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Master's thesis

Multiple choices, but we share

A mixed method approach on TV-streaming consumption

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Master's thesis in Media Studies
60 Credits

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Date: 31.05.2022

Abstract

In a landscape that is continuously growing, the TV-streaming consumers are faced with multiple options and decisions to what content and/or service they want to stream. TV-streaming services are not new, but most research has focused on the historical, technological changes, adaptation of TV-streaming and consumption practices like binging. However, arguably the most important part of TV-streaming are the consumers who are using these services. To study the consumers' perspective of TV-streaming, I approach this through mixed methods (quantitative survey and qualitative interviews) and Uses and Gratifications, Paratext and Flow to understand how the consumer navigate to find TV-streaming services and content to stream. Though content might be the main motivation for choosing a TV-streaming service, there also other factors that can influence their choices. I also explore the difference between young adults and those older as there might be generational differences in choice of TV-streaming service and content preferences. Through this master's thesis I hope I can highlight the importance of investigating the consumers' perspective.
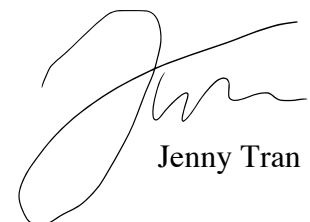
Acknowledgements

From the beginning to the end of this master's programme, it has been a roller-coaster ride studying and writing this thesis. There have been great days where I have felt inspired and motivated to get invested in this field, but there are also days where I have almost thrown the laptop out of the window. Regardless, I would not be able to conquer this journey alone without the support from the best people:

Firstly, I want to thank my supervisor Marika Lüders (Spring 2021-Spring 2022) for guiding me through the thesis and being the brainstorming partner I needed. You are the inspiration for this thesis topic, and I feel grateful that I can contribute to a research field you excel at. Also, extra thanks for checking my syntax-issues and spelling mistakes thoroughly, I really appreciate it.

I would also like to thank my family and my boyfriend for supporting and being patient with me during these past two years. Thank you for cooking hearty dinners and reminding me that life is more than just studying. Also, thanks to my friends who had to listen to my endless rant about the research topic and taking me out to have fun!

Thank you to my master's peers Marika's padawans, Lesesal 415 and IMK for making the study environment positive and fun. The lunch breaks and the conversations we had were very much needed. Also, the alpaca-walk was the most genius activity we did.

Lastly, I want to thank UiO for five amazing years at the campus. You had me at my bachelor's, and it was destined for me to stay a little bit longer with the master's.

Jenny Tran

31st May 2022

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1 Introduction

Young adults from 18 to 25 years old are in an interesting phase in their life. Some are finishing high school and others have begun with their university studies. Some are moving away for the first time, and some may still live with their parents. Some young adults are working full-time, and others are not. It is a phase in life where young adults are trying to figure out their future and routines. In midst of this, the current generation of young adults has grown up with social media and are witnessing notable technological changes in their youth. Global platforms such as YouTube, TikTok and Netflix are dominating the youth's media preferences of media channels (Kringkastingsrådet, 2021; UiO, 2022). 88% of those between 15-24 years old use TV-streaming daily (Strømmen, 2022).

The characteristic of television streaming is that the users have access to a huge content library on demand (Lüders et al., 2021, p. 35). Users can choose what they want to watch at any time of the day. They have the flexibility to schedule their own time and do not need to depend on the broadcasting time anymore. Norway may be small, but the country is technologically mature as the Norwegian market has been used as a testing ground for streaming services (Lüders et al., 2021, p. 36). Many teenagers and young adults today may have grown up with Netflix as the popular service became available in the Norwegian market in 2012, which marks the 10th anniversary this year. Age has also emerged as a factor in determining not only what content they consume, but also what device is preferred when consuming (Turner, 2019, p. 225). In a research study conducted in Australia where they investigated cultural consumption within a range of fields, they found out that interviewees under 35 no longer watched Free-To-Air broadcast, in which the Norwegian equivalent would be NRK. In fact, the interviewees under 35 enjoyed the freedom with TV-streaming (Turner, 2019, pp. 224-225).

There are local conditions that make the streaming behaviour or culture different from place to place (Turner, 2019, p. 227). The aim of this master's thesis is therefore to investigate how consumers choose TV-streaming services and what factors are involved in the process of choosing TV-streaming services. In addition, I want to investigate TV-streaming consumption among young adults because they have grown up with TV-streaming services. Before presenting the research question, previous literature on TV and streaming will be explored.

1.1 Literature on TV and streaming

In this chapter, the previous literature on TV and streaming will be presented. I will go through the history of TV and the transition to streaming, then present definition(s) and concepts of TV-streaming. Afterwards, I will explore how TV-streaming has been studied by scholars and investigate the current local and international context of TV-streaming. To end the literature review chapter, I will present studies of TV-streaming consumption and show the importance of why we need to study the consumer's perspective of TV-streaming.

1.1.1 The history of TV and streaming

Ever since television was launched, it has gone through changes in the technological infrastructure, as well the cultural aspects of it. From broadcasting to the development of cable and satellite infrastructure to broadband and internet, these technological infrastructures have challenged foundational assumptions about television which have made it possible for TV to grow through different stages (Johnson, 2019, pp. 7-13). Along with technological changes, the transformations in the cultural components of television (content, frames, and service) have also made an impact on how consumers view television (Johnson, 2019, p. 10). Today, the academic field of television study is going through changes and self-reflections as research and theory are exploring the digital technology that expands, transforms and sustains television (Lobato, 2019, p. 22).

Enli and Syvertsen (2016) conducted research on television and the ongoing influence from cultural factors in the age of digital intermediate. As TV-streaming is becoming more common, some scholars predict that linear TV will become obsolete. However, Enli and Syvertsen argue that this is an exaggerated statement, and that TV has always been transitioning and adapting to the changes since its establishment, which has also been proposed by Catherine Johnson (2019) and Enli et al. (2010). Toby Miller (citied in Lobato, 2019) counterargues the "death of television" and considers internet media as television (p. 27). The technological infrastructures of TV are not representing the whole picture, but we should also consider local and contextual factors (Enli & Syvertsen, 2016, p. 149). As we can divide television into three technological phases (broadcasting, cable/satellite TV and digital TV), these phases can also be characterized by different logics: from scarcity to abundance; from mass viewers to niche viewers (Enli et al., 2010, pp. 18-19). Some researchers named the three phases as TVI (broadcasting), TVII (cable/satellite) and TVIII (digital distribution) (Lobato, 2019, p. 24). Yet, the current

discussion is if streaming platforms represent a new phase of TV (maybe TVIV) and if so, what are the cultural changes in that phase.

1.1.2 What is TV-streaming?

There is an ongoing disagreement on how to define TV-streaming. While in general we could assume that the general public would call it streaming, internet TV or just "TV", scholars have different definitions of TV-streaming (Lotz et al., 2018, p. 36). First, Cambridge Dictionary defines the term *streaming* as "the activity of listening or watching sound or video directly from the internet." (Cambridge Dictionary, 2022). Streaming can also mean flowing, going, continuously, travelling, progressing, operating (Cambridge Dictionary, 2022; Thesaurus, 2022). Herbert et al. (2019) describe "streaming" as "a technical process for delivering media over the internet in 'real-time', without the file being downloaded or stored on a local drive." (p. 351). Johnson (2019) uses the term "online TV" to describe TV-streaming and conceptualizes it as "a subset of internet-connected video services that shares core characteristics with earlier forms of television." (p. 33). She further explains that online TV "provides access to editorially selected audiovisual content through internet-connected devices from within closed infrastructures, and privileged viewing over other forms of activity" (2019, p. 33). What sets online TV apart from online video is that video content from online video-platforms are usually secondary, while online TV's primary product is video content (Johnson, 2019, p. 34). Lotz et al. (2018) define TV-streaming as "Internet-Distributed Television" and describe it as "online portals distributing series produced in accord with professionalized, industrial practices of the television industry" and is a subcategory of internet-distributed video (p. 36). Lobato (2019) discusses the mentioned definitions and claims that Lotz et al. (2018) focus more on the connection between space and technology, and the complexity of the existing geography of distribution (Lobato, 2019, p. 4), while Johnson's (2018) definition would include public-service broadcaster portals as well as commercial subscription video on demand (SVOD) and advertising-based video on demand (AVOD), but not open video platforms (Lobato, 2019, p. 10).

These definitions show that not only is it difficult to figure out what to call TV-streaming, but also what to include or exclude in the definition. Lobato (2019) points out the importance of having different ways of defining TV streaming, because it can be instructive to describe parts of the ecology (p. 10). In this thesis, I will use the SVOD-definition for TV-streaming as I am

most interested in subscription-based TV-streaming platforms. Though there are free or advertising-based streaming services in Norway, like NRK TV and Viafree, most young adults prefer to use paid streaming services as more than 8 out 10 people between 16-24 years old use SVODs (Schiro, 2021).

1.1.3 Studies of TV-streaming from a technical and business perspective

Lotz et al. (2018) provide a critical overview of internet television streaming and suggest different perspectives on how one can study it (e.g., context, distribution, regulations etc.). They also discuss how internet-distributed televisions can co-exist with each other despite that these services might be competitors, because the audience have different needs (p. 39). However, Lotz et al. (2018) do not mention how this co-existence can affect the user experience. Tallerås et al. (2019) touch upon the user experience of TV-streaming services as they discuss the concept of "contingent availability" and the levels of availability in the TV-streaming services. They find that fragmentation of content in streaming services is affected by different levels of availability: ontological, technological, legal, economic, and algorithmic. The five levels of availability make the co-existence amongst the TV-streaming services more complex from the consumer's perspective as not everything we want to see is available as we wish (p. 18). But Tallerås et al. (2019) approach contingent availability through the concept of algorithm and filtering, which is from a technical aspect rather than studying from an audience's perspective.

Spilker and Colbjørnsen (2020) also study the technical aspect of streaming. They provide different key dimensions of streaming based on STS theory. One dimension that could be relevant for this research is "Niche audience versus general audience" as the dimension gives a perspective of how the different streaming platforms cater to the audience. Johnson (2019) writes about data and algorithms, and how the data can influence the user experience. User data and algorithm are not the main focus of this thesis, but it could be used as an argument for consumers' choice of streaming services. Enli and Syvertsen (2016) claimed that one should not only focus on that as TV-streaming is not only determined by technological and economic development, but also by cultural and contextual factors (p. 142).

There have been case studies of TV-streaming platforms such as Netflix (Jenner, 2018; Lobato, 2019; Turner, 2019). These studies have mostly focused on how Netflix as a streaming platform positions itself in the global market. Yet it is possible to find insight in how TV-streaming

platforms appeal to the consumers through these case studies. Case studies of Netflix, Amazon Prime, HBO and other streaming platforms offer a perspective of the competitive situation we are witnessing today where these platforms are competing to become the default provider for audiovisual content online through exclusive content, membership benefits and other characteristics that makes them stand out in the streaming market (Johnson, 2019, p. 64).

1.1.4 International and local context

The Streaming War might be a term you have heard before. It is a "global war" about distribution of content and investment that merged when media companies began to release "direct-to-consumer video services" to compete with Netflix (Agate, 2021). This means that companies like Netflix and others keep upgrading themselves to fight for the consumer's time (Agate, 2021). In the international context, the top TV-streaming services are Netflix, HBO, and Disney+ (Spangler, 2022). Netflix tops the Streaming War with 216 million subscribers worldwide, while Disney+ comes in second place with 118 million subscribers. HBO comes in third place with 73.8 million subscribers (Spangler, 2022). With millions of subscribers and many more streaming services to be discovered, the competition has become harder internationally as these TV streaming services must now compete to make their subscribers stay (Agate, 2021; Spangler, 2022).

In Norway, Netflix, HBO Max and TV2 Play are the most popular paid TV-streaming services (Schiro. 2022, p. 68). Since 2012, Netflix has established themselves in Norway (Lüders et al., 2021, p. 36) and may have become the default platform when people think of TV-streaming (Johnson, 2019, p. 64). However, there are also other popular TV-streaming services in Norway that are not so globally focused as Netflix and HBO. Viaplay, Discovery+ and TV2 Play may not be big names in the international perspective, but they do offer content that appeals to Norwegian consumers, which makes them equally as popular as HBO (Schiro, 2021, p. 74). COVID-19 has changed the consumption of TV-streaming. The pandemic led to an acceleration of media use, which made the streaming war more intense than before (Dumitrescu & Futsæter, 2022). In average, a Norwegian household subscribes to at least two SVODs according to a research from "Kantar Utstyrsundersøkelse" (Dumitrescu & Futsæter, 2022). This indicates that Norwegians are interested in more than one streaming service, which is interesting as it implies that the consumption of TV-streaming content is popular.

Linear TV is still going strong in Norway as of 2021 with 73% of the total watch-time coming from linear TV, while 15% comes from recordings (opptak-TV) and 13% from VODs (video-on-demand) (Kantar, 2022, 19:35). VODs include NRK, TV2 Play, NENT and Discovery, but do not include all TV-streaming services. The numbers mentioned here from "Medietrender 2022 – Rikets Medietilstand" only considers the Norwegian TV streaming services and broadcasts. Further on in Kantar's presentation of media predictions 2022, they report that young adults between 20-29 years old used 200 minutes daily to stream online content in 2021, which includes SVOD and online video platforms like YouTube (Kantar, 2022, 21:22). Streaming services might give the impression that they are overpowering linear TV, since younger target groups are using more VODs and recordings. However, the numbers from Kantar's "Medietrender 2022 – Rikets Medietilstand" show a different scenario where linear TV is still dominating, at least among the older adults (Kantar, 2022, 19:51).

The streaming situation today shows a more competitive picture of consuming content and getting the viewer's attention. While international actors establish themselves in Norway, the "traditional" public service media like TV2 and NRK also operate their own streaming services (Lüders et al., 2021, p. 37). The era of TV-development in the 1990s were known as the fragmented-phase, where more and more niche channels and specialized content for certain target groups became more prominent (Enli et al., 2010, p. 18). This era of linear TV can be compared to today's streaming situation. At the beginning when Netflix was launched, we got the impression that we would be able to watch everything on one platform. However, as Netflix got more competitors, the distribution of content became fragmented. Lobato (2019) writes in his research about Netflix that he "maps an ongoing but uneven set of transitions in the history of television that are collectively working to transform it from mass medium to a niche one through technological and institutional developments that "fragment the previously mass audience of television into a series of personalized choices"" (p. 23). Now, there are TV streaming services which specialize in a specific genre or format (Herbert et al., 2019, p. 357). For example, TV2 Play and Viaplay's content libraries contain a lot of sports-content, which attracts consumers who are interested in sports. Or HBO, which focuses on feature films and high-quality production (Herbert et al., 2019, p. 357). What makes the TV-streaming market interesting as well, is that more TV providers offer TV streaming services in their package in addition to the regular linear TV-channels (Strim, 2022; Telia, 2022). This makes the TV-streaming landscape interesting as TV providers are adapting to the time-shifting and non-linear viewing, and combating the audience fragmentation by collaborating with the TV-streaming

services (Enli & Syvertsen, 2016, p. 148). Hence, linear TV and TV-streaming appear to become more linked together through these collaborations, which could affect the consumption of TV content.

