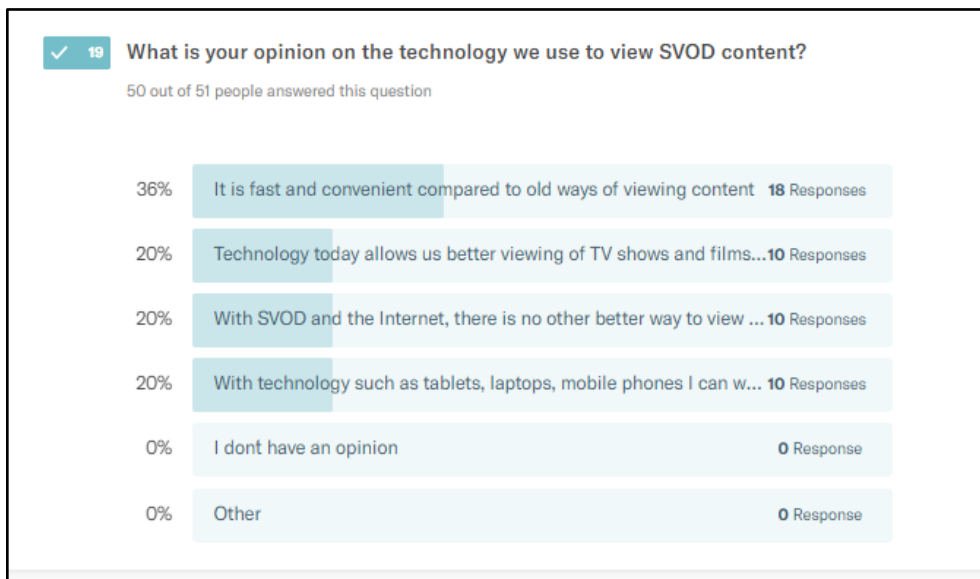
I think it's pretty accurate

5 months ago

I like the offer suggestions and is a clever way to get you onto the binge-watching performance.
5 months ago
Even with the occasional glitch that shows something a bit more random than you'd expect, I like it.
5 months ago
They are a bit annoying.
5 months ago
I don't use it. I watch family recommendations.
5 months ago
Keep it simple for older people.
5 months ago
It's handy as they know what you like but scary as they are tracing you.
5 months ago
Matches are not that good, sometimes. I am not usually tempted by their suggestions.
5 months ago
It is ok, sometimes it is on spot. It is still easy enough to search for other content.
5 months ago
I think the algorithm works.
5 months ago
The options for 'because you watched' are quite good, I generally like what is recommended.
5 months ago
No opinion
5 months ago
Would be better if they had more shows on that Netflix America has.
5 months ago
Sometimes not as up to date programmes and movies as I would like.
5 months ago
It annoys me, I don't like it coming up with suggestions.
5 months ago
Great idea
5 months ago
Each to their own.
5 months ago
I like that it gives me shows similar to what I have watched in the past.
5 months ago
The same answer as above. Spain needs more of a variety. They need to offer more classic shows from past eras.
5 months ago
Feel they always suggest their own Netflix originals regardless of my preference.
5 months ago
I like that it does that and if I want to watch something off the wall, I just look for it myself.
5 months ago
It works quite well though it makes it difficult to make discoveries or try new things.
5 months ago
They aren't always accurate.
5 months ago
Sometimes good sometimes not.
5 months ago
Content is good and varied. Maybe some of the big film aren't on it but that's okay. I like the variety of foreign films.
5 months ago
No opinion.
5 months ago
They sometimes fail, not only in suggestions, but also in content classification by categories.
5 months ago
Very good.
5 months ago

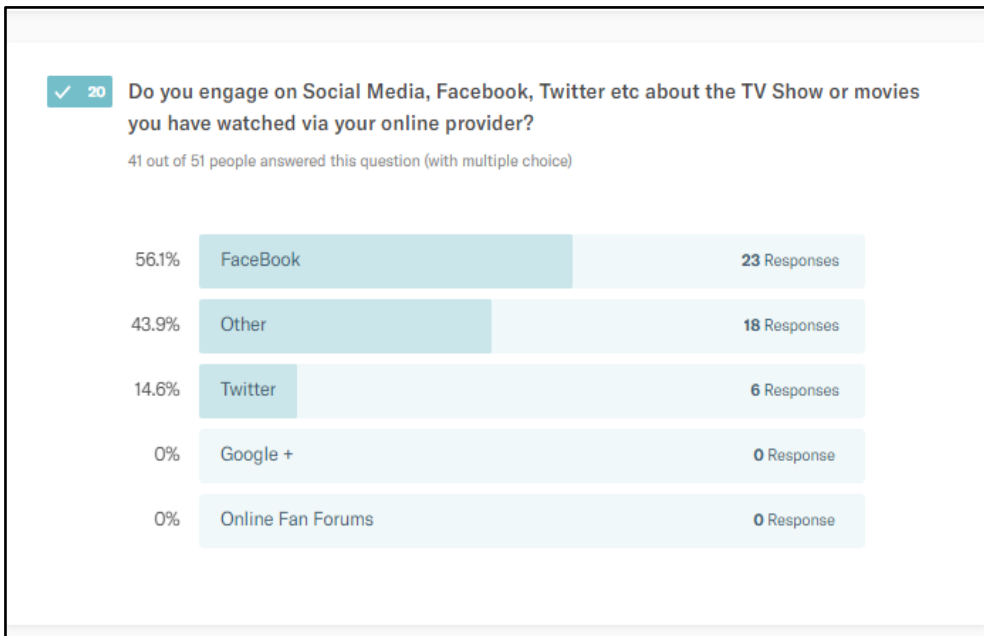
Question 19: What is your opinion on the technology we use to view SVOD content?
50 out of 51 people answered this question.

36% It is fast and convenient compared to old ways of viewing content.	18 Responses
20% Technology today allows us better viewing of TV shows and films compared to the past.	10 Responses
20% With SVOD and the Internet, there is no other better way to view content.	10 Responses
20% With technology such as tablets, laptops, mobile phones I can watch TV shows, movies and general content anywhere at any time.	10 Responses
0% I don't have an opinion.	0 Response
0% Other	0 Response



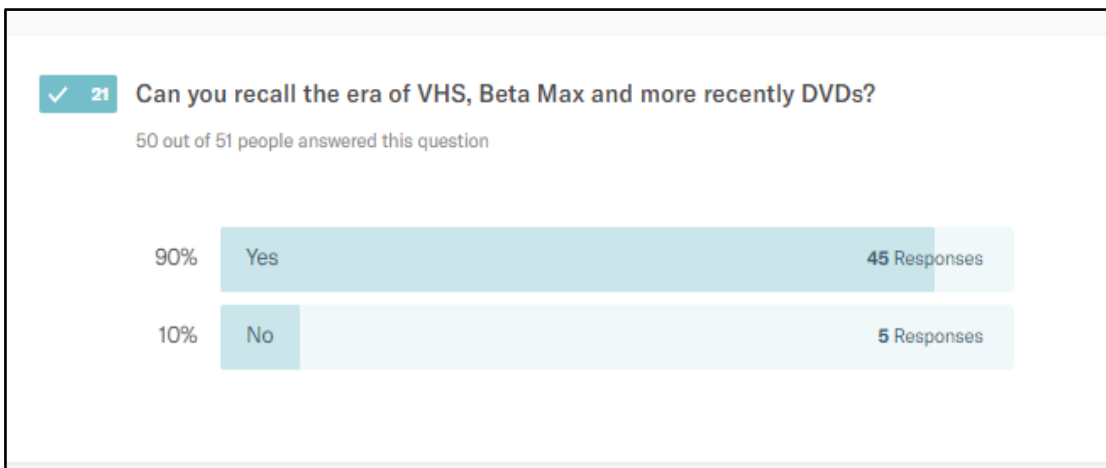
Question 20: Do you engage on Social Media, Facebook, Twitter etc about the TV Show or movies you have watched via your online provider?
41 out of 51 people answered this question (with multiple choice).

56.1% Facebook	23 Responses
43.9% Other	18 Responses
14.6% Twitter	6 Responses
0% Google +	0 Response
0% Online Fan Forums	0 Response



Question 21: Can you recall the era of VHS, Betamax and more recently DVDs?
50 out of 51 people answered this question.

90% Yes	45 Responses
10% No	5 Responses



Question 22: Please elaborate (40 out of 51 people answered this question)

That was the only way I knew then. Things have come a long way.

4 months ago

I watched VHS when I was a kid, VCDs and DVDs as a teenager.

4 months ago

I only remember Disney VHS in my childhood and then DVDs, but I never used DVDs that much because I usually downloaded films from the internet.

4 months ago

I used to have the VHS and record some programmes or movies from TV. I still watch DVD sometimes.

4 months ago

We could get the content, but it took some time and effort.

4 months ago

VHS

5 months ago

It was less convenient

5 months ago

Tapes would take ages to rewind, and DVDs ended up scratched and jumpy.

5 months ago

i remember going to the hire shop n having to get it back on time.

5 months ago

When i was young was my type of SVOD.

5 months ago

I still have many films at home, do you want them?

5 months ago

I used to own a VHS player and bought several VHS tapes. The same is true for DVDs.

5 months ago

I'm old.

5 months ago

I used to own VHS player, a few of my fav movies. I also had a DVD player. Now they are collecting dust.

5 months ago

I remember going to "Video Clubs" to rent movies with my family. Always picking ninja movies (poor parents). It was pretty cool. Oh! And you had to rewind the tapes before returning them! Probably because of this I appreciate more and more what the SVOD represents nowadays, and probably that's one of the reasons behind I don't like binge-watching. I'm not a needy millennial :)

5 months ago

Too coasty, takes space and dust, cannot be recycled.

5 months ago

It was annoying to buy or rent them.

5 months ago

I think that each era of technology has brought its own ways of consumption of tv shows movies series etc but more important it is has improved the SVOD channels associated to this kind of entertainment

5 months ago

I lived through that era and used to either record movies (it was mostly movies for me at that time) or borrow them from friends or buy them directly. Also, with DVDs, I do buy DVD/Blu-Ray sets of my favourite shows every once in a while.

5 months ago

Not because they take up space.