1.1.5 TV-streaming and the consumer's perspective/consumption

Studies of TV-streaming from consumers' perspectives have to a large extent addressed "binge-viewing", which is viewing TV episodes or movies continuously in a certain time frame, and adoption studies such as sharing media in the digital era (Evans, 2011; Holt & Sanson, 2014; Jenner, 2018). However, few have leaned towards studies about how the consumer has oriented themselves in the streaming war (Ellis et al., 2017). Turner (2019) shows the importance of studying the consumer. According to him, there has been little research on cultural consumption, more specifically how individuals consume streaming television in domestic places (Turner, 2019, p. 226). There is research on the use of TV-streaming such as binging, adoption and new use, and algorithms. However, there is little research on the association of use of TV-streaming and content consumption (Lüders et al., 2021, p. 36).

In addition, there are also concerns about which methods to use when approaching consumers (Turner, 2019, p. 223). Turner (2019) uses Kim Christian Schrøder (2018; cited in Turner, 2019) as an example of shifting from qualitative methods to mixed methods to study the consumers. Mixed methods have also been used on other contemporary research on television (Bury, 2018; Jenner, 2018; Lewis et al., 2016; citied in Turner, 2019) by combining surveys, focus groups, interviews, and textual analysis (Turner, 2019, p. 223). There has been some research on the consumer's experience, like Herbert et al. (2019) who did a comparative analysis of streaming platforms Netflix and Spotify. In their findings, they analysed the consumer being freed from a set broadcasting schedule, geographic convenience of streaming, and choice of content. Lüders et al. (2021) also studied the consumer's streaming behaviour by conducting a cross-sectional survey in Norway, which gives insight in the diversity of content consumed by different types of users. On another note, they also claim that it is important to continue studying the users or consumers as the market and behaviours keep changing over time (p. 52). From the perspective of TV-streaming providers and linear TV, they must adapt to changes depending on the audience as Enli and Syvertsen (2016) claimed. On the opposite side, the consumer habits change depending on new technological developments. While findings from Herbert et al. (2019), Lüders et al. (2021) and other researchers that have been

mentioned in this chapter are relevant in television studies, it does not mean their research will reflect the consumer behaviour in the future. As media consumption changes over time, and new TV streaming services emerges to compete with others, it is crucial to study the user and document the findings continuously as previous research may not be applicable to the future (Lüders et al., 2021, p. 52). Therefore, in this master's thesis I want to focus on TV-streaming consumption and how consumers are choosing TV-streaming services amid streaming war where all these companies are fighting for the consumer's attention.

1.2 Research questions

As TV-streaming opens for innovative solutions for content consumption, it is important to pay attention at the audience and their use of TV-streaming. Articles about the streaming war in the popular press have mostly paid attention to the businesses and revenues (Spangler, 2022; Forbes, 2022). However, I want to emphasise the audience and how they orient themselves in the streaming war. Hence, my first research question is:

> RQ1: How do consumers choose TV-streaming services, and are there differences between young adults and those older?

RQ1 is an overall research question that covers how consumers choose a TV-streaming service and if it differs between age groups. According to a report by Dumitrescu and Futsæter (2022), a Norwegian household subscribes to at least two SVODs. As the distribution of content is fragmented, it makes sense that consumers may want to subscribe to several services to access a greater variety of content. It would be interesting to study how consumers choose TV-streaming services when there are so many options in the market. RQ1 includes an age comparison analysis. I have chosen to include it as Turner (2019) mentioned that age has become a significant factor for what content is consumed and what device is preferred (p. 225). This can also be applied to the choice of TV-streaming service as younger or older adults may have different preferences on content they want to watch.

As RQ1 is an overall research question, I want to specify it with the following questions:

> Q1.1: What factors are important when consumers choose TV-streaming services, and are there differences between young adults and those older?

Q1.2: Are there differences between young adults and those older in terms of what TV-streaming services they use?

Q1.3: Are there differences between young adults and those older in terms of content-preferences?

Q1.4: Do content preferences relate to the choice of TV-streaming services?

To study how consumers choose a TV-streaming service, I need to look at factors that are involved in the process of choosing. To specify the differences between young adults and older, I will study the choice of streaming services and content preferences. I included content preferences because content plays a big part in the TV-streaming service itself. People use TV-streaming due to content consumption. As these streaming services offer large content libraries, the preferences for content may vary by age. It would also be interesting to see if there is any relation between content preferences and the choice of TV-streaming service.

In addition to how consumers choose TV-streaming services, it would also be relevant to study the consumers' perspective of TV-streaming and how they navigate in this landscape. Herbert et al. (2019) proposed that television streaming from the consumer's perspective has the following characteristics: self-scheduling, personalized content, and geographical convenience (p. 354). On the other hand, Herbert et al.'s research (2019) does not base the research on data from the audience. In that case these characteristics might be different. To study young adults' perspective on the TV-streaming, I include a second overall research question with the following specific questions:

RQ2: What are the young adults' perspectives of the TV-streaming situation?

Q2.1: How do young adults get access to TV-streaming services?

Q2.2: How do young adults find content to watch?

Q2.3: Why do young adults use TV-streaming services?

RQ2 opens for discussion around what the consumer thinks of TV-streaming in general and their own reflections on their own TV-streaming. In RQ1, I focus on comparing between the different age groups. However, with RQ2 I focus on young adults and their consumption as they have grown up with TV streaming services. Their habits and knowledge of TV-streaming might differ from older age groups. Hence, I think it is relevant to put the young adults in focus.

1.3 The structure of the thesis

I have now introduced the motivation for this master's thesis, previous literature on TV-streaming history and technological development, consumption, and presented the research questions. To answer the research questions, I will first proceed with the relevant theories for study: Uses and Gratifications, Flow and Paratext. These theories will be used to address the findings from the survey and the interviews in the analysis chapter. Secondly, the methodology "mixed methods" will be presented, and I will describe how it has been conducted in this study. I will also reflect on the research ethics at the end of the chapter. Afterwards, the methodology chapter will be followed by the analysis where I first present the quantitative survey data and then the interview data. The findings from survey and interview will be combined in the chapter Discussion where I will discuss the findings based on theory and previous research literature. At the end, I will summarize the findings, answer the research question, and acknowledge the limitation of theoretical framework and research before suggesting further research.

2 Theoretical frameworks

There is a lot of research on the technological and historical development of TV-streaming. However, the aim of this master's thesis is to study the consumption of TV-streaming services and understand how consumers choose TV-streaming services. To study the choice of TV-streaming services and content preferences, it will be relevant to use theories that conceptualize the motivations for choosing TV-streaming services and content to stream. Uses and gratifications is a framework that is user oriented, which is the perspective I want to focus TV-streaming on. The concept of flow discusses the user agency and gives the understanding of the users' role when they choose TV-streaming. Choosing TV-streaming also concerns the content the services offer, which is why I have decided to include the theory about paratext as this concept explores how the user find content to stream. In this chapter I will present the theories in the following order: Uses and gratifications, flow and paratext.

2.1 Uses and gratification

Uses and gratifications (U&G) theory is a framework to study the user's motives for a particular media (Gallego et al., 2016, p. 83). It was developed to study the gratifications that attract and hold audiences to different types of media and content that satisfy their social and psychological needs (Ruggiero, 2000, p. 3). This approach suggests that media consumption is intentional, and that individuals actively seek out media to fulfil their preferences through a variety of uses (Gallego et al., 2016, p. 83). U&G is also applicable to a wide range of media, for example music (Krause & Brown, 2021; Lonsdale & North, 2011), podcast (Perks et al., 2019), social media (Rrustemi et al., 2021; Whiting & Williams, 2013), and TV (both linear and streaming) (Tefertiller & Sheehan, 2019; Weaver, 2003). Previous research has also adopted a U&G approach to study TV-streaming phenomena such as binging (Pittman & Sheehan, 2015; Steiner & Xu, 2020). This theory is relevant for the research question as the approach touches upon RQ1 "What factors are important when consumers choose TV-streaming services, and are there differences between young adults and those older?" Through U&G, one can analyse the consumer's motivation for choosing the streaming platforms and discuss the different factors for their choice.

U&G emerged during the 1940s when researchers gained interest in why consumers engaged in listening to radio or read the newspaper (Ruggiero, 2000, p. 4). Since then, variations of U&G have come forward in this research field. Katz and Blumler (1974) compiled several

perspectives of U&G in their book *The Uses of Mass Communications: Current Perspectives on Gratifications Research*. McQuail and Gurevitch (1974) explained three perspectives of audience behaviour and media consumption of mass media – functional, structural/cultural and action/motivation. These perspectives offer different ways to see the audience and determine whether the audience or the media has the dominant role (p. 297). Johnstone (1974) analysed the social and social-psychological factors that cause media exposure and claimed that the audience has an active role as the media is selected rather than imposed (p. 35). These examples date back to 1970s, and today the media landscape has changed drastically. Despite that there are variations of U&G, what the U&G scholars can agree on is that the internet challenges the theory, and concepts such as audience and active need to be revised (Ruggiero, 2000, p. 20). U&G need to consider concepts such as interactivity, fragmentation, hypertextuality, synchroneity and interpersonal aspects of mediated communication as these concepts are part of the usage of the internet (Ruggiero, 2000, p. 29).

Perks et al. (2019) raise the question of how U&G scholars apply the method to understand the audience better in their own media case. Most common is that typologies of gratifications from existing media are selected and converted to the current studies (p. 619). McQuail (2010) claims that the consumer tends to look for five basic gratifications: (1) to be informed or educated, (2) to identify with the characters of the situation in the media environment, (3) to be entertained, (4) to enhance social interactions and (5) to escape stress from everyday life (cited in Pittman & Sheehan, 2015). However, previous research suggests that gratifications differ depending on the media platform and the purpose of the study (Krause & Brown, 2021). Hence, in my study typologies of gratifications should be modified and adapted to the objective: the choice of TV-streaming service. My first research question focuses on choice of TV-streaming platform, so categories such as "identify with the characters of the situation in the media environment" or "to be informed or educated" may not be relevant as it rather suggests the motives on why people turn to TV or TV-streaming platforms in general. My interest concerns motives for why consumers choose the TV-streaming platforms they want access to. Thus, the categories should be associated with choice of TV-streaming services. The gratifications that will be focused on in this thesis are the following: value for money, content, availability, user experience, and social aspects.

2.1.1 Gratifications of choosing TV-streaming services

The gratifications of choosing TV-streaming services are based on different studies where U&G has been used and modified to fit specific case studies. SVOD is subscription-based video on demand, meaning that SVOD-users pay a subscription-fee to get access to the service. In addition, there are varieties of subscription plans that consumers can choose from depending on their needs. Therefore, the first factor is value for money. Value for money allows consumers to choose the subscription plan that fits their needs and that they get sense that it is financially valuable (Krause & Brown, 2021, p. 554). This can influence the choice of streaming services as consumers may want to choose services that offer most value for the money.

Consumers pay to get access to content. Streaming services offer large libraries of genres and content that consumers can choose to watch (Lüders, 2021, p. 1). Hence why, the second factor is content. Rrustemi et al. (2021) explain that "consumers are affected by the information provided on the Internet" (p. 207). While this is based on the "informativeness gratification" where consumers seek information to be educated or learning new things (Tefertiller & Sheehan, 2019, p. 602), it can also be connected to content. The more relevant content the TV-streaming service offers, the more likely it is that the consumer wants to use the service (Rrustemi et al., 2021, p. 207). There are TV-streaming services like Netflix that produces their own content under the name "Netflix Originals", which means that you need to have a subscription at Netflix to get access to that kind of content. So, the content library and what the TV-streaming services offer likely affect the decision to subscribe to the service or not.

The third factor, availability, concerns what is available for consumers. Streaming services are characterized by expectations of getting access "anything, anywhere, anytime" or "no more limits" (Tallerås et al., 2019, p. 6). Depending on what devices you have, availability to the TV-streaming service can influence the access to the service. In 2021, Norsk mediebarometer reported that only 28 percentage of the age group 16-24 years old consumed linear television on an average day (Schiro, 2022, p. 47). There might be many reasons for that, but it could be possible that more households have smart-TVs with built-in apps (Schiro, 2022, p. 48) or that students do not have access to a TV in their student housing. Consumers have access to internet through either smartphone, tablet, laptops, and/or television (Kantar, 2022, 3:15). This makes it more available for the consumers to stream on their preferred device.

When TV-streaming services present their content, give recommendations to shows and present features, it is all part of the user experience of the service (Johnson, 2019, p. 112). User experience, the fourth factor, is important to have as the interface of these apps shape the consumers' experience of choosing content and viewing the content (McCormick, 2016, p. 103). The SVOD interface shows a catalogue of content people can view, though it can be discussed whether the user has the autonomy to choose content or if Netflix' interface influences the choices of content (Arnold, 2016, p. 51). The algorithm affects the recommendations we get from the streaming services (Spilker & Colbjørnsen, 2020, p. 1216). In addition, the "small features" like autoplay to the next episode allows the user to act as a little as possible and still get the convenient experience of watching more content without lifting a finger (McCormick, 2016, p. 103). All these experiences form an impression of a TV-streaming service.

TV-streaming often encourages individual viewing, but there are also social aspects of choosing a TV-streaming platform such as watching with others, talking about the specific TV-streaming service or share recommendations (Lüders, 2021, p. 3). Social Aspects, the fifth factor, characterizes what happens socially around TV-streaming. Most U&G studies of different media have included social aspects in their research as these cover the social connections with others and the social norms of using the platform (Krause & Brown, 2021; Perks et al., 2019; Tefertiller & Sheehan, 2019; Whiting & Williams, 2013). When we are using media, we share experiences with others through conversation before, during or after using it (Tefertiller & Sheehan, 2019, p. 602). By including the social aspect as a gratification, there is a possibility to discover the social activities around TV-streaming like choosing a service because the whole family can share it or talk about how good or bad the service was after trying the free trial.

2.1.2 Criticism of U&G

There has been a lot of discussion from different academics regarding the Uses and Gratifications theory (Katz & Blumler, 1974; Ruggiero, 2000). As the theory has been developed since the 1940s, many scholars have come up with their own perspectives on the topic that suits their study case, but also experienced criticism.

One of the limitations U&G have is that there is lack of clarity among the central concepts in U&G, for example social and psychological backgrounds, needs, behaviour, motives, and

consequences. Including the fact that scholars attach their own meanings to the concepts, which can differ from each other (Ruggiero, 2000, p. 12). This can cause a challenge for scholars who want to use the theory as there is not a common ground for what the gratifications or needs should be. However, the theory offers flexibility to define gratifications that are reasonable and make sense for the topic of study (Krause & Brown, 2021).

Another weakness that U&G has been criticised for is that because it is audience oriented, U&G can become too individualistic. By that it can be difficult to explain what is beyond the people that have been studied, or U&G does not consider the power of media use and its societal implications (Ruggiero, 2000, p. 12). The theory gives the impression that the user is too rational and are conscious of every choice they make though their choices can be shaped by factors like algorithms and filters (Tallerås et al., 2019). To mitigate this weakness, I include theories of flow and paratext to explain or support whatever is beyond the informants or respondents of the study. While the main goal is to study the consumer's perspective of TV-streaming service, it is important to consider the societal implications of the informants' consumption of TV streaming as the consumption may depend on regulations and norms in Norway (Enli & Syvertsen, 2016).

2.2 Raymond Williams' flow – new digital flow?

As the thesis is about TV-streaming, it is important to discuss the structure of watching content and flow as the streaming services challenge the "old" broadcasting flow (Arditi, 2021, p. 82). Raymond Williams introduced the concept "flow" which has been considered to be one of the defining characteristics of broadcasting television (Williams, 2003, p. 86). Before broadcasting, communication was discrete. A play was performed in a specific theatre at a specific hour. Or a meeting occurred at a certain place at the exact date and time. However, with broadcasting, these events that people used to watch at the specific place at the specific hour is now available to watch at home. Not only that, but these events or events that resembles them, are set in sequences in a single operation through a TV channel (Williams, 2003, p. 87). From 10 am to 3 pm the TV channel could show a set of episodes from different soap operas, then from 3 pm it could be entertainment programmes or documentaries, and then from 6 pm it is the news and late-night talk shows. In the earlier phases of broadcasting, there were intervals between the program units, usually presented as sound or picture to message that the channel was still active.

These intervals can be called natural breaks or commercials or "interruptions" (Williams, 2003, p. 90). These intervals are not randomly put in but planned.

Flow is both technological and cultural because the technology restricts how one views television and what the broadcaster decides to show, which affect the everyday experiences. In addition, television may have structured everyday life – when people ate dinner, washed, or went to bed. The broadcasting station limited content available at any time (Arditi, 2021, p. 85). Usually one would not think about these sequences on a regular basis due to the fact that most of our experiences are shaped by discrete events (Williams, 2003, p. 87). It is easier to remember a specific event like a meeting or a play in the theatre because there is a start and an ending. Otherwise, when everything is set in one go, it can be difficult to remember when it started or where the end is.

The terms "stream" and "flow" can be viewed as synonyms to each other. However, TV-streaming seems to challenge Raymond Williams' concept of "flow". As Williams (2003) discusses the concept of flow, he uses the broadcasting television as an example where every program is set in a sequence that goes for indefinite time. Yet, the TV-streaming services is not set in a sequence, but rather the audience decide their own schedule and watch whatever they want, whenever they want (Arditi, 2021, p. 86). It can also be discussed that there may be a new type of "flow". McCormick (2016) claims that SVOD enables a new flow called the "digital flow", in which the viewers gain autonomy over the content of the sequence (pp. 112-113). The interfaces of streaming platforms encourage the viewers to design their own flow which can resemble Williams "planned" flow. Even though the viewer may choose their own sequence of content, it is important to remember that new factors come in the digital flow – metadata protocols and filters. These set limitations on human autonomy, so viewers do not necessarily dominate the flow (neither the television programmes), but there is a whole complex system with the technology in the equation of digital flow (McCormick, 2016, p. 113).

As McCormick (2016) suggests a new concept called the "digital flow", it is perceived that the viewer has the autonomy to design their own flow, which means that in the context of TV-streaming they are making their own choices on what content they want to stream. On the other hand, McCormick (2016) notes that the viewer appears to have agency, but it is much more complex as the user is exposed to possibilities and limitations of technologies (p. 113). This theory is relevant to understand why people may or may not prefer to choose TV-streaming

service and the flexibility to choose content that suits with the consumer's schedule. It can give insight on the consumer's flexibility to choose service and content, but at the same time bring up the technological complexities around the flexibility of choosing their own flow such as interface, metadata, and filters (Lüders & Sundet, 2021, p. 4; McCormick, 2016, p. 113). Talking about interface, metadata, and filters, it is interesting to further explore content preferences and how consumers come across content they want to watch. Self-scheduling is more than just deciding when to watch, but it is also about what to watch. How consumers get recommendations or inspirations to watch programmes is discussed in the next section – paratext.

2.3 Paratext

Content preferences are about shows/films and genres people like to watch. When consumers are presented a library full of content to stream, consumption may be motivated by two things: (1) previous consumption or (2) speculative consumption (Gray, 2010, p. 24). Previous consumption is straightforward, the choices are based on previous experience like "I loved it the first time, so let's watch it again.". The context around it may seem trivial. However, when encountering new texts, the consumption becomes a big deal. That is where the speculation starts. The consumer creates the idea about the pleasures the texts may provide, what information it can offer and the effect it will have on them. The hype around texts ignites these ideas on the consumers, from advertisements to movie trailers to conversations with friends (Gray, 2010, p. 24). The idea of subscribing to a TV-streaming service to watch the specific content is where paratext comes in.

Gerard Genette conceptualized "paratext" as the things that accompanies a published text – "Rather than with a limit or a sealed frontier, we are dealing in this case a *threshold* […] which offers to anyone or everyone the possibility either entering or of turning back." (Genette, 1991, p. 261). While Genette (1991) mainly used books as his research case, the elements of studying the text that surrounds the primary text remains in other types of research. In Jonathan Gray's book *Show Sold Separately: Promos, Spoilers, and Other Media Paratext* (2010), the term "Paratext" comes to life when he discusses how texts related to a specific movie or series hype up or in the worst case distances a viewer from watching the original text (p. 10). He takes inspiration from Gerard Genette's theory about paratext and paratextuality. Gray (2010) defines paratexts as the study of how meanings are created, and of how texts begin (p. 26). The paratexts

are the greeters, gatekeepers, and cheerleaders that set the frame to understand and discuss the original text (Gray, 2010, p. 1 & 17). For example, advertisements, discussion forums, reviews, and podcasts such as *P3 Filmpolitiet*.

In relation to content preferences, paratext gives context to the content. When consumers choose a series or a film to watch, they might have seen it or heard from somewhere before deciding whether to watch it or not. It could be a recommendation from a friend, or actors and actresses in the movie has promoted it somewhere, or advertisements on television or billboards, or your favourite YouTuber has mentioned it. TV-streaming service's interface can also guide the viewer to choose content through the way the service structure the categorization of genres, menus, search functions and personalized recommendations (Lüders, 2021, pp. 2-3). Either way, it accompanies the original content and influences the decision of whether the consumer wants to watch it or not. It is relevant to content preferences because it gives an understanding of what preferences people have. Paratext gives a backstory of how people came across the content in the first place. In addition to promotion from the movie producers, reviews, nominations, and prizes add more positivity to the content (Gray, 2010; citied in Sundet, 2021, p. 43). Netflix and HBO invest a lot of time to work towards nominations and prizes to boost their critical claim (Sundet, 2021, p. 43)

Gray (2010) distinguishes between two types of paratext: one that grabs the viewers' attention before they reach the text (entryway paratexts) and one that comes during or after viewing, "working to police certain reading strategies in medias res (in medias res paratexts)." (Gray, 2010, p. 23). Entryway paratext sets the expectations of the content. Genre correlates to this concept as genres become a part of the interpretive process of providing the initial context and reading strategy for the text (Gray, 2010, p. 36). However, there are instances where the expectation of a genre is not met. For example, cartoons are often associated with kids, which gives the idea that the content will be family friendly and appeal to children. However, *The Simpsons* breaks those expectations of that association because it contains adult themes and jokes instead, unless one has read the paratexts to *The Simpsons*, for example reviews or synopsis. What the entryway paratext wants to achieve here is to be the "between" the genres and the original text, the texts that makes sense to the original text (Gray, 2010, p. 36). Still, the paratext is not always the entry point for the original texts. Sometimes, when watching an episode, one can suddenly go to an online discussion forum to see what others think about the episode one just recently watched. These are called in media res paratext, where the texts related

to the original are discovered during and/or after watching the original text (Gray, 2010, p. 40). Some movies or series are on multiple platforms to expand their universe. For example, while watching the Netflix series *Squid Game*, I may become interested in the backstory of the scenes, so then I go on the internet and search for more information about *Squid Game*. The articles or posts I read become the paratexts to the show as it emphasizes the perception I have for the show. This may seem that the in medias res texts makes the consumers distance themselves from the original text as it interrupts the flow of watching. At the same time, it also invites the consumers to get new insights into the show and may support the original text positively (Gray, 2010, p. 42).

2.3.1 Considerations around paratext

Depending on the cultural, social, or economic situation, different meanings can be created (CanLit Guides, 2016). In literature, what is considered as paratext for books is everything from what is written to the book cover. For SVOD it would be everything from the show's title, preview, marketing campaigns, descriptions, social media posts and much more. Since there is so much paratext out in the world, it would be impossible to read every paratext. This is a disadvantage as a researcher because I could never get a full overview of all the paratext and will probably miss other interpretations. Besides, every time a paratext is read, it can change the way the original text is read, understood, or consumed. It means that the reader will experience a different meaning of the text depending on the paratext that has been read, which can make it difficult to pinpoint one specific meaning or conclusion (The CanLit Guides, 2014). For example, if a consumer discovered *The Simpsons* through a television advertisement and decided to watch the show afterwards, will they react the same if they discovered the show through a fan wearing a Simpsons-shirt? That is unknown. What should also be considered is that the original text may exist on different platforms. Especially with TV-streaming, the same content can be found across many services, but the paratexts might differ (Skare, 2019). In that case, it is important to specify the details around the paratext and the original texts, like which SVOD it was streamed from. To get descriptive data for explanation around paratext, it is best applied to qualitative methods. In the next section, I will introduce the methodology for the research.

3 Methodology

3.1 Research Design

In this master's thesis I will explore the relationship between consumption of TV-streaming and content preferences. The goal is to understand how consumers choose TV-streaming services, study whether there is a difference between younger and older adults, and research the younger adults' perception of TV-streaming. To do this research, a mixed method has been conducted: quantitative survey and qualitative interviews. This chapter starts with an introduction to mixed methods from Creswell and Plano Clark (2007) and how the methods apply to the research questions. Further, I will explain how the quantitative and qualitative methods survey and interviews have been used in this study. I will end the methodology chapter with a reflection about research ethics.

3.1.1 Mixed Method

The choice of a mixed method is to validate and expand the quantitative data with qualitative data (Creswell & Plano Clark, 2007, p. 71). The mixed method used in this thesis is a what Creswell et al. (2007, p. 73) term Triangulation Design, which means that the qualitative and quantitative method are conducted separately in the same timeframe, and later the results from those two separate data will be merged during the interpretation/analysis phase. To go more in-depth on this method, I will specifically use the Triangulation Design variant called "Convergence Model". The convergence model is a traditional model where the researcher collects and analyses the quantitative and qualitative data separately on the same research question or topic, and then the results will be converged by comparing and contrasting the data during the interpretation process (Creswell & Plano Clark, 2007, p. 64). In this process, I have conducted the quantitative survey and the qualitative interviews separately from each other but used the same questions (with some variations to fit the format of the survey or interview) about TV-streaming services and media preference to gather data. From there, I will analyse the quantitative data and the qualitative data separately before merging them in the interpretation phase. The benefit of using the Triangulation Design is that the design makes intuitive sense and is efficient to use as it gives more insight on TV-streaming consumption and choices (Creswell & Plano Clark, 2007, p. 66). To repeat the research questions:

RQ1: How do consumers choose TV-streaming services, and are there differences between young adults and those older?

RQ1.1: What factors are important when consumers choose TV-streaming services, and are there differences between young adults and those older?

RQ1.2: Are there differences between young adults and those older in terms of what TV-streaming services they use?

RQ1.3: Are there differences between young adults and those older in terms of content-preferences?

RQ1.4: Do content preferences relate to the choice of TV-streaming services?

RQ2: What is the young adults' perspective of the TV-streaming situation?

RQ2.1: How do the young adults get access to TV-streaming services?

RQ2.2: How do young adults find content to watch?

RQ2.3: Why do young adults use TV-streaming services?

RQ1 indicates a quantification in the data collection as the research question is about *how* consumers choose a TV-streaming platform and possible differences between demographic groups (age). A quantitative approach entails a deductive approach where the theories are explored first and later tested with the collected survey data (Bryman, 2008, p. 22). U&G sets the framework for what gratifications the consumers gratify towards which can be viewed as hypotheses, and then the data collected from the survey will either confirm or reject the gratifications. Based on that, I will have to revise the theory in the discussion (Bryman, 2008, p. 10). I am using the attributes "18-25 years old" and "26 and older" to distinguish between younger and older adults.

RQ2 indicates more of a qualitative approach as the research question implies an in-depth understanding of the findings in RQ1 and personal experiences with TV-streaming (Bryman, 2008, p. 22). This has a more inductive approach to research data because I am interested in the informants' experiences and then back their data with existing theory (Bryman, 2008, p. 11). However, throughout the process I have gone back and forth with data and theory to create the survey and the interview guide. Even though RQ1 and RQ2 have different methodologies, they are still linked together to the overall topic which is TV-streaming and consumption. Overall, the whole research is an iterative process where I combine a deductive and inductive approach to the research in order to support the data with relevant theory, but also set the theoretical framework to create questions that can cover potential themes in the survey and the interviews (Bryman, 2008, p. 12).

The arguments against using mixed methods are usually based on two different points: (1) the idea that research methods carry epistemological commitments, and (2) the idea that qualitative and quantitative research are separate paradigms (Bryman, 2008, p. 604). Some argue that mixed methods are not favourable due to different epistemological implications (Bryman, 2008, p. 604). Qualitative and quantitative research methods are two different approaches to social investigation (Bryman, 2008, p. 27). Generally speaking, there is very little distinction between the methods - what is different is that quantitative methods use measures and more numerical data while qualitative methods are better at gathering insight and in-depth understanding of a phenomena (Bryman, 2008, p. 21). However, some researchers claim that there are deeper underlying considerations between the methods. Quantitative research takes a deductive approach, where the main point is to test theory. The epistemological position stems from natural sciences (in particular positivism) and the ontological position sees the social reality as an external, objective reality. In contrast, qualitative research implies an inductive approach to theory and research, relying on the individual's interpretation of the social world (epistemological position) and perceives the view of social reality as individually constructed (ontological position) (Bryman, 2008, p. 22). Though qualitative and quantitative methods have different epistemological positions, I see the methods as compatible with each other as the methods are not tied to use specific formulae but offer flexibility to use the measurements that fit with the research purpose.