5 months ago

I remember hiring a Betamax player for 3 nights to watch some tapes and being amazed at the advance in technology.

5 months ago

Had a beta max.

5 months ago

I remember when I was a kid, recording and watching on VHS and on DVD's, it was probably more exciting though as more unique and you would watch the same movie like 10 times.

5 months ago

I am 42, so I lived their first years!

5 months ago

All of the above.

5 months ago

Had both.

5 months ago

Born in 1978 brought up with them.

5 months ago

I remember VHS and DVDs.

5 months ago

I said no. I want SVOD forever.

5 months ago

Used to fix them.

5 months ago

Still have some movies on VHS.

5 months ago

I was born in the 70s so I grew up in the 80s-90s renting VHS. I still like having actual CD movies however.

5 months ago

I used to rent Betamax videos and later VHS and DVDs

5 months ago

I was very young (born in 1994) and watched Disney movies on VHS.

5 months ago

recording shows on VHS had its charm ;) I still have VHS of Buffy the Vampire Slayer best episodes that I wanted to watch again and again :)

5 months ago

I recall Betamax and VHS. My first DVD player was about £300!

5 months ago

I used to use VHS tapes, then DVDs.

5 months ago

Grew up when Betamax and VHS came onto the market. I remember there only being 4 terrestrial TV channels, the Channel 5 arrived!

5 months ago

I used to watch VHS, usually rented as a child or a teenager, and I still own and buy DVD or Blu-ray discs.

5 months ago

I used to watch many VHS movies when I was a kid.

5 months ago

Question 23: Do you have any FURTHER views or comments about Subscription Video On Demand (SVOD)... and/or Video On Demand (VOD) in general? (34 out of 51 people answered this question)

N/A

4 months ago

No

4 months ago

SVOD and VOD has been a great improvement, because downloading from the internet is quote inconvenient and paying for "physical" films and series is out of question to many people.

4 months ago

it feels like it's how it was always supposed to be when we get rid of tech limitations.

4 months ago

No

5 months ago

I think this is a great way to fight against piracy. People needed a more convenient way to watch content, at some point downloading movies was the only way to do with without leaving home. VOD has provided everyone with a legal way to do it.

5 months ago
It's good because you can watch anywhere from where you left off.

5 months ago
Part of paying is to get the whole series and watch things a number of times an online library, and importantly no adverts.

5 months ago
You should have to subscribe to many platforms to see different contents

5 months ago
No

5 months ago
I think it's the best way to watch it - subscription based, no need to buy movies which you only going to watch once.

5 months ago
No

5 months ago
I wouldn't pay for streaming. I think the Internet connection is already too expensive for fibre and I think there is an organised robbery around Internet and SVOD.

5 months ago
No

5 months ago
Highly satisfied with new technology which allows to access to this kind of content through SVOD channel.

5 months ago
The only downside of this becoming "the only way of watching TV/movies" is that, as with digital game stores, when the servers go down you cannot watch it anymore. So, you are not paying for a TV show, but rather for access to a TV show.

5 months ago
Not because I leave it to the companies that sell it.

5 months ago
I don't pay directly for it so I love it.

5 months ago
N/A

5 months ago
I love it. One of the best things to come from the internet - second only to online banking.

5 months ago
No

5 months ago
No

5 months ago
No

5 months ago
No

5 months ago
No, thanks

5 months ago
I have a bad HANGOVER.

5 months ago
None

5 months ago
No

5 months ago
Netflix is not worried about sponsors so I feel they provide more of what the audience likes. Not a fan of commercials.

5 months ago
No not really

5 months ago
No

5 months ago
I also LOVE YouTube.

5 months ago
No, I think it's good.

5 months ago

Appendix 28: Focus group 1 planned questions - Viewing habits of SVOD content in relation to Netflix

1. Tell me about what SVOD services you use?
2. How and when do you normally use SVOD? What day of the week and time do you usually watch SVOD content?
3. Tell me about your experiences that you have had with SVOD?
4. Tell me about disappointments you have had with SVOD especially if you use Netflix?
5. Who or what influences your decision to watch a particular type of series online or on Netflix?
6. When you decide to watch a TV series or movie on Netflix or your SVOD provider, for example, what do you look for? Take a piece of paper and jot down three things that are important to you when you looking to view something. Share them with others.
7. If you had to pick only one factor that was most important to you, what would it be? You can pick something that you mentioned or something that was said by others.
8. Have you ever changed SVOD providers? What brought about the change?
9. What one thing do you like the best about Netflix?
10. What one thing do you like the least about Netflix?
11. What would make the service work better, in your opinion?
12. Do you have any other comments on what we have discussed?

Appendix 29: Actual focus group 1 questions used

1. Moderator = = ... em... The first question number 1... easy enough... Tell me about the SVOD, Subscription Video On Demand services you use... if you use them at all... so maybe Alexandra can you start?
2. Do you find that relaxing?
3. Moderator = = And going back onto that point there... Do you think it can be more social... can you use it more socially as well for pizza nights or Friday nights...?
4. Moderator = = ok... You kind of mentioned earlier on there... Alexandra... about services that how it sometimes doesn't work... Is that the only disappointment that you have with a service you are using at the moment or What other disappointments do you have about the services...?
5. Tell me about the SVOD, Subscription Video On Demand services you use...? If you use them at all... so maybe Alexandra can you start?
6. Who or what influences your decision to watch a series online or your service...? Is it your mood... is it your partner... or a friend who might recommend something to you... or...?
7. What do you think about the recommendations on the, for example, Netflix they give you recommendations?
8. When you decide to watch a TV series or movie... or SVOD provider... What do you look for... actually it says take a piece of paper but we will just discuss this...? What do you look for in a show...? What kind of things do you like...? that makes you want to watch a film or TV show...? you (Katia) were mentioning documentaries earlier on and news... so is that something you quite like to do?
9. What would you say is your favourite show at the moment or one of your favourites... best shows you have watched recently...? One or two of the best...?
10. Do you like more commercial things like Vivienne and Alexandra are saying?

11. Moving onto the next question... If you could pick one factor that was most important to you... in terms of...SVOD use... What would that be...? I mean what is the important factor that makes you watch Netflix for example... That makes you watch Yomvi for example...
12. Right... eh... let's see... ok... The services you use or services in general... What do you think would make it better...? What do you think would make the service better... more content or eh more options... perhaps in different... British Netflix might differ from Spanish Netflix in terms of content...?
13. Netflix produces its own content a lot now... What do you think about that aspect...? imagine Movistar... I don't think they are doing their own content but do you think it's a good idea? Like a company like Netflix producing its own content... TV shows and movies...
14. Moderator = = ... and Participant 3 and generally in your opinion would make a better service or some improvements... for online?

Appendix 30: Focus group 2 planned questions - Technology associated with Netflix and viewing content

1. Think back to when you first used these types of SVOD services. What were your first impressions of the service?
2. What type of technology do you use to view TV serials and/or movies? Please elaborate.
3. Can you recall when you were younger and by what means you watched TV/movie content? How does this compare to how you watch content presently?
4. What has been frustrating about SVOD services in your opinion?
5. Where and when do you normally watch SVOD content?
6. What programmes do you watch on Netflix or from SVOD providers? More movies or TV shows?
7. Have you ever watched a Netflix original series? What did you like about them? If you watched more than one original series, which one did you prefer and why?
8. Do you think Netflix is better than other online streaming services? If so, why? If not, what does Netflix need to improve on?
9. Has technology enhanced or diminished the viewing experience of TV shows or movies?
10. Has there been a change in the way narratives are shown in TV shows or movies via content online?

Appendix 31: Focus group 2 actual questions used

1. Can you start please and tell us if you use any online video...
2. Think back to when you first used these types of SVOD or online services... What were your first impressions? So, think back to when you first used these types of services on SVOD or streaming... What were your first impressions...? Who wants to start...?
3. What type of technology do you use to view TV serials and movies...? Please elaborate of different types of use...
4. And do you use these things frequently? How often would you say you use it on your phone or iPad... or laptop... or the television thing
5. When you think on it do you ever stop to think on it...? Today we can view things quite easy but back... In the olden days for those of us who are in our late 30's things were a bit

- different... Do you ever think about that the difference in technology now compared to maybe 25 years ago?
6. What was watching television like, how many channels... What it was like for yourselves and how that compares to present times...
 7. How does that compare when you were a child for example...? How is the viewing... What was your favourite TV show back in the day...? What did you used to watch a lot...?
 8. Do you all remember VHS?
 9. Back in the day... back in the day... sorry... What was your experience...? (Gesturing to participant 2).
 10. Moderator = = Obviously, we all watch on demand stuff... is there any type of problems with this technology... watching things on demand in general... that you can think of...
 11. Moderator = = You mean they are selling a lot more things than what you want...
 12. So yeah for example. How much would you say, this is a question for everyone, how much content... How many hours do you think do you spend a week watching TV shows etc...?
 13. What type of programmes do you watch... like Friends or...?
 14. When you are watching a TV or movie are there any special themes that stand out more, like a message in the movie, anything that stands out, do you get any social message from the thing you watch... like aww I need to be a better person... or things like that... Do you ever get that kind of feeling...? When you watch content online? or just more like an entertainment value.
 15. Do you think there is a difference from different countries about how they produce television shows themes, narratives...?
 16. Going back... if I say, the term “Binge-Watching” ... What does it mean...?
 17. Do you think it’s a problem...? Do you think it can affect... habits of people... Socially...?
 18. Do you think that's because of technology... that what you’re talking about?
 19. No just about how you were talking about how frustrating how you can waste a day... is that because of technology...
 20. So, in a way you could say it goes hand in hand it could diminish a person's lifestyle... social ability...makes them less social, if they are doing that... ok... suppose you were trying to encourage a friend to subscribe to a SVOD, Netflix or Amazon... What would you say to them to encourage, would you encourage...?
 21. We can go back to (participant 2) point about wasting a day... Well, I mentioned binge - watching... some people are more accustomed to that now I guess nowadays in our society... with the technology made available... I mean do you know anyone personally who binge-watches...? Television shows or...