3.2 Quantitative approach

3.2.1 Population and Sample

Available statistics show that use of TV-streaming services is high among young adults (Schiro, 2022; Strømmen, 2022), which makes it interesting to investigate further their consumption of streaming services. RQ1 indicates a quantitative approach where the goal is to find measurements on how consumers choose a TV-streaming service and possible differences between younger and older adults. While the main interest lies on young adults (between 18-25 years old), the population for the questionnaire are consumers who are using TV-streaming service. I have decided to not use age as a criterion for the questionnaire because I am interested in comparing the different age groups and see if there are any differences between for example young adults versus those older when it comes to the choice of TV-streaming service or content preferences. Since quantitative research implies a deductive approach to the research, it already

suggests that the researcher has beforehand knowledge about the topic while building the questionnaire. Due to the beforehand knowledge, by limiting the sample to age group 18-25 it could strengthen my assumption and bias on the topic which may make the data invalid. By making the survey available for everyone to respond, I can collect a large number of data and compare the different age groups, which will give me a more content descriptive and explanatory analysis (Babbie, 2017, p. 286-287).

For the survey, a non-probability sampling has been done. Non-probability sampling means that the respondents are not randomly selected (Foster et al., 2015, p. 126). Since my master's thesis is made within a certain timeframe, it would be inefficient to do a probability sample as it would take a lot of resources to get access to a random population. Instead, a convenience sample has been conducted. This type of sampling is the most common type of non-probability sampling. Convenience sample is one that is easily accessible for the researcher (Foster et al., 2015, p. 127). Though the sample might not be representative and cannot be generalized as the data has been collected through sharing the survey on social media platforms and networks, it is still an efficient way to collect data. In addition, the survey is done anonymously which means that the researcher would not know who has answered the survey. I asked friends and acquaintances to share the survey forward on their own social media feeds or other types of channels, which reduces the bias I have as a researcher since I do not know their relations to other people or their network. The only assumption I would have to those who answered the questionnaire is that they are using TV-streaming services, but I would not have pre-knowledge about their education, social class, ethnicity, or gender.

3.2.2 Questionnaire development and measures

The questionnaire is a self-completion questionnaire where the respondents complete the questionnaire by themselves (Bryman, 2008, p. 216). Bryman (2008, p. 216) and Babbie (2017, p. 268) suggest that the most common form for self-completion questionnaire is mail survey (or postal), but in 2022 the technology has advanced, and online survey are becoming more common (Babbie, 2017, p. 282). It can be argued that the mail survey and online survey are almost the same, but the main distinction between the forms is paper versus digital. Online surveys share the same characteristics of mail surveys as they can be quick to answer, one can send a link to a specific (e-mail) address and the respondents sends the answer back (Babbie, 2017, pp. 268 & 285). While an online survey has its strength, it also has weaknesses. There is

a higher chance of the low response due to its informal nature and the fact that one can easily close the browser window and not complete it. As I only shared a link to an online survey on social media, I would not know how many would open the link. On the other hand, it allows people to take the time to reflect on the questions and the flexibility to answer the survey wherever and whenever they are. The online survey was created using UiO's survey-tool Nettskjema, which gives the creator the possibility to see paradata, such as how long each participants used to answer the survey. This can give some insight on human behaviour if relevant for the study (Babbie, 2017, p. 286).

In the process of creating the survey, there is a lot to consider when it comes to asking relevant questions and formulating them in a way that makes it clear for the sample to understand (Babbie, 2017, p. 257). The aim is to measure the consumption of TV-streaming: How do people choose a TV-streaming platform and are there differences between younger and older adults? The questions I want answered relate to what TV-streaming services people use and what makes them choose those services. The first step was to find the demographic variables. The population for the questionnaire was consumers of TV-streaming services. The demographic variables included in the questionnaire were gender, age, source to subsistence and annual income. In Lüders et al.'s study about users and content consumption, they discuss that level of education had limited importance, but higher income was associated with frequent use of streaming services (2021, p. 51). Hence why source to subsistence and income were relevant demographic variables to map out. Questions related to these demographic variables were introductory questions in the questionnaire. There was also a need for a control-question about how much time a consumer used on TV-streaming service. This was to separate the irrelevant respondents from the survey (see appendix 1).

The second part of the survey included questions concerning which TV-streaming services people had access to and how much they used them. This was presented in a matrix format. Afterwards, respondents were asked about what factors mattered to them when they subscribed to a TV streaming service. These questions address RQ1.2. This part of the questionnaire relies on an adapted format of Uses and Gratifications with factors relating to theoretically-deduced potential motives for choosing TV streaming services – Value for money, Content, Availability, User experience and Social Aspects (see chapter 2.1.1).

The third part of the survey was about their preferences for content, and addresses RQ1.3 and RQ1.4. Preference for content was measured based on genres. The respondents were asked to select the genres they liked to watch. To get richer data on content preferences, the question "Can you mention up to three movies/programmes/shows you have seen on the subscribed TV-streaming services during the last seven days?" was asked to get more info that could potentially add up to their content preferences for genres.

In the last part of the questionnaire, a list of statements related to TV-streaming consumption (see Appendix 1) were presented in a matrix format where the sample had to rate how much they agreed or disagreed with the statement. The purpose was to get an impression of the respondents' perception of their experience with TV-streaming service. While it may not give an in-depth explanation on their experience, it can give a general idea about how people think of TV-streaming services. By using the semi-structured interview as the other method, the numbers and findings presented from the questionnaire can be supported with the interview data.

3.2.3 Data gathering

The questionnaire developed from September 2021 to January 2022. It was a long process as it was a challenge to figure out the questions to ask, formulate it in a way that people could understand the meaning of it, decide whether to go for matrix or open-ended questions and plot it in Nettskjema. During the process of developing the questions, I talked to my classmates and friends and tested some questions on them to see their reaction and if they understood what the question was about. Through their feedback I was able to continuously develop the questionnaire until the finalized version.

Another consideration in the data gathering process was whether the respondents should be anonymous or not. I initially hoped to recruit some of the respondents to be informants to the interviews later. This would require asking those would volunteer to participate in interviews to include their contact-information (email or phone number). However, it got complicated when I discussed the problem with my master thesis supervisor due to privacy issues and if I really needed the respondent's personal info. In the end, what mattered was that I was interested in their pattern of consuming TV-streaming service and not who exactly they are. The questionnaire was then changed to be answered anonymously.

The questionnaire was created in Nettskjema, which is UiO's tool for surveys. Once the construction of the questionnaire was done in Nettskjema, the link to the questionnaire was shared on my personal social media such as Facebook, Instagram, Snapchat and LinkedIn. I encouraged my family, friends, and acquaintances to share it forward to reach out to more people. I also sent emails with the link to colleagues and asked if they could forward it to others. The questionnaire was open for submission for three weeks from 20th January to 10th February. A total of 189 respondents (N=189) answered the questionnaire.

3.2.4 Analytical approach

For the analysis of the questionnaire data, I used IBM SPSS (SPSS) to structure and analyse the data. Firstly, through Nettskjema I made a codebook and gave the questions in the questionnaire's variables and labels so that I could save some time in SPSS. Thereon, I converted the questionnaire to SPSS with the added variables and labels. A lot of the data had to be recoded into new variables and values so that the analysis would be comprehensible to conduct, so I grouped the data together in a more structured way and checked for errors (Pallant, 2020, p. 44).

To analyse the quantitative data, I had to go through the answers and standardize the open-ended string questions first, so that when they are recoded to a new value, it is easier for SPSS to calculate the analysis I want (Pallant, 2020, p. 85). For example, in the question where respondents had to fill out how many minutes they use TV-streaming daily in average, they got the option to answer in minutes or hours. Since this was an open-ended question, the answers would vary. To standardise the average daily TV-streaming time, I converted the hours to minutes, so if a respondent wrote 2 hours, I changed it to 120 minutes. The reason for changing to minutes instead hours is because that when research or reports presents the average time of streaming, they would present it in minutes and not hours (Kantar, 2022; Schiro, 2022). The question where the respondents are asked to mention at least three shows/program/movies they have seen the last seven days, the string variable had to be recoded to three new variables so that I could separate the three answers in one string value to three separate ones. Once that had been done, I had to check for spelling mistakes and correct the name of the shows so that they would not show up as duplicates when analysing the data. This required a lot of internet research to find the right spelling of the show titles, including to check whether the shows had other titles or acronyms, for example *Brooklyn Nine-Nine* can also be called for *B99*. Some shows

like *Dexter* and *Dexter: New Blood* were compiled under the same title *Dexter* since they are the same show, but different seasons or reboot.

Once the standardization of the open-ended string questions was done, I recoded the question about age. Respondents varied in age between 18 and 80, which is good for the analysis overall. However, to compare young adults and those older, the age-variable was recoded into a new variable so that respondents from 18 to 25 years old would be compiled together to a new value called "1 = 18-25 years old", and then respondents that were 26 and older were compiled to another value "2 = 26 years or older". This will make it easier to distinguish the age groups and compare data between the age groups. The variable "When was the last time you used the following TV streaming service" was also recoded to "Used the last 30 days" so that I could merge the values together. The values "Yesterday", "2-7 days" and "8-30 days" were combined together as "Yes" in using the TV-streaming service within the last 30 days, and the other values were recoded together as "No" for not using it the last 30 days. I did the same with the question about genres as I changed the values to "Yes" or "No" so that I could get a better overview over what genres respondents liked to watch. When it comes to U&G and factors that mattered for choosing TV-streaming services, respondents had to rate items from "very important" to "not important" (6 variables in total). To simplify the data, I recoded "Very important" and "Somewhat important" to "important". "Not very important" and "Not so important" were recoded to "not important". Finally, "Neither" and "Not applicable" were recoded as "Neither/Nor". Due to recoding, I have to be aware in the analysis to not declare anything as "very" important since the values is now merged together. Once all the data had been screened and cleaned through the recoding process, I could move on to the actual analysis.

I analysed the data using descriptive statistics in SPSS. Descriptive statistics are used to describe characteristics of the sample, checking variables for any violation in regards to the statistical techniques, and address specific research questions (Pallant, 2020, p. 53). I will use descriptive statistics to describe the characteristics of my sample and to address the specific research questions (RQ1.1, 1.2, 1.3 & 1.4). To describe the characteristics of categorical variables like gender, source to subsistence and income, I used Frequencies since it would tell me how many respondents gave each response (see table 1) (Pallant, 2020, p. 55). For continuous variables like age, I used Descriptives to receive information about the mean, median and standard deviation. This is so I can interpret the average age, if there was an even

proportion between younger and older adults and describe the characteristics of my sample in-depth (Pallant, 2020, p. 57).

When it comes to analysing the independent and dependent variables together, I used Crosstabulation to find the exact percentage of younger and older adults. For example, I used age*AppleTV to find the percentage of how many people used AppleTV the last 30 days between younger and older adults. Crosstabulation is often used in relation to Chi-Square Tests for Independence, where the goal is to explore the relationship between two categorical variables (Pallant, 2020, p. 225). However, I am not interested in Chi-Square Tests for Independence in itself, because I am not looking for the Pearson Chi-Square value that explain the significant value – the relationship between categorical values (Pallant, 2020, p. 228). On the other hand, Crosstabulation is a great tool to study the amount of percentage from each group and study the comparison between the age groups.

3.2.5 Reliability and validity

Reliability and validity go hand in hand in quantitative research. If the measure is not reliable, it also means that it is not valid (Bryman, 2008, p. 153). While these two are distinguishable, they are related to each other as well. Reliability is "concerned with issues of consistency of measures." (Bryman, 2008, p. 149). According to Babbie (2017) quantitative questionnaires are strong on reliability, but generally weak on validity (p. 287). Questionnaires are strong in its reliability due to the standardized nature of questionnaires (Babbie, 2017, p. 287). All the respondents who come across the hyperlink to the questionnaire I posted online, are asked the same questions presented at the same chronological order. There is one question in the questionnaire that has a follow-up question that is not relevant for everyone. In the questionnaire, I ask the respondents about "what gender do you identify as?". The respondents are given the options "female", "male", "other gender identity" and "do not wish to answer". If the respondent chooses "other gender identity", they are given a follow up question with more specific options about other gender identify they might identify with. This is not applicable to every respondent. However, the data here is not so significant for the analysis later as it only shows the demographic information/independent variable and not the actual consumption or choice of TV-streaming services. Therefore, it will not affect the overall data or analysis as much.

Validity touches upon the concern with "whether a measure of a concept really measures the concept" (Bryman, 2008, p. 151). A challenge I came across was whether the type of format the questions were framed and if the answers like tick-off boxes, open answers or agree/disagree measured the intention behind the question (Babbie, 2017, p. 287). The questionnaire indicates an inflexible format that can somewhat be superficial as it does not allow room for instant changes compared to semi-structured interviews (Babbie, 2017, p. 293). To tackle that, throughout the process of making the questionnaire, the questions and measurements have been in constant development through feedbacks from peers and supervisors, which establishes the face validity of the research. While I cannot be flexible with changes once the questionnaire is out in public, I have been developing it through many phases. Since the survey is anonymous and was published online, it would be difficult for me to know if the answers in the survey are valid as I do not have any control over who is responding to the survey. It is also worth to note that a questionnaire may not give us a total sense of the social phenomena as it does not allow me as a researcher to go more in-depth with the data due to the nature of the questionnaire, which is why I have included a qualitative approach, semi-structured interviews, to support or strengthen the data from the questionnaire (Babbie, 2017, p. 293).

3.3 Qualitative approach

3.3.1 Recruitment and informants

For the qualitative interviews, the recruitment of the informants is strategically selected based on age from 18-25 and knowledge of TV-streaming services. The snowball-method (or asking friends of friends) has been used to recruit informants to the interviews, as well as asking acquaintances to participate. Since the use of TV-streaming is considered to be a regular activity for many people (Schiro, 2022, p. 68), it was easy to find informants that could participants. It can affect the data considering the possibility that the data might not be varied, but this will be discussed further in the section "Reliability and validity" in chapter 3.3.4.

For the qualitative interviews, a total nine people participated in the interviews. Half of the participants were recruited using the snowball-method, where friends asked their friends to join the study and recommended me to reach out to them. The other half were acquaintances from voluntary organizations, work, and school. The age of the informants ranged from 18-25 years old. Almost everyone, except one, were full-time students at either high school or university.

In addition, some of them had income through part-time jobs or paid internship. The gender rate amongst the participants were 5 women and 4 men.

3.3.2 Semi-structured interviews

The purpose of choosing semi-structured interviews is to have an open and in-depth understanding of consuming TV-streaming services. The qualitative approach is used to answer RQ2 which is about the young adults' perception of TV-streaming. Though a questionnaire could have given me a yes/no answer to their experience and content preferences, it does not give any insight or understanding of why. That is where the semi-structured interview comes in. Semi-structured interviews give the flexibility to discover perspectives and answers from the informants (Kvale & Brinkmann, 2009, p. 130). The challenges of having semi-structured interviews are finding the balance of what and how many questions to asks and keeping the conversation relevant (Kvale & Brinkmann, 2009, p. 131).

First, to tackle the challenge of a semi-structured interview, a semi-structured interview guide was created based on the research questions (see Appendix 4). This was done before conducting the interviews. The guide can be divided into three parts. The first part is the introduction were questions such as "How old are you?" and "Can you tell me about yourself?" are asked. This is to map out the variables of gender, age, and student or full-time worker. It also includes a control question where the informants are asked about how much they use the TV-streaming services. This is to confirm whether they are actively using the TV-streaming services and figuring it out what to ask about later in the interview. The second part of the interview guide consists of questions related to how the informants choose a TV-streaming service, which services they have access to and reasons behind their choices. The final part of guide focuses on their content preferences, what they like to watch, and experiences with TV-streaming services fulfilling their needs or not.

The interviews were conducted from 4th January to 14th January 2021. Due to the uncertain covid-19 regulations and situation in Oslo, the interviews were partly done physically and digitally. Some of the participants wished to do the interview on Zoom due to geographically reasons and health reasons. Each interview was recorded with the recording device application "diktafon", which is owned by UiO. The interviews lasted from 45 minutes to an hour, depending on how much the participants were sharing. These minutes do not include

preparations beforehand and the onboarding process of the interview. After each interview, I asked for the feedback from the participants on the interview. The interviews were manually transcribed by using the recorded files to listen to the interviews. There is no universal form for transcribing interviews (Kvale & Brinkmann, 2009, p. 181). I did have some concern whether I should transcribe word-by-word and include sounds like "mm". However, rather than asking myself "what is the correct valid transcription?", I thought that I should ask about of how useful the transcription is for my research purpose (p. 186). Since I am not doing a conversation analysis or any linguistic analysis, I decided that words/sounds like "mm" and "eh" would not be transcribed in the interview word-by-word. Instead, I wrote "[thinking/humming/pause]" when those situations occurred.

3.3.3 Approach for analysing interviews

The analysis process has already begun from the moment of creating the interview guide to the transcriptions (Kvale & Brinkmann, 2009, p. 190). When I decided what the theoretical framework would be and what kind of population I had in mind for the study, I had formed a picture of themes and questions that I could include in the interview guide. The interview guide (see Appendix 4) indicates the direction of the analysis and themes that can be explored. There is not a standard way to analyse interviews, it depends on what goal the researcher has (Kvale & Brinkmann, 2009, p. 192). As I am looking into the consumer's perspective of their use of TV streaming service, it would be relevant to do a thematic analysis as it allows me to interpret themes with the support of data collected from the informants (Johannessen et al., 2018, p. 279). Themes in this context means "a group of data with common traits" (Johannessen et al., 2018, p. 279). The goal of using this type of analysis method is to map the specific data points and collect them under general themes that would help answering the research question. Not only that, but conducting a thematic analysis allows the research to look for correlation between the themes, which can give the analysis more depth than just reporting what has been said (Johannessen et al., 2018, p. 280).

There are different ways to do thematic analysis, but I will follow the thematic analysis model from Johannessen et al. (2018) which consist of four steps. The first step is the preparation, which already begun when I research theories, formed the research question, and conducted the interviews – the framework of the interviews. The next step is the coding. In this process, I have marked the important points or data that are relevant in the interview transcriptions, and written

reflection notes and keywords that makes it easier to sort the data later. This is a very thorough practice where one might have to go through the interview transcription multiple times as new questions comes up along the way. The third step is the categorization. Once the coding has been done, the themes become clearer. The research question might already imply themes that can come up in the analysis such as TV-streaming service and preferences for media content, but after the coding process one can draw lines among the informants and compare the data. The data the informants have in common can be put under the finding or variable. The last step in the thematic analysis is the reporting. This is where the analysis come in. In the final process I map out the presentation of my findings. Firstly, I will present a general theme which is the research question and thereon present the subcategories and nuances of the theme (pp. 303-305).

3.3.4 Reliability and validity

Reliability is concerned with the question whether the research is repeatable or not (Bryman, 2008, p. 31). Often reliability is associated with the research being reproducible, but reliability also concerns whether the information given to the researcher is trustworthy and consistent. Meaning if informants would give a me the same answer to the same question in different interviews (Kvale & Brinkmann, 2009, p. 245). Qualitative research methods usually try to see the eyes of people being studied and prefer research where one can understand the social phenomena in its natural setting (Bryman, 2008, p. 389). Since there is a need for some type of structure, certain decisions have been made about what I expect when I research TV-streaming services and the informants' experiences. Hence, this can limit the degree of adopting the world view of the people being studied (Bryman, 2008, p. 389). This can also problematize the biases I have of TV-streaming and consumption (Babbie, 2017, p. 327). To be aware of those biases, I must address them myself, be aware of my own knowledge and know how to put my own perspective aside. Interview guides becomes very helpful here as it helps me to stay relevant to the topic. Also, with the guidance from peers and supervisor, they have continuously given me critical feedback on the interview guides and the master's thesis overall that has helped me develop the material in a way that is not biased.

Semi-structured interviews offer flexibility to the researcher, the possibilities to change questions/topics during the interview and opens for the informant to share their own views and experiences freely. During the interviews, the interview guide was used as a guide to keep the

conversation relevant, but not locked to the questions written there. I would use the interview guide when I wanted to ask about a new topic, or when the conversation diverged from the original topic. However, in comparison with quantitative questionnaire, semi-structured is weaker in reliability, but stronger in validity (Babbie, 2017, p. 329).

Validity refers to "the truth, the correctness, and the strength of a statements" (Kvale & Brinkmann, 2009, p. 246). For qualitative research, it concerns whether the data or the observations done are reflecting the phenomena I am studying (Kvale & Brinkmann, 2009, p. 246). The issue around validity is the fact that whether the data I present in this master's thesis is true. Compared to the questionnaire, here I am allowed to go more in-depth in the answers from the informants. I can confirm statements the informants have said or ask them to explain more about a topic, which can strengthen the validity of the data. Also, because the informants are anonymous and the topic is not sensitive, it may allow the informants to be open and true about what they say, since it has no negative effect on them.

3.4 Research ethics considerations

The research has been conducted in alignment with the guidelines for research ethics provided by The National Committee for Research Ethics in the Social Sciences and the Humanities (NESH). The guidelines provide guidance and advice of how to conduct research with ethical discretion and reflection, clarify ethical dilemmas and offer good research practice (NESH, 2021). While NESH offers guidelines that cover a huge spectre of ethical considerations from the actual research to the people involved in the thesis and in the background, I will only cover the research ethics that are relevant for this master's thesis.

There are a lot to of ethical concerns to consider. First and foremost, is the role of a researcher. As a student researcher it is my responsibility to conduct the research in a proper way. In the research field it is important to act truthfully, treat each other with respect and recognize each other's work. While one shall have the individual freedom to be able to criticise and/or openly discuss claims and arguments made by others, the opinions from previous research shall be respected and not be misquoted in any way. In addition, arguments taken or inspired from publications shall be referenced to the source (NESH, 2021). Even though the goal is to discover and research more about TV-streaming and consumption in Norway, the claims that are made

and inspired in this thesis, shall be referenced to the source to show transparency and respect to previous research.

As a student researcher at University of Oslo (UiO), it also my responsibility to follow the procedures and commitments made by the university. The thesis supervisor and I have an overall responsibility to follow the research ethics guidelines from NESH and UiO. Both of us are required to be professional and not abuse each other's integrity. The supervisor's role is to act as a guide, while it is my role to take the decisions to execute the steps for the thesis (NESH, 2021).

The data gathered in this research should also be transparent for future research and have the possibility to be conducted by others who are interested in the same field. The data cannot be made up or manipulated as it can create consequences for myself and the people participating in the research. In my own reflection, as a researcher myself, it may be nice to have my own assumptions confirmed. However, we cannot falsify data to satisfy our own opinions. It is the informants and the respondents that represent the reality of the phenomena and that should be taken seriously by presenting them honestly and transparent.

From the beginning of the research to the end of it, one must take ethical issues into consideration throughout the whole process (Kvale & Brinkmann, 2009, p. 63). During the process of applying the research project to Norwegian Centre for Research (NSD), it was not just getting approval of the project, but also to reflect on how and why data is collected (See Appendix 5). In the survey I had to continuously improve the questions as I did want to collect as much relevant data as possible, but not collect data "just in case" I need it. Also, the follow up question regarding the gender might not have been necessarily as the aim of the thesis is to look at difference within age groups and not genders. These are the reflections that I made after evaluating the survey. There was a discussion whether the participants that wanted to be interviewed could apply through the survey by adding their e-mail at the end of the survey. However, that process might have been more complex as I had to apply again to NSD, and it is not complicated to recruit someone to participate in the interviews, so I decided to drop it. Another point is that the Triangular Design could not have been applied as a method, because that method only works when the qualitative and the quantitative methods have been conducted separately from each other. Research ethics considerations for interview study is discussed further in the next paragraph.

3.4.1 Research ethics considerations interview study

In the interview process, there are three ethical fields that should be considered: Informed consent, confidentiality, and the role of the researcher (Kvale & Brinkmann, 2009, pp. 70-74). Before starting the interview process, a notification form was sent to NSD to get approval for the research. The process consisted of filling out information about the study, the population for the study, documentation on informed consent, interview guides and storing information safely. Once that had been approved, the interviews could start.

Before the interview, the participants were sent an information letter about the purpose of the study and the procedures of the research (see Appendix 6). This is an important step as the participants should be informed about what the researcher would do with their answers, what their rights are and how to pull out from the study if they decide later that they will no longer wish to participate (Kvale & Brinkmann, 2009, p. 71). Since the population for the interviews were Norwegian adults between 18-25, there was no ethical issue around who could give consent. What should be considered as an ethical issue here is how much information should have been given and when. There should be balance between giving out too much information and leaving out aspects of the design (Kvale & Brinkmann, 2009, p. 71). While TV-streaming can be considered as a common topic for most people, it was preferred that the participants answered spontaneously on the questions rather them preparing answers beforehand because I as a researcher is more interested in their experiences with TV-streaming. Hence, the participants were not sent the interview guide before the interview to prepare, but rather given a short summary of what the study is about.

The data that has been gathered in the interview are potential recognizable to others, so it was important to consider the ethical issue around confidentiality (Kvale & Brinkmann, 2009, p. 72). In this master's thesis, the participants have been given new names, and names of schools/companies have been removed and replaced with simple nouns such as "university" or "corporate job". Though information about age, gender and occupation are important variables for the analysis later, the specifics around it is not as important. Therefore, it can be changed. However, there is a concern about what information should be available to whom. In the information letter, it has been documented that only I will have access to the recordings and the transcriptions of the interview. This is to protect outsiders from getting access to data and

identify the participants. In addition, I will also have the responsible to delete the data once the master's thesis is completed.

Kvale and Brinkmann (2009) mention that consequences of a qualitative study need to be addressed with respect to possible harm to the participants, as well as to the benefits expected from them (p. 73). During the interviews, I received data from the informants about consuming content illegally. As this form of activity can lead to sanctions and penalty from law enforcement, I had to evaluate the safety and risk of my informants (NESH, 2021; Plikk, 2018). While consuming content illegally is not uncommon and people continue to do this today, there is still a chance of having to take responsibility for it. I could drop the topic from the master's thesis, but I think it is an important point to have in the analysis as it reflects the current streaming situation in Norway. Therefore, to protect the informants, I have given them new names and excluded descriptions about their whereabouts. I will also delete the interview transcriptions as soon as the thesis is delivered and have no longer need of the data. In addition, I have provided context to the topic so that information will not be misunderstood (Kvale & Brinkmann, 2009, p. 78).

4 Analysis

In this chapter, the analysis of the gathered data will be presented based on the theory and the methodology that has already been accounted for. Firstly, I will present the sample characteristics of the survey participants, following with the use of TV-streaming services among young adults and those older and what motivates them to choose those based on U&G. Afterwards, I will go through the analysis of content preferences and exploration of content. In the second part of the analysis, I will present the data from the interviews and the interview participants' perspective on the streaming war.

4.1 Sample characteristics

To describe the characteristics of the participants (N=189), I used Frequencies for categorical variables – gender, life situation, income (see table 1). Out of the 189 respondents, there was an overrepresentation of women compared to men and others with 61,4% against 36,5% and 1,6%. When it comes to Others, it was only 1,6% who identified as other gender, in which all of them identified themselves as non-binary. Only one respondent did not want to disclose their gender.

More than half of the respondents have income from work (56,6%), meaning they are employed and work as the main source for income. 34,9% of the respondents are students. The rest are either self-employed, retired, unemployed or on social securities, stay-at-home or others. When it comes to income, the percentage shares amongst the attributes were more even, ranging from 50 000 NOK to 600 000 NOK+. Respondents who earn 600 000 NOK or more is the highest income group amongst the others with 33,3%, while 50 000 – 199 999 NOK follow behind with 27%.

Table 1: Demographic variables for sample

Variables	Percentage
Gender	
Female	61,4 %
Male	36,5 %
Other (Non-binary)	1,6 %
Don't wish to disclose	0,5 %

Source of subsistence

Income-generating work	56,6 %
Student	34,9 %
Self-employed	3,2 %
Retired	1,6 %
Unemployed/social security	1,6 %
Stay-at-home	1,6 %
Other	0,5 %

Income

Less than 50 000 NOK	5,3 %
50 000 - 199 999 NOK	27,0 %
200 000 - 399 999 NOK	12,7 %
400 000 - 599 999 NOK	19,0 %
600 000 NOK or more	33,3 %
Do not wish to disclose	2,6 %

Age

Mean (min, max)	32.37 (18, 80)
Mode	23
18-25 years old	43,9%
26 and older	56,1%

The youngest person who responded to the questionnaire is 18, and the oldest being 80 years old. The mean is 32,37 years old. The mode (the age with most respondents) is 23 years old. 43,9% of the respondents are part of the age group 18-25 years old (young adults), while 56,1% of the respondents are part of the older age group, 26 and older. The age groups "young adults" and "older adults" have some differences when it comes to the number of respondents of each group but are similar enough to enable a further analysis and comparison between the age groups.

4.2 Use of services among younger adults and those older

In the survey the participants were asked about how often they watched TV-streaming and estimate how many hours they watch it per day (see table 2).

Table 2: How often the age groups use TV-streaming

How often do you watch TV-streaming?		
	18-25	**26 and older**
Daily	55,40 %	51,40%
Several times a week	31,30 %	41,50%
Once a week	8,40 %	5,70%
Less than once a week	1,20 %	0,90%
Monthly	2,40 %	0%
Do not use at all	1,20 %	0%

The intention for this question was to get an overview over how often people used TV-streaming, but also to filter out the participants who were not relevant for the survey as I wanted people who had experience with TV streaming to respond the survey. Around 50% in both age groups watches TV-streaming daily. In both age groups, 30-40% watches it several times a week and 5-10% uses it once a week. Very few participants watch TV-streaming less than once a week. Though it is interesting to see that a small number of young adults use the TV-streaming rarely or never compared to the older ones where the number is 0%. However, it is a small number which makes it difficult to make a statement out of it.