Appendix 32: Focus group 3 planned questions - not used - Consumption of content

1. What was your childhood like in terms of watching television or movies - can you describe the experience?
2. What SVOD providers come to mind?
3. When you think about Netflix SVOD or providers of SVOD, what is the first thing that comes to mind?”
4. What do you like best about Netflix or providers of SVOD?
5. What are the biggest problems with Netflix or providers of SVOD?

6. How would you describe your consumption of TV shows and or movies via Netflix, SVOD or providers of SVOD?
7. Would you view two or more episodes of a TV show in one sitting? How does it make you feel if you do this?
8. Has the type of genre caused you to change your viewing habits? For example, would you rather watch 4 episodes of Game of Thrones compared to just 1? What genres are more addictive in your opinion?
9. What themes of TV serials appeal to you more and why?
10. What themes stand out more when you are watching a serial on SVOD?
11. In your opinion what genre is more addictive, when it comes to consumption?
12. Does the theme of a serial, change habits of consumption?
13. Suppose that you were trying to encourage a friend to subscribe to Netflix or another SVOD service. What would you say?
14. Do you have any other comments on what we have discussed?

Appendix 33: Focus group 1 questions textual responses - Initial iteration T1

Global theme 1: Integration with SVOD tech and viewing		
Textual Responses >	Initial iteration>	Codes>
<p>Moderator = = So... em... The first question number 1... easy enough... Tell me about the SVOD, subscription video on demand services you use... if you use them at all... so maybe Alexandra can you start?</p> <p>I use the Moviestar plus... the Yomvi... Have you heard of it...? Do you know...?</p> <p>Participant 2 = \ I'm registered with Netflix and use it. Actually, I'm registered with Amazon Prime but I've never used it. It's got a TV and video section. I didn't realise until recently (laughing).</p> <p>Participant 3 =# I had no idea actually. I had prime too but didn't realise how to use it.</p> <p>Participant 2 = \ You know what I don't really watch normal TV very often... I just if I watch TV I just Netflix on... because I got it set up on my TV... so I don't need to log in on my computer... I just click a button and it plays... I use that most... every other day really.</p> <p>Participant 2 = \ Yeah, probably I actually watch quite a lot of it... it's probably late at night after I finish work and do whatever it is I need to do. And if it's not too late I would probably watch an episode of one show before going to bed.</p> <p>Moderator = = Do you find that relaxing?</p> <p>Participant 2 = \ Very relaxing, it depends on what I watch (laughing).</p> <p>Participant 1 = / Depending on what kind of... of course Spanish... TV in Spanish... or what is easier for foreigners to watch normal TV.</p>	<p>Consumption Knowledge Availability Technology abundance Ease of use and availability Increased frequency Societal value Hobby Ease of use Ease for English speaker Global Disconnection</p>	<p>1. Consumption provider 2. Knowledge of providers 3. Availability 4. Technology abundance 5. Disconnection</p>

Appendix 34: Focus group 1 questions textual responses - Initial iteration T2

Textual Responses >	Initial iteration>	Codes>
<p>Moderator = = Packages or subscription...?</p> <p>Participant 1 = / Yeah, yeah subscriptions... free or included then the ones you have to pay in addition... eh so I have the free one... they are depending on the TV movies they are for free... I'm going to use more or less... For example, they have a temporary... when you have a... they have for example free... watching TV movie until that date... so I'm not going to pay for more... Moderator = = ... or a specific time... like an hour or something?</p> <p>Participant 1 = / ... no, no you can watch it as many times as you want but this TV movie is going to be free until that date, after you have to pay... so the point also TV is coming with more and more... content and common channels are offering more films and movies than before and that is going to...and for me...it's helping me not using other channels... because... I can change channels easier with... How do you say...? a service on demand for example...and if I can choose between five movies and the TV... it's going to be easy... even if I don't have commercials... I think right now there is a l competition...a real competition... between common TV and TV.</p> <p>Moderator = = ... and Vivienne and Katia...what do you think? Do you agree with that or disagree... any opinions?</p> <p>Participant 2 = \ ... change it to English... yeah it's super easy...</p> <p>Moderator = = What ones that for...</p> <p>Participant 2 = \ ... aww just on the normal TV... if it's on an American or British show you can change it... why I just think sometimes... I just think it's my internet connection and Netflix goes off... that is really irritating... and it just switches off...</p> <p>Moderator = = Ok... Question number 5... Who or what influences your decision to watch a series online or your service... is it your mood... is it your partner... or a friend who might recommend something to you... or...</p> <p>Participant 2 = \ Yeah friends recommended series to me... to watch...</p>	<p>Packages of technology Overflow Choices Technology Available Changes Evolution Evolving Tech Selectability Usability of SVOD Easy to view Technology issues Countries different Technologies have grown differently Recommendations of series</p>	<p>Not used</p>

Appendix 35: Focus group 1 questions textual responses - Initial iteration T3

Textual Responses >	Initial iteration>	Codes>
<p>Moderator = = What do you think about the recommendations on the, for example, Netflix they give you recommendations Participant 2 = \ It's usually normally a similar thing, they take what you watch... Moderator = = Do you do that as well (to Alexandra) Participant 1 = / Ah... I was using the similar movies... I was searching... I already look at it or some other similar. I usually check it and add to my favourites and after I can watch it. Participant 3 =# It's not the contents but I have problems with the internet connection and with some services you cannot access the programme until two weeks later... after its aired. When you decide to watch a TV series or movie... or SVOD provider... What do you look for...? actually it says take a piece of paper but we will just discuss this... What do you look for in a show...? What kind of things do you like...? that makes you want to watch a film or TV show...? you (Katia) were mentioning documentaries earlier on and news... so is that something you quite like to do? Participant 3 =# Yeah I watch mostly documentaries... Moderator = = Do you guys like that sort of thing... or is it different... Participant 1 = / No, I'm watching stupid movies (all laugh) ... Participant 2 = \ You are very intelligent (to Katia) (laughing) That's what I do to... Participant 1 = / And... TV movies ... more romantic... (gesturing to Vivienne) Participant 2 = \ Depends what mood your in... sometimes I like funny things... Participant 1 = / Yeah... depending on the... and with who... Participant 2 = \ Yeah, exactly... Moderator = = So, if you are with some girls... ok you are with some girls... What is the typical movie you might watch... with girlfriends...? Participant 2 = \ ... watch a girly... romantic movie... Participant 1 = / Yeah, romantics... French movies... for example... maybe not so commercial and also TV movies like ... Panam... Californication... or Mad Men... these kinds of... [...]</p>	<p>Usability increased to make things addictive with ease of use Society Word of mouth Technology not perfect Consumption issues Content consumption</p>	<p>Not used</p>

Appendix 36: Focus group 1 questions textual responses - Initial iteration T4

Global theme 2: Continuous global appeal		
Textual Responses >	Initial Iteration>	Codes>
<p>Moderator = = Yeah, disconnect...disconnect... What would you say is your favourite show at the moment or one of your favourites... best shows you have watched recently...? One or two of the best...?</p> <p>Participant 1 = / Ok... Panam and Madmen</p> <p>Moderator = = Vivienne ... Your favourite shows...?</p> <p>Participant 2 = \ I'm watching Suits...</p> <p>Moderator = = ... Suits is good... yeah... I've watched that...</p> <p>Participant 2 = \ There's a new series just started...</p> <p>Moderator = = And the girl is going to marry Prince Harry...</p> <p>Participant 2 = \ Yeah, she's just left the series because she's marrying Harry... Yeah she's quit (laughing) I get too involved... (all laughing) ...</p> <p>Moderator = = Now Katia do you have any favourite shows... I know you like documentaries... do you have like any TV shows or movies... I mean TV shows...</p> <p>Participant 3 =# Any TV show... generally documentaries... about world history...</p> <p>Moderator = = You like that sort of thing?</p> <p>Participant 3 =# Yeah...</p> <p>Moderator = = Do you like more commercial things like Vivienne and Alexandra are saying? (all laughing) ...</p> <p>Participant 3 =# Depends on the mood...</p> <p>Moderator = = Would you normally watch things like that or...</p> <p>Participant 3 =# Yeah, sometimes...</p> <p>Moderator = = But not all the time... you are more...</p> <p>Participant 3 =# Well it depends if I just want to disconnect...</p> <p>Moderator = = And do you guys (Vivienne and Alexandra) watch a lot of documentaries and news and stuff.</p> <p>Participant 1 = / News on the TV...</p> <p>Moderator = = News always on the TV</p> <p>Participant 1 = / I don't believe in the News so I just look for News that I'm really interested in... through internet...</p> <p>Participant 2 = \ Yeah, me too</p> <p>Moderator = = Moving onto the next question... if you could pick one factor that was most important to you... in terms of... SVOD use... What would that be?... I mean</p>	<p>Content appealing</p> <p>Entertainment only</p> <p>News not only important today</p> <p>Content Important</p> <p>Usability when and where you want</p> <p>Evolution of services</p> <p>Competition</p>	<p>6. Entertainment value</p> <p>7. Content type important</p> <p>8. Usability when and where you want</p>

<p>what is the important factor that makes you (gesturing to Vivienne) watch Netflix for example... That makes you (gesturing to Alexandra) watch Yomvi for example... (16.54)</p> <p>Participant 1 = / The first factor for me... is going to be the content... as much content is offered the better... and also price... value for money. A well price because it is competing with free TV so... for me...</p> <p>Moderator = = ... Vivienne?</p> <p>Participant 2 = \ I don't know I think the fact it's on demand you can watch what you want, when you want. It's not like normal TV when you have to wait... you can just go on and watch this show...</p> <p>Moderator = = That's interesting... the point of the access when you want compared to the terrestrial television.</p> <p>Participant 1 = / but right now you can watch it as you want...or wait for... I mean with smart TVs you can also consume also on demand... it's not the same service but it's kind of TV on-demand. So, I think they are making a big evolution... of this service...</p> <p>Participant 2 = \ Yeah</p> <p>Moderator = = And what do you think (to Katia)</p> <p>Participant 3 =# I think I would agree with the girls... it's content mostly...</p>		
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Appendix 37: Focus group 1 questions textual responses - Initial iteration T5

Global theme 3: Competition for latest SVOD tech generation		
Textual Responses >	Initial Iteration>	Codes>
<p>Moderator = = I guess everyone's taste of content... I mean you (gesturing to Alexandra then Vivienne and then Katia) like movies more... serials... you might like documentaries so... I guess it depends on the content...</p> <p>Participant 1 = / For example, the one I use offer a lot of sports content... but if other service will offer me just sports and some movies. I won't use it anymore...</p> <p>Moderator = = Ok... we are talking about Video On Demand... SVOD... Can you remember... I'm just side-tracking the question... Can you remember when you were younger and there was no video on demand... and just TV.</p> <p>Participant 1 = / Five channels (laughing)...</p>	<p>Content specific</p> <p>Gender types</p> <p>Childhood influence?</p> <p>Scheduling by television companies</p> <p>Attraction of audience</p> <p>Cultural differences</p> <p>Weather</p> <p>Family differences - upbringing</p> <p>Stemming from childhood</p> <p>Family values</p> <p>Cultural</p> <p>Weather</p> <p>Country</p> <p>Technology</p> <p>Changes in tech</p>	<p>9. Content specific</p> <p>10. Scheduled childhood viewing</p> <p>11. Cultural differences</p> <p>12. Traditional methods of viewing</p>

<p>Moderator = = Yeah... can you remember those days... on how for you it compares to today... What you liked about television content back then...? obviously we have discussed some aspects there... What do you remember about your television experience...? Your content experience when you were younger...?</p> <p>Participant 1 = / Well here for example, I don't know... in Spain, in Catalonia... there were also... for after school or during summer... kids for example... always offered TV series... for children... so that's what my parents let me watch in the Catalan TV or in the Spanish TV channel... if not I was playing with friends or my parents... I don't remember my childhood being in front of my TV.</p> <p>Participant 2 = \ Yeah... yeah... it was the same but I lived in the middle of nowhere, in the country so we did go out a lot... my parents did try make us go out a lot ad play and not make us watch too much TV... but I don't know maybe it was a bit more exciting... getting excited for the shows on a Saturday... you would be like come on my show is coming on! (laughing)..</p> <p>Participant 3 =# I remember I had a lot of recorded videos, films on VHS and DVD, we used to rent a lot.</p>	<p>Traditional methods of viewing VHS Technology competitors</p>	
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Appendix 38: Focus group 1 questions textual responses - Initial iteration T6

Global theme 4: Catalogues and proprietary rights convergence		
Textual Responses >	Initial iteration>	Codes>
<p>Moderator = = Right... eh... let's see... ok...The services you use or services in general... What do you think would make it better...? What do you think would make the service better...? more content? or eh more options... perhaps in different... British Netflix might differ from Spanish Netflix in terms of content...?</p> <p>Participant 1 = / I think that that it would be very useful to use it without internet... applications that can be... I'm not sure it already exists... maybe yes... that you can allocate your PC or in your smartphone and you can watch it not just online but when you have no connection...for example if you are in a rural pace and there is no connection... but it's quiet and the perfect moment for watching a</p>	<p>Cheaper content consumption experience Technology widely available Newer ways to view without internet Wanting further evolution of VOD tech Monopoly of content online Ownership Producers A better experience more diversity of content Bigger catalogues Usability</p>	<p>13. Monopoly of content online 14. Ownership important 15. More diversity of content 16. Universal usability 17. Technology combination 18. Integration of software and SVOD</p>

<p>film... or for example if you are in a train... and you have no connection... or for example... planes... or in fights... when you can watch, but you have no connection on most of the planes.... and always of course content. I think more and more content is always the solution for success... for this kind of service and price.</p> <p>Participant 2 = \ yeah (agreeing)...</p> <p>Participant 1 = / ... because everybody wants to pay less as possible... even if you can afford 50 euros, for example, per month, but everybody is trying to get the 5 euros per month, trying with other friends or paying...</p> <p>Moderator = = yeah sorry, going back to what you were talking about their... content...</p> <p>Netflix produces its own content a lot now... What do you think about that aspect...? imagine Movistar... I don't think they are doing their own content but do you think it's a good idea?</p> <p>Like a company like Netflix producing its own content...TV shows and movies....</p> <p>Participant 1 = / Of course because they are the only owners of this content... so... that one of the most important strategies in marketing... I'm the one owning and offering... so if you want it you have to come to me...</p> <p>Participant 2 = \ ... yeah... exactly...</p> <p>Moderator = = ... and Katia and generally in your opinion would make a better service or some improvements... for online?</p> <p>Participant 3 =# The same... more diversity in the content... I think it would be better if they didn't have this kind of problem with languages... choose your language you want to watch the film in and subtitles...</p> <p>Moderator = = I didn't realise until recently that Netflix... you can change the language into Spanish... ok is there anything we have mentioned tonight that you want to elaborate on or any comments I general you want to make... about what we were talking about?... in general, any comments... any kind of things you want to put on the table.</p> <p>(30.00)</p> <p>Participant 1 = / ... the service in general... or different... what's cool for example for me is that... these clear example of 3 different nationalities and everybody can use the same service because you can watch it whenever you are so this is a very good point, but if you are addicted of... well right now it's different... you want to watch TV content especially if you are in a different country you won't never Sometimes... depending on the TV channel watching it online, for example the diversity, the access, the simplicity of the access of the</p>	<p>Languages Technology combination Integration of software and SVOD</p>	
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<p>content can really be a good point for this type of service... also for smart TV... for example I think I have a problem because I bought a new TV and I could not watch the service I'm...</p> <p>Moderator = = ... Paying for?</p> <p>Participant 1 = /... subscribing... yes... I had to download... a special blah blah blah. So, but I bought another Sony TV and I already have the Netflix button, so those can be big points to say yes very useful or that is a shit that you cannot see on your smart TV the content of Netflix or whatever or any service. I think that it is a good point when you are registered or subscribed with some kind of service they tell you what brand you will, for example be available... or help you to download the programme you need to have access that is very difficult to know whether you have the access or not.</p>		
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Appendix 39: Focus group 2 questions textual responses - Initial iteration T7

Textual Responses>		
-	Initial Iteration>	Codes>
<p>Moderator = = Any comments you want to make in general...</p> <p>Participant 2 = \ Just... you mentioned it earlier... how Netflix UK has more choice... well... there is lots of choice in Spanish Netflix but the UK has more up to date movies. Because I have had for years a subscription to an online gossip magazine from the UK... I think I've tried to unsubscribe about 10 times... but every month I get an email telling me all the shows that are coming out on Netflix... and I'm like aw yeah then I go on to my Netflix ad they are not available... so that's irritating... there you go... so they could add more...</p> <p>Moderator = = Can you start please and tell us if you use any online video...</p> <p>Participant 5 = \\ I'm subscribed to Netflix and I'm also subscribed to Amazon Prime... which I didn't know until recently and that's it... streaming online</p> <p>Participant 1 = / The same Netflix and whatever we can find online...</p> <p>Participant 2 = \ I'm subscribed to Netflix too and Prime I didn't know you could watch series online and HBO...</p> <p>Moderator = = Another question... What type of technology do you use to view...? (laughing) I was just looking there... What type of technology do you use to view TV</p>	<p>Retention of customers Choice Diversity in different countries Waiting for series SVOD types of service providers Providers Free streaming Subscription Google searching Opportunity Mobility of viewing content using new technology iPad Advancement in technology allows ease of access</p>	<p>Not used</p>

<p>serials and movies...? Please elaborate of different types of use...</p> <p>Participant 4 =+ I use mobile...</p> <p>Participant 1 = / Yeah, mobile... or Comcast from your PC to your TV...</p> <p>Moderator = = Does anyone else do that?</p> <p>Participant 2 = \ Yeah I do that... I also use my iPad... because it small... I prefer watching it on the iPad..</p>		
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Appendix 40: Focus group 2 questions textual responses - Initial iteration T8

Global theme 5: Consumption need		
Textual Responses>	Initial iteration>	Codes>
<p>Moderator = = I want to ask a question... Think back to when you first used these types of SVOD or online services... What were your first impressions? So think back to when you first used these types of services on SVOD or streaming... What were your first impressions...? Who wants to start...?</p> <p>Participant 3 =# I'll go... I remember BBC iPlayer... umm that was the first one I came across... It was really quite cool you could watch repeat of programmes... match of the day... football show or some film... you could watch it... pause it... rewind it... yeah it was really clever... it was good.</p> <p>Participant 2 = \ I started with Netflix... it was my first time with a subscription. I opened it and I was a bit anxious because I wanted to see everything but I didn't really know how to choose... because I didn't really know how it worked... I think it created me a feeling of anxiety</p> <p>Participant 4 =+ ... because they are too many options.</p> <p>Participant 5 =\ I agree with Phil... Channel 4 or iPlayer... I just thought it was quite exciting I could watch whatever I wanted... I didn't have to wait... for it to be on TV... for me getting Netflix ... getting all the choice I thought that was great... my TV viewing planned for the next few years... (laughing)...</p> <p>Moderator = = And do you use these things frequently? How often would you say you use it on your phone or iPad... or laptop... or the television thing.</p> <p>Participant 2 = \ On my iPad everyday... Here in Barcelona I don't have a TV so I just watch it on my iPad or phone... on my phone if I'm going to travel...</p>	<p>Changes</p> <p>Evolution</p> <p>Gradual changes</p> <p>Psychological</p> <p>Anxiety</p> <p>Consumption overload</p> <p>Too much choice</p> <p>A lot of variety</p> <p>New era of TV tech</p> <p>Era of plenty</p> <p>Self-scheduling</p> <p>Changes in social viewing</p> <p>Changes in viewing habits</p> <p>Frequency of use</p> <p>Consumption</p> <p>Binge</p> <p>Addiction</p>	<p>19. Evolutionary change</p> <p>20. Frequent viewing consumption</p> <p>21. Available consumption</p> <p>22. Era of plenty</p> <p>23. Self-scheduling</p>