Table 3: Minutes streamed TV daily between the age groups

How many minutes do you TV stream daily?		
	18-25	**26 and older**
Less than 60 min	6 %	13,2 %
60 min to 120 min	49,4 %	62,3 %
Between 120 min to 180 min	20,5 %	16 %
Between 180 min to 240 min	12 %	6,6 %
More than 240 min	12 %	1,9 %

Mean	152,77 minutes	114,72 minutes
Median	140 minutes	107,33 minutes

When it comes to how many minutes the participants stream TV daily, most of the participants watch around 60 to 120 minutes daily (see table 3). There are some notable differences here between the age groups. Among the young adults, 24% of them stream TV more than 180 minutes daily while only 8,5% of the 26 and older do so. In average, young adults' stream 153 minutes, while 26 and older in average stream 115 minutes. These numbers show that more young adults stream TV daily than the older adults. 13,2% of the age group 26 and older streams less than 60 min per day, while only 6% of the young adults do. It seems that more older adults prefer to stream less minutes than the young adults.

Each TV-streaming service has their own specialty that can appeal to the audience. They can be unique in their content, their branding or their user experience (Herbert et al., 2019, p. 357). Since there are plenty of options to choose from in the streaming market, there is a high chance that a consumer will find something that suits them depending on their needs. The top TV-streaming services between younger and older adults were somewhat alike, but there are some TV streaming services that are more attractive for the specific group than the other (see table 4 & 5).

Table 4: The top 10 most popular TV-streaming services among young adults

Top 10 streaming services among young adults (18-25)	
Netflix	41,3 %
Disney+	29,1 %
NRK TV	27,0 %
HBO	23,3 %
TV2 Play	18,5 %
Viaplay	18,0 %
Discovery+	14,8 %
Apple TV+	3,2 %
Youtube Premium	3,2 %
Crunchyroll Premium	2,6 %

Top 10 streaming services among the age group 26 years and older	
Netflix	52,9 %
NRK TV	52,4 %
HBO	35,4 %
Disney+	32,8 %
Viaplay	23,8 %
TV2 Play	23,3 %
Discovery+	16,9 %
Amazon Prime	11,6 %
Apple TV+	10,1 %
Youtube Premium	7,9 %

Netflix remains as the number one TV-streaming service in both groups with almost half of each group responded that they used Netflix the last 30 days. It may be no surprise as Netflix is established in the market and has existed for 10 years (Lüders et al., 2021, p. 36). In addition, Netflix keeps evolving to keep their consumers by offering "Original"-content and a newly added feature, which is games (Jansen, 2022). Though SVOD is in focus, it is worth to have NRK TV in the statistics as well to show that despite the streaming war happening globally, NRK TV still holds a strong position as a TV-streaming service in Norway. It shows that national public service media are able to adapt to changes and understand the consumer's need, which is crucial in order to compete with global actors (Enli & Syvertsen, 2016, p. 149).

The older adults appear to use a variation of SVODs compared to the young adults. Five of the top SVODs – Netflix, HBO, Disney+, Viaplay and TV2 Play - seem to have high usage with more than 20% of the older adults responded that they have used one or many of those the last 30 days. Comparing it with the young adults, only three SVODs – Netflix, Disney+ and HBO – are used that much among the younger adults. Netflix, HBO and Disney+ remain as the most popular ones, but the Nordic TV streaming services follow behind like Viaplay and TV2 Play. Viaplay and TV2 Play are Nordic and Norwegian actors that produce content that can appeal to the local population, and they offer sports-content (e.g. live streaming of sports events) that the other global streaming services may not do. This indicates that the consumers do not only

prefer the big international TV-streaming services but are also interested in the Nordic TV-streaming services.

Amazon Prime is present in the older adults' top 10, but not in the younger adults' top 10. Amazon Prime offers American and English content to the consumers. According to Kampanje, a Norwegian media company, Amazon Prime has been experiencing a decline of subscribers, which has led them to change strategies where the focus is exclusive content and release content relevant for Nordic consumers (Njie, 2021). This may have boosted some popularity, but it seems like the content Amazon Prime offers does not attract many young adults as the TV-streaming service is outside of top 10 among those who are 18-25 years old. Otherwise, it seems that the young adults and those older have used the same TV streaming services the last 30 days, but the older adults have higher usage of the SVODs.

4.1.2 Uses and gratifications for choosing TV-streaming services

When choosing a TV streaming service, there are different factors the consumer may consider before subscribing. In the survey, I added statements to reflect the U&G of choosing TV-streaming service that respondents had to rate from the "least important" to "very important". Each statement is related to one of the U&G factors: Value for money, content, availability, user experience and social aspects. Overall, according to the survey data the most important factors for choosing TV streaming services are content and user experience, as three of statements in each factor has more than 80% of the respondents in total rated it as important (see table 6).

Table 6: Uses and gratifications factors for choosing TV-streaming services

What factor(s) is important for you? (Percentage share answering important or very important)

Value for money	Total	18-25	26+
No commitment	84,7 %	83,1%	85,8%
Price	79,4 %	86,7%	73,6%
Free trial	58,5 %	62,7%	55,2%
Launch sale	39,7 %	36,1%	42,5%
Monthly/yearly subscription	36,5 %	36,1%	36,8%
Choosing subscription model	31,7 %	27,7%	34,9%

Content			
Relevant content	92,0 %	92,8%	91,4%
Diverse content/variation	89,9 %	94,0%	86,7%
Trending content	89,8 %	96,3%	84,9%
New content	78,7 %	81,7%	76,4%
Exclusive content	38,6 %	38,6%	38,7%
Availability			
Opportunity to cast from phone to TV	67,7 %	71,1%	65,1%
Available TV-app	60,1 %	53,7%	65,1%
Available phone app	58,5 %	65,1%	53,3%
Available app on gaming console	14,4 %	18,3%	11,3%
User Experience			
Easy to navigate through content	95,8 %	95,2%	96,2%
Easy to use the streaming service	95,2 %	95,2%	95,3%
Many users can log into/watch at the same time	82,0 %	83,1%	81,1%
Easy to save content for watching later	73,0 %	73,5%	72,6%
Structured overview of content you have already watched	66,7 %	69,9%	64,2%
Able to download and watch later offline	43,4 %	54,2%	34,9%
Social aspects			
You can do group-watch	28,0 %	28,9%	27,4%
Streaming service is popular	17,6 %	22,9%	13,3%
You can rate content	15,9 %	18,1%	14,2%

What mattered most for the respondents regarding content, with 92% rating it as important, was that the TV-streaming service offered "relevant content". Relevant content means that the service offers programmes/films that suits the consumer's preference. It can be old and new content, as long the consumer feels like it is relevant for them. This makes sense as the consumer probably wants to subscribe to a service that feels relevant for them. Perks et al. (2019) examined podcasts using U&G theory, and they claimed that podcast listeners used podcast for brain food – to be educated on a topic (p. 629). TV streaming consumers might

search for relevant content to educate and seek information. Content from SVOD is not only entertainment and fictional stories, but it also includes documentaries, lifestyle, and news. Relevant content can also be engaging, in a way that makes the consumer keep staying on the platform.

Diverse content and new content were also ranked as important among the respondents. TV streaming platforms do not offer the same content worldwide. This is because each country has different laws and deals with media companies that can either limit or delimit the access to content (Tallerås et al., 2019, p. 7). According to Tallerås et al. (2019), having a diverse content library is an advantage for TV-streaming platforms as it can attract many consumers with different personas (p. 17). However, the streaming war has its consequences. As the content distribution gets fragmented, the more of a hurdle it can be for the consumer to choose a TV-streaming platform. If the consumer wants to watch *Squid Game* on Netflix, *Encanto* on Disney+ and *Euphoria* on HBO Max, then the consumer needs to subscribe to three different SVODs to get the diverse content (Tallerås et al., 2019, p. 17). It seems that the respondents care a lot about how much variation of content it is on the streaming platform when choosing a SVOD. Many respondents also ranked "new content" as important with 78,7%. Including new releases and up to date shows, new content can also be old shows that has been newly added to the platform e.g. when *Friends* released on HBO Max after Netflix lost the bidding round against WarnerMedia and no longer had the rights to the show (Law, 2019). However, it seems that many of the respondents do not think exclusive content is important compared to the other statements about content. Only 38% of all the respondents found it important. This is interesting as TV-streaming services are producing their own exclusive content like "Netflix Originals" or Disney+ Marvel-series to stand out as a competitor in the streaming market (Canales, 2021).

The U&G factor "User Experience" was also very important to the consumers when it comes to choosing a TV-streaming service. 95,8% of the participants rated "Easy to navigate through content" as important, followed by "Easy to use the streaming service" with 95,2%. Most (if not all) TV-streaming services' content library are sectioned into different genres and categories such as new releases, relevant for me and trending. This makes it easier for the consumer to navigate and find the content that suits for them. Besides categorization, the service in itself must be easy to use. Interface plays a role in user experience (Johnson, 2019, p. 112; Stanfill, 2015). The way the page is set-up when someone logs into the account to searching for movies to streaming the content, all of this creates the experience for the user (Stanfill, 2015, p. 1064).

If the page is lagging or it is difficult to find the subtitle option, then it can make the user stray away from using the service (Johnson, 2019, p. 112).

Availability and value for money were somewhat important, but not the most important among the respondents overall. Within value for money, what is important for the respondents is that there is no commitment (84,7% rated it as important) to the subscriptions plan. Disney+ and HBO Max offer yearly subscription in addition to the monthly plan that maybe most people are familiar with. When a consumer chooses a yearly subscription plan, they are committed to have access to the SVOD for the whole year. It happens often that when TV-streaming services offer discounted prices for the costumers, they are often bound to subscribe for at least a year to get the discounted price (Bie, 2020). When a consumer is bound to a contract, they may feel forced to use the service, which can create a negative impression of the service. No commitment allows a room for flexibility and subscribe/unsubscribe when appropriate. The price itself has some effect on whether the consumer will choose the TV-streaming service or not. It can be assumed that price would matter the most as it can be discussed that people want to pay the best price for access to content. Yet, the respondents found content more important the price as price are only important to the 79,4% of the respondents compared to relevant content with 92%. As the streaming market contains many competitors, the companies may adjust the price in order to compete with others. The streaming services have a monthly fee of around 59-129NOK for the basic packages (Steigan, 2022). Some of the services offer add-ons such as TV2 Play and their sports-package. Though it can be discussed whether the subscription fee is expensive or cheap, it seems that from the consumer's perspective, consideration for content comes before value for money.

Availability concerns getting access to SVODs through different platforms such as TV, mobile and gaming consoles. 67,7% of the respondents rated "Opportunity to cast to TV from phone" as important. Casting the content from mobile phone to TV offers flexibility in many ways. First, it gives the consumer availability to control the SVOD from the phone while watching it on the big screen. The mobile phone works as a remote control in this case. Secondly, the consumer is not bound to their own TV when using the casting function. The consumer can cast the content to any TV as long the TV has a Google Chrome Cast or Apple TV available. Some smart TVs have their own function to cast from the smartphone. The availability to get access on TV and phone were more important than getting access to the TV-streaming services on

gaming consoles – with TV and phone having 60,1% and 58,5% of the respondents rating it as important versus 14,4% for gaming consoles.

What the respondents found the least important was the social aspects of TV-streaming. Whether the TV-streaming service is popular, allows group watch or give rating to programmes was not important as the other factors as less than 30% of the respondents ranked it as important. Since respondents gratifies more to content and user-experience, it seems like social aspects do not matter much when it comes to choosing TV-streaming. Other U&G studies like Lonsdale and North (2011), Perks et al. (2019) and Tefertiller and Sheehan (2019) find social aspects as a motivation for using the studied media. However, the survey shows that it is not as important as the other factors.

Concerning differences between young adults and those older, there are some differences that can be commented on. When it comes to the factor "value for money", the young adults find "free trial" (62,7%) and "price" (86,7%) more important compared to the older adults. However, more older adults' rate (34,9%) "choosing a subscription model" and "launch sale" (42,5%) more important than young adults. Even though both age groups find relevant content important, young adults find other content-factors such as diverse, trending, and new content more important compared to the older adults. In addition, the variables related to availability - "available phone app" and "available app on gaming console" are more popular among young adults than those older. Though 26 and those older rate available app on TV more important (65,1%) than the young adults (53,7%). In regard to user experience, young adults find "able to download and watch later offline" more important (54,2%) than those who are 26 and older (34,9%). Lastly, when it comes to the social aspects, the young adults find the social factors more important as "streaming service is popular" (22,9%) and "you can rate content" (18,1%) are rated higher than the older adults (13,3% and 14,2%).

4.1.3 Are there differences between young adults and those older in terms of content preferences?

The participants were asked to select genres they liked to watch and to write maximum three movies/programmes/shows they watched the last seven days. When the participants were asked to select types of genres they liked to watch, I did not specify whether it was from TV-streaming or linear TV.

Movies and TV-show/drama are the most popular genres in both groups (see tables 7 & 8). These two genres are very broad as they can have other genres as sub-categories. This might explain why these two are the top genres since the genres might cover a lot of content and overlap with the other genres listed in the survey. Among young adults, the number one genre is TV shows/drama (83,1%) followed by movies (74,7%). While older adults have the opposite order as movies are liked by 72,6% and TV shows/drama with 69,8% in the age group 26 and older. TV shows/drama and movies are big genres that consists of other subgenres within, which may explain why many of the participants like the genre.

Table 7 & Table 8: Top 10 liked genres between the age groups

Top 10 genres 26 years old and older	
Movies	72,6 %
TV shows/drama	69,8 %
Scifi/fantasy/superhero	48,1 %
Comedy	47,2 %
Action/thriller	44,3 %
Documentaries	42,5 %
News/debates	36,8 %
Animation	34,9 %
Sitcom	34,9 %
Crime/police	31,1 %

Top 10 genres 18-25 years old	
TV shows/drama	83,1 %
Movies	74,7 %
Comedy	61,5 %
Action/thriller	51,8 %
Scifi/fantasy/superhero	50,6 %
Sitcom	43,4 %
Reality competition	41,0 %
Documentaries	38,6 %
Crime/police	34,9 %
Animation	32,5 %

The tables show that both age groups like the same genres, but just ranked differently in the top 10. Besides looking at the top 2 or the big genres, movies and TV shows/drama, those who are 26 and older have sci-fi/fantasy/superhero as the top genre (48,1%). The top genre among young adults is comedy with 61,5%. What differ the groups from each other are the genres "news and debates" and "reality competition". Young adults have reality competition (41%) in the top 10 instead of news and debates like the age group 26 and older have (36,8%). Again, I must note that when the participants were asked to select genres they liked, I did not specify whether this was related to linear TV and/or TV-streaming. Maybe news and debates are popular among those who are 26 and older because some of the participants watch it on broadcasted TV/live-TV or on video-on-demand. Otherwise, the other genres like crime/police,

sitcom, documentaries and animation are popular in both age groups and do not have any distinct difference between them. Though it is not represented in this table, but in Appendix 2 where you can see all the genres listed according to popularity, horror is more popular among the young adults with 20,5% of them preferred the genre. While only 4,7% of the older adults liked it. Though the survey cannot explain why horror is more popular among the young adults, it is interesting to see that the genre is popular in one group but not the other. The top 10 genres show that the young adults and older adults almost have the same preference with genres. However, the percentage in each genre are higher among young adults than those 26 and older. This may indicate the young adults watch more varied genres compared to the older adults. Another characteristic is that more young adults seem to prefer reality competition over news and debates, and those who are 26 and older prefer the opposite. Although Appendix 2 show that the young adults have news and debates at 11th place, and 26 and older have reality competition at 11th place too.