Appendix 41: Focus group 2 questions textual responses - Initial iteration T9

Global Theme 6: Progressive SVOD		
Textual Responses>	Initial iteration>	Codes>
<p>Moderator = = When you think on it do you ever stop to think on it... today we can view things quite easy but back in the olden days for those of us who are in our late 30's things were a bit different... Do you ever think about that the difference in technology now compared to maybe 25 years ago?</p> <p>Participant 1 = / Sometimes I feel like even though I have all these new technologies... sometimes I like to just switch on the TV and just watch what is playing... even if it's not new... it's a surprise with programmes... if i didn't plan to watch it... you know what I didn't plan to watch it but if it's on TV... I like that. experience... coming back a little bit... I like it</p> <p>Participant 3 =# If you remember 25 years, it's a bit hazy we had this thing in England of 4 channels then they introduced another channel... wow 5 channels (all laughing) but then I remember my parents getting satellite and the amount of channels you had exploded but there was so much and loads of stuff... TV channels and wide world channels... I didn't really understand but then Sky coming in, it kind of came together with Prime coming in, Netflix and streaming... it just kind of became more channelled ...</p> <p>Participant 3 =# Yeah... it was easier to pick and search for what you wanted as opposed to having 100 to 200 channels of just stuff.</p> <p>Moderator = = Can you perhaps describe your younger days - What was watching television like...? How many channels...? What it was like for yourselves and How that compares to present times...?</p> <p>Participant 1 = / I still think in Portugal we had public channels for free then you pay a subscription then it went up to 50 or 100 channels but then public have free ones are only 4.</p> <p>Moderator = = How does that compare when you were a child for example...? How is the viewing... what was your favourite TV show back in the day...? What did you used to watch a lot...?</p> <p>Participant 1 = / Anime or something... cartoons and I remember having my VHS to record them and they were changing the time and putting publicity in the middle... it was very difficult to watch...</p> <p>Participant 5 =\ Yeah</p>	<p>Technology overload SVOD everywhere Sometimes good just to browse Browsing to a scheduled TV Quality of mainstream TV Few channels in past Variety low Programming selective to time Progression Convergence of technologies Satellite More abundance and choice Change Explosion of content Due to technology Developing countries Developments in pay per-view in Portugal Content development Traditional content viewed Advertisements Traditional ways to record and view VHS Spain Variety of channels in past Many choices Consumption As a child a lot of choice Influx of content VHS Childhood technology Technology evolution Social Consumption Evolution apparent Social sharing</p>	<p>24. Progressionary development 25. Varietal abundance and choice 26. Gradual content changes 27. Country content evolution</p>

<p>Moderator = = VHS... Do you all remember VHS? Participant 4 =+ Yeah Moderator = = Back in the day... back in the day... sorry, what was your experience... (Gesturing to participant 2). Participant 2 = \ Aw ok here's been... since the 90's... we have the public television and the autonomy television. At my house we always watch the autonomy television instead of... I remember watching the cartoons on the autonomic channel so but we have... we already had at my house Canal Plus and we had quantitative channels that we couldn't really handle you know? So, I always remember having Canal Plus at my house so... there were too many options. Participant 4 =+ Yeah I also remember the VHS like also recording... it's not such a long time... it went super quick... I mean the VHS then all of a sudden you can watch anytime anywhere on the internet. Yeah I just remember watching TV. I don't have a TV now. Most people have a TV. I only watch TV at a friend's house or watch things on my mobile... or on my computer because it's on demand... you just watch when you want you know... Yeah I remember she was talking about (participant 2). You can see the changes, we got those channels with on demand shows like movies or football and then you had to pay a little bit but now it's a big name like Netflix, like its only on demand.</p>		
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Appendix 42: Focus group 2 questions textual responses - Initial iteration T10

Global theme 7: Economical digital convergence		
Textual Responses>	Initial iteration>	Codes>
<p>Moderator = = Obviously we all watch on demand stuff... is there any type of problems with this technology... watching things on demand in general... that you can think of... Participant 4 =+ I don't know the thing is that sometimes there are too many options or that people are getting addicted and also now whenever you are given a contract Movistar or whatever provider you need to get some TV... some package like some on demand thing. But if I don't want it you know... so sometimes it a bit like compulsory.</p>	<p>Consumption Binge Addict Subscription package Annoyance Cross-selling Competition of networks - providers Competition Traditional TV dying Era change Old ways costly</p>	<p>28. Consumptional cross-selling 29. Competition of networks - providers 30. Era change 31. Older packages were costly</p>

<p>Moderator = = You mean they are selling a lot more things than what you want... Participant 4 =+ Yeah... and maybe for like TV it's like competition... for regular channels they will tend to disappear... like these public channels... I don't know... Participant 2 = \ Anyways there are a lot of channels that have on the website all the options that you want in the programme... for example Spanish public TV... you can rewatch whenever you want Participant 4 =+ Yeah, yeah, I'm sure. Anything is available anytime. Participant 3 =# Going back to what you were saying earlier about things that you don't want to pay for... I remember when Sky broadcasting company over in the UK, yeah first of all you had to just pay for some channels but then you to start paying for games then pay for movies then it just goes more and more and then Netflix came in and it was like, its ok like 9.99 a month and you just pay the set price and you can actually share between family members, friends compared to 30 or 40 euros or whatever it is... Moderator = = So we are talking obviously online stuff... watching things online... but what is your favourite type of content... to watch... like programmes or serials... give me some examples? Participant 3 =# Initially it was I wanted Netflix to watch movies but it was about series, I started to get into series. Now I watch a series. I watch half an hour or forty-five minutes.</p>	<p>Additional packages cost more Set price for Netflix Value for money Change in technology - change in cost and content Series Favourite content Content types Time fitting in to own life Self- scheduling own shows</p>	
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Appendix 43: Focus group 2 questions textual responses - Initial iteration T11

Global Theme 8: SVOD content symbiosis		
Textual Responses>	Initial iteration>	Codes>
<p>Moderator = = So yeah for example, how much would you say, this is a question for everyone, how much content... How many hours do you think do you spend a week watching TV shows etc...? Participant 2 = \ I don't know because I can watch one hour a day so... I don't know because I normally eat and I have my laptop and I think why not and I, one episode of Friends, and I just watch it and I think well a second episode maybe... Maybe you can watch two, three or four episodes or... two,</p>	<p>Technology adaptation Binge-watching Technology on person Usability Frequency Relaxation Content types Disconnect the mind Disconnect from society Cultural barriers Languages</p>	<p>32. Technology adaptation 33. Consistent frequent viewing 34. Relaxing usability 35. Disconnect the mind</p>

<p>three, four... for a sitcom or one or two for a drama... you know forty minutes, fifty minutes, so I don't know maybe like one hour a day so, like seven, eight hours... Moderator = = ... a week. Participant 2 = \ Yeah (laughing). Participant 5 =\\ Yeah I watch every evening before I go to bed, but probably like an hour a series. Moderator = = What type of programs do you watch... like Friends or...? Participant 1 = / I do watch a lot of TV, just normal TV... you just turn it on and it's like talking to you while you do other stuff, so anything... Moderator = = Just the average shows... average hours per week. Participant 1 = / It could be like TV shows or things they put on Discovery Max... experiments and... Moderator = = Reality shows... Participant 1 = /... No... no. Participant 3 =# I don't watch normal TV because most of it is in Spanish.</p>		
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Appendix 44: Focus group 2 questions textual responses - Initial iteration T12

Global Theme 8: SVOD content symbiosis		
-joined with Appendix 43		
Textual Responses>	Initial iteration>	Codes>
<p>Moderator = = It's cultural... it's cultural (all laughing). What genres do you think, if we are talking about online television, SVOD... in your opinions, are more addictive? Is there any type of genre... comedies for example, or any specific type, in your minds personally that are more addictive? Participant 1 = / I think that the way they make programmes now, the way they make TV series, you always have the cliff-hanger at the end. Aww I will just watch another one... and then ... Moderator = = Can you think back on how narratives, how the way the story is told, how does this compare to when we were younger... watching television shows or...do you see a difference... Participant 4 =+ ... well you had to wait... Participant 1 = / I think that the main difference compared to old times is that in Portugal we didn't have many TV shows and probably they were two years old. That's how it happened. It actually all started with the</p>	<p>Narrative of shows Attention Plot Trends Traditional model Waiting for next show Culture Differences Language Expression Different time scheduling Forced messages to audience Audience Opinion of content type from culture Popular content Variety Selection Binge Opinion Content overload Binge-watching</p>	<p>36. Attention of narrative 37. Different content updates 38. Cultural trends 39. Cultural infusion 40. Differences 41. Problematic binge</p>

<p>Internet you could just google it and watch it online. So, you could have access to it before it came to the country. So, I think the Internet made the great difference.</p> <p>Moderator = = ... em... so... When you are watching a TV or movie are there any special themes that stand out more, like a message in the movie, anything that stands out, do you get any social message from the thing you watch... like aww I need to be a better person... or things like that ... Do you ever get that kind of feeling... when you watch content online...? or just more like an entertainment value?</p> <p>Participant 1 = / Since most of what I watch is from America or the UK I get the sense of the culture differences or ways of speaking or doing or living but it might be 100 percent true, it's just a movie. I think that it's a way of getting some of that feedback... what they do in the morning... I didn't know that in America they were waking up at 6am..here no...so these kid of things...</p> <p>Moderator = = That's their bedtime here... 6am... actually going back to the...</p> <p>Participant 4 =+... I think it's mostly about entertaining... I mean usually it just about murders... love or whatever...</p> <p>Participant 3 =# Sorry, I was just going to say that... I think that. You asked a question.... a series that came to mind was Scrubs where there was this message...</p> <p>Participant 3 =# For me I kind of stay away from that. It's a fine show but there something about it that feels quite forced... I want to watch...</p> <p>Participant 4 =+... it's too American... I guess...</p> <p>Participant 3 =# ... yeah, I think so...</p> <p>Moderator = = Do you think there is a difference from different countries about how they produce television shows themes, narratives...</p> <p>Participant 4 =+ Yeah there is a difference...I mean there is different American shows, European shows... well there is not so many... I mean English shows or whatever... usually most of the popular shows and series come from the US... And yeah the culture is different...</p> <p>Moderator = = Going back... if I say, the term "Binge-Watching" ... What does it mean...?</p> <p>Participant 5 =\ Just to watch it... for hours and hours...</p> <p>Moderator = = Yeah... (all laughing). Do you think it's a problem...? Do you think it can affect... habits of people... socially...?</p>	<p>Viewing content</p> <p>Binge-watching</p> <p>Self-scheduling habits</p> <p>Balance of life</p>	
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<p>Participant 4 =+ ... think so...</p> <p>Participant 2 = \ ... it does... yeah for example today they will release “Stranger Things”</p> <p>Participant 5 =\ your itching to get home (laughing)...</p> <p>Participant 2 = \ I can spend all weekend to watch... because I don't want to arrive Monday to hear that people have watched it and me no... I'm really afraid of spoilers (all laughing).</p> <p>Participant 3 =# I've only watched the first episode... (laughing).</p> <p>Participant 2 = \ ... me too... me too (laughing).</p> <p>Participant 4 =+ OMG... (laughing).</p> <p>Moderator = = Have you seen the first episode?</p> <p>Participant 2 = \ ... Yeah...</p> <p>Participant 4 =+ That's the thing... that's the thing... I don't want to stop... I mean I've watched before with my ex. We would watch like shows... or a series together... but now I'm thinking if I start watching them I will want to watch more... I mean already you have a certain time... during your week... for your work... social... people and things... and if you have to watch series... like... it's when do you sleep... or ... you need to fit everything... you know...</p>		
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Appendix 45: Focus group 2 questions textual responses - Initial iteration T13