After the participants selected the genres they like to watch, they also had the option to list up to three movies/programmes/shows they had watched the last seven days. There were 224 movies/programmes/shows in total that the respondents mentioned. It is interesting to see so many different movies/programmes/shows mentioned, old and new and from different platforms (see Appendix 3). These were the top 10 most watched among the participants:

Table 9: List of the top 10 most mentioned movies/programmes/shows

Programme	Total response	18-25	26+	Genres	SVOD
The Book of Boba Fett	15	3	**12**	Scifi/fantasy/superhero	Disney+
Euphoria	13	**9**	4	TV show/drama	HBO Max
Emily in Paris	10	**7**	3	TV show/drama	Netflix
Mesternes Mester	9	3	**6**	Reality competition	NRK TV
And Just Like That	8	1	**7**	TV show/drama	HBO Max

Farmen	8	1	**7**	Reality competition	TV2 Play
Lykkeland	8	0	**8**	TV show/drama	NRK TV
The Office	7	3	4	Sitcom	Netflix, Viaplay, Amazon Prime
Rådebank	6	1	**5**	TV show/drama	NRK TV
The Witcher	6	3	3	Scifi/fantasy/superhero	Netflix

The most watched show the last seven days was *The Book of Boba Fett (2021)* as 15 of all respondents mentioned the show. 15 participants are not that many as 189 respondents participated in the survey. This shows that the variation of content that were seen the last seven days were so numerous that the top 10 list is not representative of what was really popular among the participants the last seven days. However, because there were 224 movies/programmes/shows mentioned, I cannot analyse everything, so I will only go through top 3.

The Book of Boba Fett (2021) takes the number one spot in the top 10. 12 out of 15 of those who watched it belong to the age group 26 and older. The rest are young adults. The show's popularity might be explained with that it was a newly added show on Disney+. Another show from the same franchise, *The Mandalorian* (2019), also did well and has high ratings on IMDb with 8.8/10 (IMDb, 2022b). Due to the success of *The Mandalorian*, *The Book of Boba Fett* was probably a highly anticipated show among fans. The show might be popular because Star Wars is a brand or franchise that many adults have grown up with during their childhood. Not only the franchise itself, but Disney is a household name that many people can relate to. After the company released their TV-streaming service, it has gained a lot of subscribers in a short time, with 118 million paying customers in two years (Spangler, 2022). With Disney+ and the franchise Star Wars behind *The Book of Boba Fett*'s back, it may be no wonder why the show has gained attraction.

In second place of the most seen show during the last seven days comes the teenage drama series *Euphoria* (2019), that launched its second season in January 2022 (IMDb, 2022a). This teenage drama has experienced massive popularity and has become the second-most watched show since 2004 at HBO (Nicholson, 2022). Between the young adults and those older, the young adults take the spot with ca. 70% of those who mentioned the show belonged to that

category. As the show launched its second season during the winter season 2022, it may have gained attraction among the participants to catch up on the new season or check out the show.

Emily in Paris (2020) follows *Euphoria* with 10 respondents mentioning that they had seen the show the last seven days. Again, the younger adults favour the show as 7 of 10 of those who watched the show belong to that group. Like *Euphoria,* it became a widely watched show as 58 million people globally streamed the first season in 2020 within the first the month after its release (Parc & LaFever, 2021, p. 466). In December 2021, the second season of the show was released, and it stayed in Top 10 most-watched TV and films for 5 weeks (Netflix, 2022a).

The top 10 shows in the table belong to genres TV show/drama, sci-fi/fantasy/superhero, sitcom and reality competition. These genres also belong to the top 10 genres among the participants. Also, most of the shows in the top 10 are categorized as TV show/drama, which demonstrates that the genre is indeed popular. There is also variation in where the shows/programmes were streamed. There are three shows from NRK TV and one from TV2 Play in the top 10, which again indicates that the Norwegian broadcasting stations can compete with international content. Based on the top 10, the young adults seem to prefer TV show and drama more than the older ones as more young adults watched *Euphoria (2019)* and *Emily in Paris* (2020) more than the other shows in the top 10. The 26 and older ones seem to watch a variety of content in the top 10. On the other hand, there were 224 movies/programmes/shows mentioned in total. The top 10 most watched shows cannot be generalised as it is only a handful that watched these programmes among 189 participants. The list of genre shows a more representative view of content preferences rather than the list of movies/programmes/shows. However, the list of programmes shows the diversity of content the respondents stream.

4.3 Exploring content in the middle of a streaming war

A total of 224 programmes were listed in the survey which again shows the variation of content the participants have seen. The question is, how do the young adults and those older find content to watch? According to table 11 and 12, the young adults and those older prefer to find content through three channels: recommendations from friends, exploration around the TV-streaming platform, and search for specific programmes they already have in mind:

Table 10: Where the respondents find or get recommendation for content to stream

How do you find content to watch?	18-25	26 and older
I like to watch programmes that friends and acquaintances have recommended	70,4 %	69,2 %
I like to watch programmes that the streaming services recommend	52,4 %	45,3 %
I explore to find out which content is available	84,1 %	74,3 %
I search for the programmes I want to watch	92,7 %	88,7 %
I like to watch programmes that are covered in the media or discussed on online forums such as Reddit	45,1 %	35,8 %
Advertising posters make me aware of programmes I want to watch	35,8 %	26,4 %
Advertising on TV, cinema or online makes me aware of programmes I want to watch	46,3 %	35,8 %
I read reviews on IMDb/Rotten Tomatoes or similar	36,6 %	34,0 %

70,4% of young adults and 69,2% of 26 and those older agree that they like to watch programmes that friends and acquaintances have recommended. However, when looking at the numbers on the recommendation from the TV-streaming services it is almost fifty-fifty in both age groups. This indicates that circa half of the participants may not be a fan of the recommendation they get from the SVOD. It seems that the participants prefer to get recommendation from people they know rather than a machine or algorithms. Around 90% already have a title in mind when searching for the content they want to watch, which means that they have come across the content at some point before searching it. It could be a recommendation they have gotten earlier and then searched for it later. It could also be content that they have seen before. Many possibilities, but it interesting to see that the participants already know what to look for when watching content on SVODs. 74,3% of young adults and 84,1% of 26 and older explore to find content that is available. This also shows that in addition to search for the specific title, they also spend time discovering content to stream. This suggest that consumers do not have the title in mind all the time but can also spend time exploring to find content to watch.

It is also interesting to see that physical and digital advertisement has little effect on whether the consumers want to stream a program as most of the participant disagrees. In both age groups more than 50-60% disagrees that advertisement is effective. Among 26 and those older, only around 25-35% agree that advertisements influence their choice to check out a program. 35-

45% among young adults agrees to the influence from the advertisements. 34-36% of both the age groups reads reviews on IMDb/Rotten Tomatoes, while approximately 64% from each group do not. Overall, the participants find content through people's recommendations, exploring on the platform or searching for titles they already have. Though reading reviews on the internet is written by people, it seems that the respondents prefer to have it recommended by acquaintances or friends rather than people from the internet.

4.4 What do they think of the streaming war?

Table 11: The respodents' perspective of the TV-streaming situation

Perspective on the streaming situation	18-25	26 and older
There are too many streaming services available	47,6 %	56,6 %
I switch TV streaming services I subscribe to	32,9 %	40,6 %
It's easier to choose content on TV streaming services compared to linear TV	84,1 %	66,7 %
I get to watch what I want with the TV streaming services I currently use	79,0 %	73,6 %
The streaming services give relevant suggestions for content I would like to watch	63,0 %	43,4 %
The price I pay is mostly worth it considering the content I get access to	64,2 %	58,5 %

Table 11 gives insight into the participants perception of the streaming market and user behaviour. For both young adults and those older, there is a fifty-fifty agree/disagreement on whether there are too many streaming services available today. However, the majority of both age groups mostly agree that they get to watch with their current TV-streaming service they have access to, and that the price they pay for is mostly worth it considering the content that is available for them. What varies between the age groups is that more young adults find it easier to choose content on TV-streaming platform rather than linear TV with 84,1% agreeing to it while amongst older adults 66,7% who agrees to it. A possible explanation may be that the age group 26 and those older is a large age span that the numbers can stem from a much older age group that are more familiar with linear TV.

Another variable that makes the age groups a bit different from each other is that 63% of young adults think that the TV streaming services gives them relevant content suggestions, while among those who are 26 and older, only 43,4% agree with it. Since many young adults (around 24%) spend +3 hours in average per day on watching TV-streaming, the algorithms can track

their patterns which makes it easier for the platform to give relevant content suggestions (Johnson, 2019, p. 133).

So far in the analysis I have focused on the survey data. In the next part of the analysis, I will go through the interview data and analyse the young informants between 18-25 years old TV-streaming experience by using paratext (Gray, 2010) and flow (McCormick, 2016; Williams, 2003) as theories to interpret the findings.

4.5 The young adults' perspective of TV-streaming services

Before moving further on with the analysis, table 12 presents an overview of the informants from the interviews with information about their age, living situation, their status as employee/student, what kind of TV-streaming service they have access to, and how many hours per week they use on streaming TV.

Table 12: List of the interview informants/young adults

Name	Age	Living situation	Status (source of subsistence)	Which TV-streaming services do you have access to?	How many hours per week do they estimate that they use on TV-streaming services?
Tina	24	Lives with parents	Student, part-time employee	Netflix, Disney+ and Youtube Premium	35 hours (5 hours a day)
Mary Jane	23	Lives with parents	Student	Netflix, HBO Max, Disney+ and Viaplay	7 hours (at least 1 hour a day)
Kevin	24	Cohabitation	Full-time employee	Netflix, HBO Max, Disney+ and Viaplay	15 hours
Anders	18	Lives with parents	Student	Netflix, HBO Max, Disney+, Viaplay, TV2 Play, Crunchyroll and Rakuten Viki	10 hours
Malin	23	Lives in a student collective	Student, part-time employee	Netflix, Viaplay, Disney+ and Discovery+	7 hours
Johanne	18	Lives with parents	Student	Netflix and Disney+	3 hours

Alex	22	Lives with parents	Student, part-time employee	Netflix, Disney+ and TV2 Play	Vacation: 5 hours During the semester: 1 hour
Amy	25	Cohabitation	Student, part-time employee	Netflix, HBO Max, Disney+ and TV2 Play	5-6 hours (approx. 1 hour per day)
Timmy	21	Cohabitation	Student, part-time employee	Netflix, HBO Max and TV2 Play	7-14 hours (approx. 1-2 hours per day)

The informants here represent young adults between 18-25 years old. It is interesting to note that all the informants have access to more than one TV-streaming services. Everyone has at least two TV-streaming services they either have access to and/or subscribes to. Anders has the most access to TV-streaming services with seven SVODs in total.

There is a variation in the number of hours streaming TV per week, ranging from 1 hour to 35 hours. 8 out 9 are students, while Kevin is the only full-time employee. Some of the students work part-time as a source of income. I also added information about living situation as it would be interesting to examine whether living with parents or not, or cohabitation, have something to say about their streaming consumption.

After the informants introduced themselves, I asked, "Do you use TV-streaming services actively?". Most of them answered that they watch TV-streaming every day, from half an hour to 5 hours a day, as Anders mentions: "I spend a lot of time watching movies and series. Yes, maybe a movie every day.". These young adults have access to a variation of TV-streaming services and spend time streaming every day. In the next section, I will analyse how they got access to those TV-streaming services.

4.2.2 How do young adults get access to TV-streaming services?

Based on the data from the survey, relevant content and good user experience are important when choosing TV-streaming services. During the interview, the informants were asked which of the SVODs they had access to, and if possible, tell whether they paid for the subscription or if others paid for it. All the informants mentioned that they had access to more than one TV-streaming service (see table 12 the complete list of SVOD access). Everyone mentioned that they had access to Netflix, which again shows that Netflix is an established TV-streaming service.

> **Kevin:** I think because Netflix established themselves early, it is imprinted in our brain. […] so the first association I have when I think of TV is Netflix.
>
> **Tina:** Netflix is one of the first and biggest streaming service, so it just happened to be it.

As Netflix is "imprinted" in our brains, it gives the idea that when TV is mentioned one might think of Netflix as the first association to TV. For Kevin, Netflix is or has become the default TV-streaming service people have due to its association to TV. Recently in April 2022, Netflix reported that they had experienced a decline of subscribers and had lost 200.000 subscribers in the first quarter of 2022 (Horvei, 2022; Sperling, 2022). According to the shareholder letter released from Netflix, they are forecasting that they may lose up to 2 million subscribers in the second quarter this year (Netflix, 2022b). This decline of subscribers indicates a hard fight to stay relevant in the TV-streaming war when other services like HBO Max and Disney+ are receiving more customers. Despite the decline of subscribers, all the young adults in this research still have access to Netflix. As Tina mentioned about how Netflix is one of the first and biggest streaming services out there, it seems natural for her that she should get access to it.

In the recent years, some SVODs have gone through a rebranding that shows an upgraded design of their platform. The newest example is HBO Max. HBO had many branches in their streaming platform like HBO Go, HBO Nordic and HBO. What is special with these branches is that not everyone could get access to all these branches. For example, HBO Nordic was only available in the Nordic countries. From Amy's experience, she explained that when she used HBO Nordic, it was a hassle to navigate through the streaming platform due to its categorization of content, slow loading of content and unappealing interface design. However, after HBO did its rebranding to HBO Max, she gained interest for the platform: "HBO rebranded recently and got a lot of new and interesting content." TV2 Play was previously called TV2 Sumo, however, the TV-streaming platform changed their identity to upgrade their visual identity and "mirror a modern and diverse country" (TV2.no, 2022). Rebranding of a streaming platform offers a way to get new visual identity, adjust to new technologies and become user friendly. As TV-streaming content and consumer behaviour continuously change over time, it is important for the SVOD to change alongside the consumers to keep up with the trends.