Textual Responses>	Initial iteration>	Codes>
Participant 3 =# When I was living in England. It was kind of a focal point for my friends we would kind of meet every Monday and catch up... sometimes have meal... a chat... then we would watch one episode of Games of Thrones...	Social gathering	Not used

Appendix 46: Focus group 2 questions textual responses - Initial iteration T14

Textual Responses>	Initial iteration>	Codes>
Participant 4 =+... that's nice... you make it social... like a social event that you watch Netflix... yeah that's nice...	Friends Sharing experience Social experience	

Appendix 47: Focus group 2 questions textual responses - Initial iteration T15

Textual Responses>	Initial iteration>	Codes>
<p>Participant 4 =+... but no I just wanted to... not from my experience but I have a friend, I know he was watching one of those series... the entire weekend... he actually told me he sometimes... I have to get away... he was watching this series... and watching everything possible on Netflix... so you know that's... you can escape a reality... you know... so then he said he was... trying to watch less and do more things and go outside Barcelona. He has got kids also... (laughing) but they are not together anymore... yeah but I'm mean when he didn't have the kids he would be watching... sometimes during winter just watch series... then he knows it's a waste of time... a little bit is good but too much... in the end it's not like you are going to work out or you are going to have a nice body... you are going to be fit and happy afterwards... ok let's watch this but it's not really bringing anyways... it's nice but it's just entertainment... it's like an overdose... Moderator = = ... it's like an overdose of chocolate...</p>	<p>Binge Anti-social Time wasting Lifestyle Overdose</p>	<p>Not used</p>

Appendix 48: Focus group 2 questions textual responses - Initial iteration T16

Textual Responses>	Initial iteration>	Codes>
<p>Participant 4 =+ ... yeah chocolate you get fat ... this nothing happens... (laughing). Participant 3 =# ... I think that it can happen with a lot of different things like computer games. Participant 4 =+ ... Yeah, no definitely. But this thing doesn't bring... you know some activity... some people want to make a lot of music... with this you just watch it...it's just like back to zero... nothing will change in your life from watching a series...</p>	<p>Technology Too easy to use Vegetation Unhealthy No value</p>	<p>Not used</p>

Appendix 49: Focus group 2 questions textual responses - Initial iteration T17

Textual Responses>	Initial iteration>	Codes>
<p>Moderator = = Do you think that's because of technology... that what you're talking about?</p> <p>Participant 4 =+ Yeah I mean it's the same with social media, I'm a lot of social media... sometimes I'm OMG. Well at least Facebook you can read some interesting thing.</p> <p>Participant 1 = / I suppose like the Ted Talks</p> <p>Participant 2 = \ ... yeah, yeah Ted Talks... I love it...</p> <p>Participant 4 =+ ah ... Ted Talks sorry, but eh what was the question again (laughing).</p> <p>Moderator = = No just about how you were talking about how frustrating how you can waste a day... is that because of technology...</p> <p>Participant 4 =+ ... well they make everything available so, well it's just you know... it's like if you have food available all the time, if things are available all the time some people will be tempted to consume all the time... because its successful anytime, anywhere...</p> <p>Moderator = = ... we can go back to Marie's (participant 2) point about wasting a day... well I mentioned binge-watching... some people are more accustomed to that now I guess nowadays in our society... with the technology made available... I mean do you know anyone personally who binge-watches...? Television shows or...</p> <p>Participant 2 = \ Yeah I do... not normally because for example, I love Narcos, and I've waited one year... ok... for the new season... I just can't watch it on the same day I would need to wait another year...I try to have a bit of self-control... and just for example watch one or two episodes a week... sometimes it works... sometimes with "Stranger Things" I don't think it's going to work.</p> <p>Participant 1 = / Going back to your question sorry, if I don't have any subscription to any of these things and you do... Why am I going to do it if I can just meet you and we can watch it together...? I think it's a way of preventing social gatherings... in the sense... I think it's because... the boom of these SVODs... I think it's a boom... I'm used to this... with torrents... because I remember when 15 or</p>	<p>Value of content</p> <p>Learning</p> <p>Social media</p> <p>Reading</p> <p>Binge</p> <p>Food</p> <p>Availability</p> <p>Self-scheduling</p> <p>Consumption</p> <p>Self-control</p> <p>Varies for person</p> <p>Lifestyle</p> <p>Social cohesiveness</p> <p>Choice</p> <p>Socialness</p> <p>Consumption with friend's family</p> <p>Trendy</p> <p>Fashionable</p> <p>Alternatives</p> <p>Streaming</p> <p>Viewing content</p> <p>Price</p> <p>Limitation to viewing on providers YouTube</p>	<p>Not used</p>

<p>16 years old... I knew they were releasing this in America... at a certain day and certain time... I would just connect to these websites and download that day and watch it... so for me it's like a normal thing, so for me it's like Netflix why would we pay for this... my boyfriend has Netflix I can just go to his house and watch it... or I can just watch it online so I think it's because it's a boom... it's in Vogue.</p> <p>Participant 4 =+ Now its legal so now you don't have to google and look for it... because sometimes you have those websites for streaming that you can find it... but sometimes the ink is not available... so you spend...</p>		
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Appendix 50: Focus group 2 questions textual responses - Initial iteration T18

Textual Responses>	Initial iteration>	Codes>
<p>Moderator = = So in a way you could say it goes hand in hand it could diminish a person's lifestyle... social ability... makes them less social, if they are doing that... ok... suppose you were trying to encourage a friend to subscribe to a SVOD, Netflix or Amazon... What would you say to them to encourage, would you encourage...?</p> <p>Participant 1 = / If you turn on the TV there is a lot of stuff there, if you are paying for something, first you have it for free on TV and you can have it for free if you just google it... I know these people have to make money but they are already making a lot of money... so I wouldn't recommend. There's a beautiful world outside... why would you spend so much time watching something...</p>	<p>Alternative viewing Life</p>	<p>Not used</p>

Appendix 51: Online survey key questions responses Q10 - Initial iteration

Textual Responses Survey Q10		
Global theme 9: Intensified content gratification		
Textual Responses>	Initial iteration>	Codes>
<ul style="list-style-type: none"> ● Flexibility of choice and time. ● It fits my busy schedule. ● No ads, I can watch at any time, much better options. ● It's fast and easy. No need to download the film or series. ● New series and no adds. ● You watch what you want when you want. ● Less adverts, can watch at any convenient time. ● There are a lot of different movies/TV shows available. It is also great to discover new movies/TV shows. ● Quick and easy. ● Like to binge-watch, no adverts. ● There are no adverts and you can binge-watch. ● TV channels sometimes take too long to get the series. I can watch them via SVOD anytime and with my selected audio and subtitles. ● Lots if contents and options. ● Total liberty. ● Being able to take my videos with me to anywhere without having to have it downloaded to my device, and without having to have a physical copy with it. It's also extremely convenient as continue watching the same shows on a different device. This is useful for me when switch between watching something in the living room and watching on my laptop in bed. ● Accessible. ● I have access to hundreds of titles without the need to order them from video/DVD rental/library or buying them. Another aspect is that the films often available in different languages as (voiceover or subtitles). Hence easier to watch for foreigners (which I am :). ● The main point of SVOD is that I control what to watch and when I watch it. Never mind the content. ● Good streaming quality, cheap, no use of other devices, availability of content very rapidly, extra devices require space (DVD or Blu-ray themselves also take space and pollute). ● I get to choose what I watch; the software gets to know my tastes and recommends things; I don't need to download any torrents which are sometimes bad quality and not easy to find. ● Variety, high quality view, easy consumption of content, high quality of SVOD channel. 	<p>Binging Watch what you want Good TV Easy Choice of content Variety Functional</p>	<p>42. Flexible 43. Fast 44. Anytime 45. Binge enjoyment 46. Freedom to view 47. Control of content 48. Quality 49. Freedom of location 50. Straightforward to use 51. High variety of content 52. Chop and change with content</p>

<ul style="list-style-type: none"> ● Comfortable, you can binge easily. And also, some of the best TV shows are SVOD-provider produced and can only be seen in their platform. ● Not waiting time, no ads, high resolution. ● It is so easy to watch online because of the busy life, SVOD have it ready and easy, we live in a consumerist society that likes the easy life. ● It is easy to access and I work until late in the evening so I always miss scheduled shows. ● Easier. ● Always available and the latest series and documentaries. ● You don't have to wait a whole week to watch the next episode I series and you can watch them any time you want, stop and rewind them, choose languages. ● You can watch what you want, when you want to. No commercial breaks. ● I enjoy being able to watch what I want, when I want. ● It is completely on demand. Watch whatever I like whenever I want. ● Do not use. ● It's easy. ● It's cheaper than buying DVDs etc. Also, is just so much quicker to set up than a DVD etc ● It's quick and easy to access, a large variety of options. I like being able to watch many episodes of a series in one go. Watching when it suits me rather than having to wait for scheduled programming. ● Easy to use, great quality and very comfortable. ● Hangover??? ● Easy to use and widely available. ● The same reasons as given above. Sometimes I start watching and then I get bored, so I like to switch between programmes easily and then go back to the same place where I finished watching the previous programme when I want to go back to it. ● Can watch on different devices and no commercials. ● Better than cable, no commercials (depending on the provider), easy, fast, and affordable. ● The bigger difference there is with TV is that I can decide when to watch and I don't have to be home or available at a specific time. Also, there are no commercial breaks. ● It allows you to switch between series with ease. ● Wealth of choice. ● The variety is brilliant. I use the foreign films to learn Spanish. If buying all the Spanish DVDs in the shop, it would cost a fortune. Also, I'm studying to be a sound designer so it's great to be able to watch all the different genres to hear everything that goes on in the film. 		
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<ul style="list-style-type: none"> ● It's easy to use. No faffing with DVD's or waiting for release dates. ● You can choose content at any time without additional need to purchase a DVD or other carriers. ● It is cheap, easy access, quality, and has fair amount of content. 		
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Appendix 52: Online survey key questions responses Q15 - Initial iteration

Textual Responses Survey Q15		
Global theme 9: Intensified content gratification - Joined with Appendix 51		
Textual Responses>	Initial iteration>	Codes>
<ul style="list-style-type: none"> ● Yes, it is not so involving. ● Yes, you get the entire story all at one time! ● Yes. ● Yes, you don't get as involved watching 1 episode per week. ● Sometimes you lost part of the story and some interest waiting too much between episodes. ● Yes. ● I feel binge-watching is watching a large number of episodes at the one time. I would not enjoy sitting for long periods watching lots of TV. ● No. ● Yes. ● You lose track of the story versus watching all together or entire series over a few days. ● Yes. ● If a TV show is too complex, then waiting an entire week might lead you to forget information like names, relations, scenes. ● Yes, you often disconnect of the plot. ● Yes. ● No. ● Yes. Watching 1 episode a week gives more time to reflect on the storyline/characters, to think over. It makes the show more meaningful, more memorable. ● Sure. I don't like binge-watching. Most of the people I know do so, and after a weekend, they start spoiling the TV Show/movie and, at the same time, they start complaining about the lack of content. ● Not really, it depends time you can allow to watch the series. I don't always watch everything in one go for that matter. ● Yes, details of previous episodes can be forgotten. 	<p>Lost in viewing SVOD experience Flow Enticing Viewing pleasure Good narrative</p>	<p>53. Less viewing 54. Less engagement 55. Binge varies 56. Binge interesting 57. Binge boring 58. Binge helps 59. Binging story 60. Injection of content 61. Intensifies story 62. Impatience for content 63. Not binging is slow 64. Binge spoils build-up</p>

<ul style="list-style-type: none"> ● Yes, I think that being a binge-watcher makes of the SVOD experience both more interesting and appealing. ● You can forget details of the plot or the characters (or at least that happens to me) from one week to the next. With shows like CSI- this doesn't make much of a difference though. ● Yes, show week by week it moves more. ● If I binge-watch a show at second viewing I always notice things, I missed but if I rewatch an episode I rarely notice new things. ● You can get bored with binge-watching. ● yes, because I think some people get addicted. ● Yes, sure. By watching it week by week you forgot what happened on the last episode and, if you miss one episode, you lose the thread. ● The whole experience is more intense, you feel closer to the characters and the story. ● When you want one every week you don't forget the plot as much as when you binge. ● I would get bored and move onto a show I could binge-watch. I'm impatient. ● Yes. ● Yes, you forget things that happened in previous episodes. ● Sometimes the programme is too gripping you can't wait till the next week so end up binge - watching. ● Yes, there's a big difference. Watching it week by week forces You to spend more time to enter again in the story. ● Yes. ● I get to find out what happens quicker. ● I haven't watched one episode of a TV show for a long time as I'm too impatient to wait to see what happens next. For example, if I'm really into a series such as The Walking Dead or Game of Thrones. ● We are spoiled, we don't enjoy cliff-hangers anymore. ● Yes. ● Obviously! I prefer waiting and spending those days wondering what is going to happen next, imagine different alternative and then be surprised by the show presenting yet another! ● It allows you to become more involved in the story as you have more time to think about what has happened and what might happen in the next episode. ● I will often forget to watch the next episode as it is released. Perhaps watching it 2-3 weeks later. ● I'd say so, yes. It's great being able to remember the plotline. Whereas sometimes if you have to wait a week, then maybe you forget what went on. ● Binge-watching allows you to see the episodes next after the other. Week to week sometimes 		
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<p>forget what's happened. Able to remind yourself with going back an episode.</p> <ul style="list-style-type: none"> • Yes, binge-watching can decrease my perception of a show as it appears more boring and repetitive. 		
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Appendix 53: Online survey key questions responses Q16 - Initial iteration

Textual Responses Survey Q16		
Global theme 10: Attractive SVOD usability		
Textual Responses>	Initial iteration>	Codes>
<ul style="list-style-type: none"> • I am not addicted to it. I watch some nice series occasionally but not too many. • I watch when I have time! • don't really understand the question. • Honestly, I don't have that much time to binge-watch, so I'm a "casual" compared to many people. • I don't watch so much series and try not to spend so much time. But when I connect I can spend the night or an afternoon. • I watch a few shows that I find are very good. • One show probably per evening and it is probably catch up TV. • Not sure what is asked here. I usually watch 1 episode of a TV show every other day. Sometimes only during weekends. • It's an affordable relaxing activity • Question is unclear. • Binge-watching, though if too many episodes I can get distracted by other things. • Once a day. I watch what I want and not what it is available at that particular moment on the TV. • I do try to control myself. • I am not capable to differentiate • I normally watch 1-2 episodes or 1-2 hours of TV per day at the most. • I don't really watch tv shows. • I do binge-watch but aiming to take it easy. I normally watch all the good shows/films out there. Normally, I watch 1-2 episodes a night. If I am not watching any show, then I aim for a movie. • Watch whatever I want, whenever I want but binge-watching. Mainly daily, 1 episode after dinner. • Not sure what you want to hear. Opening laptop and watching series or movies whenever I have time to do so. • I put on 30 minute episodes of a series and watch until I get bored (usually 4-5 episodes). 	<p>Availability Casual binge Tech binge PC binge View at leisure Great viewing</p>	<p>65. Binging according to time 66. Regular 67. Relaxing activity 68. Binging weekends 69. Immersion of content 70. Self-scheduling 71. Overload 72. Influenced 73. Relaxing 74. Positive experiences</p>

<ul style="list-style-type: none"> ● I think my personal experience has been positive because it has fulfilled my expectations of SVOD consumption. ● I watch far too many TV shows :D ● Couple of series at time. ● It relaxes me and makes me erase the memory of worries. ● I am introduced to shows by my family, who binge-watch, then I watch 1 episode, from each show per night, until we are all at the same episode/end of season. ● Random ● I watch an episode or 2 sometimes, to relax. ● I am new. Started like 2 months ago. But, I have already been hooked to 2 series! It is dangerous! ● Binge-watching in holidays and weekends, I prefer news and less addictive series or documentaries on workdays. Binge-watching is also social for me, I normally do it with friends or my partner. ● I have a short attention span. ● Binge-watch at weekends, not much through the week. ● Handy. ● Find a new show, watch it till it's done. ● Rarely watch TV now instead watch box sets and movies. ● I watch two or three episodes of a series most nights when I go to bed. I like to binge-watch at the weekend if I have no plans or it's raining! ● Mmm... no idea :) ● Chilled. ● Immersed in the show. ● Tense depending on the show. Excited. In the zone. To help me sleep. Various reasons. ● It fits on with my schedule better. I don't miss anything because of work. ● Well because I work now, I watch Netflix (Hulu isn't available in Spain) after work and on weekends. I don't really watch movies on Netflix just tv shows. I'm currently watching several different tv shows. I usually choose a series to binge-watch for the weekend. ● I watch TV when I can't fully focus on what's happening, it's like a background. I like it for news or sport events, games... I use SVOD when I'm ready to sit down and actually watch something. ● I pay more attention to Netflix series as they're something I have chosen and they aren't interrupted with ad breaks. ● It takes a lot for me to like a TV show and I can get bored if it goes on for too long. For example, The Walking Dead got too boring after 4 seasons. ● I like to watch some episodes every other few days. Not every night. 		
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<ul style="list-style-type: none"> ● Watch Netflix, Plex, Amazon TV more than terrestrial. ● Every evening a film/documentary or an episode or two of a series. ● Bedtime is when I need to spend at least one hour. 		
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Appendix 54: Online survey key questions responses Q17 - Initial iteration

Textual Responses Survey Q17		
Global theme 10: Attractive SVOD usability - Joined with Appendix 53		
Textual Responses>	Initial iteration>	Codes>
<ul style="list-style-type: none"> ● User-friendly. ● Very user friendly. ● It's ok. ● Netflix is easy to use, but in my opinion, it has too many categories, and you end up not knowing what to watch. ● Easy and practical. ● Netflix is 10/10. ● Easily navigated. ● User friendly. ● It's ok, but it could be a lot better. ● Netflix, very easy to use on iPad, not so user friendly on PC Amazon, interface needs a lot of work. Can't find shows you are halfway through. ● Netflix is great, amazon layout is rubbish. ● Easy to use, sometimes confusing in which regards seasons... as there is a tendency to show you always the last one. ● Easy to use. ● User friendly. ● Netflix seems to push content on me that they think is good rather than what I might like. I don't believe they are matching me to some of the terrible films and shows on there. ● Annoying. ● I watch Netflix, HBO and Rakuten (for new releases) and they all have bad search functionality. Typing in letters from your remote is painful. Also, the categories are vague. All can be greatly improved. ● Netflix should improve: - The image captions on the following episodes should be neutral, avoiding spoilers. - There should be some music when flickering through the TV shows, otherwise it's boring and strange (everything's silent). - Don't make my screen smaller when finishing a movie! I want to watch the credits in real size. 	<p>User-friendly Content given to viewer Accessible Quality content Netflix makes easy East tech</p>	<p>75. User-Friendly 76. Easy usability 77. Netflix easy 78. Improvements of functionality required 79. Innovative 80. Country content varies 81. Annoyance at times 82. High quality 83. Language selection</p>

<ul style="list-style-type: none"> ● I care that it looks trustworthy and that the streaming works efficiently that is all. ● I don't like the horizontal scrolling but otherwise it's fine, ● Attractive, innovative, colourful, high quality of images, attractive content, good quality of sound. ● It's very well made, and thanks to the recommendations you can just go deep down and down and down and stay there forever. ● High image quality and I can choose the language I want ● I don't know. ● Simple to find stuff. ● Easy to use (Netflix). ● Easy, user-friendly and convenient. ● Clean, user friendly. ● Netflix is easily accessible and beautiful to use. ● Netflix is totally intuitive. ● Do not use ● Netflix easy to use, don't really have anything to compare it to. ● Easy to use. ● I mostly use Netflix and on my laptop & tablet the layout is great, very easy to navigate. It's not so good on my TV but that maybe is the fault of my TV. It's a bit 'messier' and not so quick to search and find movies and shows. ● Easy, appealing and efficient. ● Sorted. ● Easy to use. ● I can only view Netflix, but I admit in Spain the programmes aren't as good as elsewhere. ● Both have Hulu and Netflix have been updated on the new Apple TV and both are less user friendly than before. ● Netflix: simple and easy to navigate. Colour scheme is nice and puts me in more of a binge-watching mood than Hulu. Although, I like that Hulu has more up to date content in terms of shows that also air on television. It also has a contract with HBO so that's nice. ● puff... I don't really care; content is easy enough to find. ● Easy to use. ● Easy to use. ● Netflix is very user friendly and works well on my mobile device. ● Netflix takes a bit of getting used to. Amazon TV is easy to use. ● Very intuitive and easy to use, independently of a platform. ● Good. 		
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Appendix 55: Online survey key questions responses Q18 - Initial iteration

Textual Responses Survey Q18		
Global theme 11: Monopolisation of SVOD audience		
Textual Responses>	Initial iteration>	Codes>
<ul style="list-style-type: none"> ● I sometimes like it because it suggests content close to my liking but I also find it limiting at times. ● I appreciate that. ● Not great. ● It's nice to have personalised suggestions, it makes you feel "special". ● Well-done. ● I usually research elsewhere, but the recommendation system does get it right. ● Useful as I may have missed something and this viewing maybe be of interest. ● I like it, it helps me finding great TV shows and movies that I would have never found otherwise. ● Also, ok, but I've heard there are codes to unlocking more shows on Netflix. These should just be easily accessible anyway. ● I'd like to be able to see an entire listing of all content by genre. ● It's what every website does cookies are the way of the world unfortunately. ● It is ok if you don't share the account with anyone else or it will go crazy. ● I would like you have access to everything. ● Ok. ● They seem to recommend everything that is popular on Netflix. ● Limiting. Miss a lot of other ideas for things to watch. Same crap comes up all the time. ● It doesn't help me, sadly :) ● It needs to improve... a lot. ● I have once used Netflix over a certain period of time sharing it with a friend who had created an extra account for me and it was a real mess as the algorithm was proposing me gay friendly series for him and my interest lies elsewhere. When I move abroad I decided not to continue using it as it wasn't handy to have a shared though separated account. ● I think it's pretty accurate. ● I like the offer suggestions and is a clever way to get you onto the binge-watching performance. ● Even with the occasional glitch that shows something a bit more random that you'd expect, I like it. ● They are a bit annoying. 	<p>Personal viewing Too much Recommending all Varied content</p>	<p>84. Good recommendations 85. Useful 86. Appreciation of help 87. Cookies 88. Helps bingeing 89. Sometimes not helpful 90. Netflix's own preference</p>

<ul style="list-style-type: none"> ● I don't use it. I watch family recommendations. ● Keep it simple for older people. ● It's handy as they know what you like but scary as they are tracing you. ● Matches are not that good, sometimes. I am not usually tented by their suggestions. ● It is ok, sometimes it is on spot. It is still easy enough to search for other content. ● I think the algorithm works. ● The options for 'because you watched are quite good, I generally like what is recommended. ● No opinion. ● Would be better if they had more shows on that Netflix America has. ● Sometimes not as up to date programmes and movies as I would like. ● It annoys me, I don't like it coming up with suggestions. ● Great idea. ● Each to their own. ● I like that it gives me shows similar to what I have watched in the past. ● The same answer as above. Spain needs more of a variety. They need to offer more classic shows from past eras. ● Feel they always suggest their own Netflix originals regardless of my preference. ● I like that it does that and if I want to watch something off the wall, I just look for it myself. ● It works quite well though it makes it difficult to make discoveries or try new things. ● They aren't always accurate. ● Sometimes good sometimes not. ● Content is good and varied. Maybe some of the big film aren't on it but that's okay. I like the variety of foreign films. ● No opinion. ● They sometimes fail, not only in suggestions, but also in content classification by categories. ● Very good. 		
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Appendix 56: Online survey key questions responses Q22 - Initial iteration

Textual Responses Survey Q22		
Global theme 11: Monopolisation of SVOD audience - Joined with Appendix 55		
Textual Responses>	Initial iteration>	Codes>
<ul style="list-style-type: none"> ● That was the only way I knew then. Things have come a long way. ● I watched VHS when I was a kid, VCDs and DVDs as a teenager. ● I only remember Disney VHS in my childhood and then DVDs, but I never used DVDs that much because I usually downloaded films from the internet. ● I used to have the VHS and record some programmes or movies from TV. I still watch DVD sometimes. ● We could get the content, but it took some time and effort. ● VHS. ● It was less convenient. ● Tapes would take ages to rewind, and DVDs ended up scratched and jumpy. ● I remember going to the hire shop and having to get it back on time. ● When I was young was my type of SVOD. ● I still have many films at home, do you want them? ● I used to own a VHS player and bought several VHS tapes. The same is true for DVDs. ● I'm old. ● I used to own VHS player, a few of my fav movies. I also had a DVD player. Now they are collecting dust. ● I remember going to "Video Clubs" to rent movies with my family. Always picking ninja movies (poor parents). It was pretty cool. Oh! And you had to rewind the tapes before returning them! Probably because of this I appreciate more and more what the SVOD represents nowadays, and probably that's one of the reasons behind I don't like binge-watching. I'm not a needy millennial :) ● Too coasty, takes space and dust, cannot be recycled. ● It was annoying to buy or rent them. ● I think that each era of technology has brought its own ways of consumption of tv shows movies series etc but more important it has improved the SVOD channels associated to this kind of entertainment. 	<p>Changed times VHS era SVOD fast Changing consumption Older tech was good</p>	<p>91. Technology evolved 92. Old tech inconvenient 93. Old tech slow 94. VHS was SVOD 95. Old tech gathers dust 96. Needy millennial 97. Consumption era</p>

<ul style="list-style-type: none"> ● I lived through that era and used to either record movies (it was mostly movies for me at that time) or borrow them from friends or buy them directly. Also, with DVDs, I do buy DVD/Blu-Ray sets of my favourite shows every once in a while. ● Not because they take up space. ● I remember hiring a Betamax player for 3 nights to watch some tapes and being amazed at the advance in technology. ● Had a Betamax. ● I remember when I was a kid, recording and watching on VHS and on DVD's, it was probably more exciting though as more unique and you would watch the same movie like 10 times. ● I am 42, so I lived their first years! ● All of the above. ● Had both. ● Born in 1978 brought up with then. ● I remember VHS and DVDs. ● I said no. I want SVOD forever. ● Used to fix them. ● Still have some movies on VHS. ● I was born in the 70s so I grew up in the 80s-90s renting VHS. I still like having actual CD movies however. ● I used to rent Betamax videos and later VHS and DVDs ● I was very young (born in 1994) and watched Disney movies on VHS. ● Recording shows on VHS had its charm ;) I still have VHS of Buffy the Vampire Slayer best episodes that I wanted to watch again and again :) ● I recall Betamax and VHS. My first DVD player was about £300! ● I used to use VHS tapes, then DVDs. ● Grew up when Betamax and VHS came onto the market. I remember there only being 4 terrestrial TV channels, the Channel 5 arrived! ● I used to watch VHS, usually rented as a child or a teenager, and I still own and buy DVD or Blu-ray discs. ● I used to watch many VHS movies when I was a kid. 		
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Appendix 57: Online survey key questions responses Q23 - Initial iteration

Textual Responses Survey Q23		
<p>Global theme 11: Monopolisation of SVOD audience</p> <p>- Joined with Appendix 56</p>		
Textual Responses>	Initial iteration>	Codes>
<ul style="list-style-type: none"> ● N/A. ● No. ● SVOD and VOD has been a great improvement, because downloading from the internet is quote inconvenient and paying for "physical" films and series is out of question to many people. ● It feels like it's how it was always supposed to be when we get rid of tech limitations. ● No. ● I think this is a great way to fight against piracy. People needed a more convenient way to watch content, at some point downloading movies was the only way to do with without leaving home. VOD has provided everyone with a legal way to do it. ● It's good because you can watch anywhere from where you left off. ● Part of paying is to get the whole series and watch things a number of times an online library, and importantly no adverts. ● You should have to subscribe to many platforms to see different contents. ● No. ● I think it's the best way to watch it - subscription based, no need to buy movies which you only going to watch once. ● No. ● I wouldn't pay for streaming. I think the Internet connection is already too expensive for fibre and I think there is an organised robbery around Internet and SVOD. ● No. ● Highly satisfied with new technology which allows to access to this kind of content through SVOD channel. ● The only downside of this becoming "the only way of watching TV/movies" is that, as with digital game stores, when the servers go down you cannot watch it anymore. So you are not paying for a TV show, but rather for access to a TV show. ● Not because I leave it to the companies that sell it. ● I don't pay directly for it so I love it. ● N/A 	<p>Moved on Next phase of viewing Legal viewing Controlled viewing</p>	<p>98. Convenient viewing 99. SVOD feels natural 100. Organised robbery. 101. Technology allows access 102. Limited if fails</p>

<ul style="list-style-type: none"> ● I love it. One of the best things to come from the internet - second only to online banking. ● No. ● No. ● No. ● No, thanks. ● I have a bad HANGOVER. ● None. ● No. ● Netflix is not worried about sponsors so I feel they provide more of what the audience likes. Not a fan of commercials. ● No not really. ● No. ● I also LOVE YouTube. ● No, I think it's good. ● No. ● No. 		
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