When I asked them about how much and who paid for the services there was some interesting findings related to the accessibility to TV-streaming services. All the informants informed that they either pay for some of the TV-streaming services or nothing at all. It is usually the parents, other family members or their partners that pay for the services, besides themselves:

>**Kevin:** Mom pays for Netflix, I think I pay for HBO, and my girlfriend pays for Disney+ and Viaplay.
>
>**Mary Jane:** My uncle pays for it [Netflix].
>
>**Timmy:** I don't pay for anything myself right now. I just had it since I moved out.
>
>**Alex:** I pay for Disney+ yearly, a sum of 500NOK maybe. Netflix, I have no idea, mom pays for it.
>
>**Malin:** The only service I pay for is Discovery+. Anything else is paid by others whom I borrow or use it from.

Because others pay for the access to the SVODs, the informants might not actively take the decision to subscribe to the services. Instead, the informants may choose a TV-streaming services they find interesting and then use their connections to get access to those services. Many of the streaming services offer a "family-plan" or premium packages where an account can have up to multiple users and a certain amount of the users can stream at the same time. If a family member pays for the "family-plan", it would be likely that others in the family would also get invited to the account. For young adults, some of them are still students and may not have much income compared to their parents, so the young adults may rely on them to get access to SVODs. It could also be that a young adult has been included in a family-plan for a long time that it just feels natural for them to continue using it, even though they have moved out or have a stable income:

>**Kevin:** If I pay for Netflix and both of my sisters pay for Netflix, my mom pays for Netflix, and my dad too, then it would be around 500NOK. This in itself is expensive when thinking about the costs. One has many users on a single account for a reason.

Kevin has a stable income and lives with his partner (see table 12), but he still uses the account that his mother pays for. It is economically beneficial for Kevin and the other informants whose parents pay for the SVOD account as it may not be worth to have their own subscription plan when somebody else already has it. It also seems that the living situation for the informants do

not matter much, because whether they live with their parents, student collective or cohabitations, they have connections like parents or friends to get access to the services they want.

Another finding that is worth mentioning is that sharing and borrowing accounts has become common. The informants borrowed and shared accounts for two main reasons. Number one is related to costs and personal economy – the informants who were students felt like they did not have a stable enough economy to sustain a subscription for a SVOD. In the case of Kevin who works full-time, his reason was that all his family members should not waste money by having individual accounts, but rather be part of a family-plan. The second reason is that the informants borrowed and share accounts so that they could get a "complete" package of SVODs. Complete package meaning that the consumer has access to many SVODs as possible, whether subscribing to it themselves or not. Malin uses the term "free-rider" which is a person who uses someone else's account without paying, also known as password sharing (Lobato, 2019, p. 165). This links back to personal economy since password sharing usually concerns not paying for a service. When I asked the informants on their thoughts on free-riding, they had a positive view on the practice as long the person who owns the account are aware of that someone else is free-riding the account:

> **Malin:** I have or live with good conscience as a free-rider because I know that I don't have the economy to finance it by myself. […] It depends on the connection. It's ok to freeload from close friends, but if it someone that only wants the Netflix-password, but don't want a coffee with me later, then no.
>
> **Alex:** It is nice. Yes, why should they make the profiles in the first place on Netflix or Disney+ right? As long those who are paying it are aware or knows about it.
>
> **Anders:** Think it's worth it. I also share with the rest of my family, so I think they also think it's worth it. […] Very grateful for all of those who have shared their account with me. Uhm, even though the news reported it was illegal for some time ago.

According to Netflix, the policies around "family-plan" state that the users in the plan should live in the same household (Netflix, 2022c). Yet many are either unaware or do not care about the policy. Netflix recently tested a new function in Chile, Costa Rica and Peru where you can add an extra user to the account by paying an extra fee. Netflix has been very open about sharing users within the household. However, it has also become a challenge for the company as many

households share their account outside of their household (free-riding). As an effect of this, Netflix states that they cannot afford the content the consumers want because they are dependent on the income from the subscriptions (Bie, 2022). This may have affected the decline of Netflix subscribers as consumers probably do not want to spend more money than what they already do. Even though Netflix has these policies on sharing accounts, it seems that consumers like Malin, Anders and Alex do not care much about this "illegal" practice. As long it is convenient to share and borrow accounts, the consumers will keep doing it. In the worst case, it is possible that they will just move to another TV-streaming platform. Other TV-streaming platforms do not explicit write that it is illegal to share accounts according to the policies, but the user is solely responsible on their own for preventing unauthorized use of the TV-streaming account (Disney+, 2020; TV2 Play, 2022).

4.2.3 How do young adults find content to watch?

Most consumers have probably been through the struggle of scrolling through TV-streaming services and not ending up watching anything because they could not find content to watch despite that the library offering 100+ movies and shows. Before I dig into how young adults find content to watch, I asked the informants what they liked to watch on the TV-streaming platforms. As mentioned earlier, though the SVODs offer a wide selection of content, some of the SVODs are specialized within a format or topic (e.g. HBO are great with feature film productions) (Herbert et al., 2019, p. 357). Table 13 shows a list of genres each informant liked to watch and what movies/programmes/shows they had seen the last 7 days.

Table 13: List of the young adults' preferred genres and movies/programmes/shows that has been seen the last 7 days

	Liked genres	Movies/programmes/shows seen the last 7 days
Tina	Action, Crime, Psychological thrillers, Romance	Emily in Paris (Netflix) You (Netflix) Aggretsoku (Netflix) Breaking Bad (pirate)
Mary Jane	Action, Psychological thrillers, Mysteries, Korean Dramas	Harry Potter (HBO Max) Singel's Inferno (Netflix) Our Beloved Summer (Netflix) Osama Ranking (Netflix) Emily in Paris (Netflix) Snowdrop (pirate)

Kevin	Action, Sci-fi, Romcom, Action-drama, Comedy	The Witcher (Netflix)
		The Last Kingdom (Netflix)
		Grey's Anatomy (Disney+)
		South Park (Viaplay)
Anders	Action, Critically Acclaimed Movies, Superhero, Movies based on real life	Harry Potter (HBO Max)
		Demon Slayer (Crunchyroll)
		The Silent Sea (Netflix)
		Street Girl Fighter (pirate)
		Show Me The Money (pirate)
Malin	Reality TV, Adventure, Supernatural, Romcom, Thrillers	You (Netflix)
Johanne	Nature Documentaries, Comedy	A.P Bio (Netflix)
		Lucifer (Netflix)
		Brooklyn Nine Nine (Netflix)
		Sex Education (Netflix)
		Orange is the New Black (Netflix)
		The Hustle (Netflix)
Alex	Action, Drama, Superhero	Singel's Inferno (Netflix)
		Hawkeye (Disney+)
Amy	Action, Drama, Thrillers	Narcos Mexico (Netflix)
		World War 2 in Colours (Netflix)
		Jeffrey Epstein: Filthy Rich (Netflix)
		Gossip Girl (HBO Max)
		The Great (HBO Max)
Timmy	Action, Comedy, Horror	Friends (HBO Max)

Action, drama, comedy/romcoms, and thrillers are popular genres amongst the informants. This aligns with the survey data as the preferred genres from the informants belong to the top 10 among young adults. Despite that the preferred genres are almost consistent through all the informants; it is also interesting to see that the movies/programmes/shows that has been mentioned are varied from each other. The only show that has been mentioned more than once is *Emily in Paris* (Netflix), which was also mentioned a few times in the survey. Most of the content that the young adults have watched are either from Netflix or HBO Max. There are only two shows from Disney+, one from Viaplay and Crunchyroll. The rest have been streamed illegally.

When the informants were asked to explain how they navigate through the content library or find content to watch, the main findings were that the SVODs interface and functions mattered a lot when finding content. Like Tina says, "I think it [*You*] popped up on "Recommended", and there was kind of a big advertisement from Netflix. I am also wondering if the percentage was high and maybe fitted me?" The streaming services offers categories based on genres and recommendation to make it easier for the consumer to find the relevant content they want to stream. Netflix has a section for "Netflix Originals" that is placed closely to the top of the page. Also, they have automatic play of trailers at the top to advertise shows. Netflix also has a function called "percentage rating" that shows how much the show matches with the user based on the earlier content that has been watched.

TV-streaming services usually offer a short description of the show and the episodes to give a taste of what to look forward to. Some of the informants said that they liked to read the description before deciding whether to watch the content or not, as Johanne states: "Usually when I'm watching a show, I read the description about it. If I think that this is interesting, then I try on the pilot episode and another one. If not, then I'll drop the series.". The description works as a gateway to stream the content. This can be viewed as an entryway paratext where the motivation for the paratext is to encourage the viewer to stream it, or it can give the impression of disinteresting and make the viewer turn away from it (Gray, 2010, p. 25). It is not only the description that works as an entryway paratext, but it can also be the audiovisual elements like cover picture, sound, genre categories and trailers as Kevin says: "I scroll down, then check what is exciting and fun. If I don't see anything fun, then I keep scrolling down." All the elements on the SVOD's interface work as an entryway paratext, so it is important for the services to have a good interface design so that they can keep the consumer on the platform for as long as possible.

However, the interface of the SVOD is not the only entryway paratext to the shows. Social media can be used as a platform to get inspiration to check out content to watch:

> **Mary Jane:** Also, I'm on Insta to check which movies I should watch. There's an account called film or something, and usually they have "best movie/shows of the month" from Netflix and HBO Max etc. Yes, they usually show shots of different movies, and you also see what movies people recommend.

> **Tina:** […] Possibly listen to YouTube-people, like feedback and what they rate the show or movie.

It has become easy to share pictures and videos on social media. Movies and shows have been reviewed through traditional media like radio, newspapers and maybe even TV-programme by journalists and critics. Nowadays there are podcasts like "NRK Filmpolitiet" and social media accounts specialized in movies and shows (e.g. @thefilmzone on Instagram) that can give consumers recommendation of what to (or not to) watch, which is something Mary Jane resolves to when she needs recommendations. Tina uses the video-platform YouTube to watch review-content to get feedback. Platforms like these provide paratext in the form of pictures, videoclips, texts and people who tell their experiences or expectations of a content. These formats form interpretation of the original content that can be positive or negative, give more context or lose context depending on how the content from movies/programme/shows on social media is edited. Since young adults tend to spend a lot of time on social media, they are easily exposed to movie/show content that might spark some interest that can lead them to stream it on SVODs.

In addition to finding inspiration from social media, the young adults might ask their friends or family to recommend them a show:

> **Timmy:** I just listen to others about what they recommend, really. Otherwise, it's something I have read about somewhere else, on Facebook or something. Then I usually search for it and maybe watch it. For the most part it is something that we have talked about earlier that comes up. If I don't have something to watch, then I might send a message to a buddy and ask if he has something to recommend.

People's opinions and voices can also be considered as entryway paratexts that can hype or disengage consumers to stream content. It does not need to come from professionals, but friends or family or random people can affect the consumer's perception of a movie. For Timmy, he listens to other to get recommendations for content and get inspiration from social media. If he wants to stream something but does not know what, then he will reach out to his friends. Based on the quantitative survey, most people (around 70%) agreed that they liked to get recommendations from friends and acquaintances. Asking friends for recommendation can turn

out to be good or bad depending on how much they manage to interest, persuade, or nag the person who is asking. The interpretation is very subjective.

After the respondents told their favourite genres and shows they had seen the last seven days, I asked them why they chose to watch the shows. For Tina, when watching *Aggretsoku* it was about the content and how she felt the characters were relatable to her: "The characters are animals, but their personality and their life are very real, and recognizable.". This links back to the U&G factor "content" where many of the participants rated that content was important to choose the TV streaming service. With Tina's quote, it shows that relevant content is not all about getting suggestion for relevant content, but also about the plot.

Content matters to get invested in the show, but for others it could also be to have something going on in the background or something to digest without thinking too much about it:

> **Timmy:** I have heard a lot about *Friends*. Also, it's kind of comfortable to watch the show since you don't need to follow it all the time. If you watch another series, like documentary series you must constantly follow, but if you watch Friends you don't need to follow every sentence that is said because it's still a great show.
>
> **Amy:** Often when I put something in the background like *How I Met Your Mother* or *Friends*, then I have seen it before. Also, I feel like it's easier to put on sitcom in the background kind of rather than a drama series where you have to follow a bit more on the conversations between the characters.
>
> **Tina:** Uhm yeah, *Emily in Paris* is more like a "brain-dead" series I feel. I feel it's kind of like watching *The Kardashians*. It's not something I actively watch. It's something I kind of have in the background while doing something else.

It is interesting to note that sitcoms are being viewed as a genre that is comfortable to watch, but at the same time suitable to stream in the background while doing something else. Maybe this is why it is popular amongst young adults, because sitcom-content is easily digestible. Tina watched *Emily in Paris* because it was a "brain-dead" show in the sense that she did not need to engage with the show, but rather watch something and not think at all. Although *Emily in Paris* is a TV-drama series, the show is categorized as TV-drama comedy, so it might not be "heavy" to follow compared to other TV-dramas. It is the same situation for Timmy with the sitcom *Friends*. For Tina and Timmy, it seems that they made these interpretations of the shows

after watching it. It is almost the same for Amy, except that she seems to be motivated to watch sitcom due to previous consumptions of the shows. She knows that because she has seen it before, she knows what to expect. Therefore, she can watch it without getting invested into it (Gray, 2010, p. 24).

Sometimes people watch without knowing what to expect, and instead rely on the hype of the movie/show:

> **Mary Jane:** *Emily in Paris* maybe because it is a known Netflix-series that has received a lot of hype, so I chose to check it out. *Osama Ranking* because it is from the same studio as *Attack on Titan*, so I thought I had to check it out. *Snowdrop* because it received lots of criticism due to the changes in the history, so the Koreans were not so happy with that. So, I thought: "Oh let me watch, because what are they criticising?". And the other shows because it sounded interesting. Those are feel-good series, like put it on the TV and just watch.

The shows that Mary Jane mentioned are shows she has watched based on speculative consumptions (Gray, 2010, p. 24). She chose to watch *Emily in Paris* because it received a lot of hype. Unfortunately, I did not manage to dig in deeper on what kind of hype Mary Jane meant, but the show indeed had a lot of coverage in the media for the fashion, plot, and stereotypes which may have enhanced expectations for the show (Gray, 2010, p. 30; Parc & LaFever, 2021). Since it is a Netflix Original, the show has also been marketed on the front page of Netflix in section called "Netflix Originals" and was on the trending-list for a few weeks (Netflix, 2022a). It was also the most watched show amongst the survey participants, so it is not unlikely that Mary Jane have been exposed to the show somehow. *Snowdrop* is also another example of hype and speculative consumption that Mary Jane experienced. She explained that the show received criticism by Koreans, which encouraged her to watch it to see what the criticism was all about. With case of streaming *Osama Ranking*, Mary Jane chose to stream the anime due to previous consumption of *Attack on Titan*, but also based on speculative consumption as *Osama Ranking* was created by the same studio who made *Attack on Titan*. In a way, *Attack on Titan* set the bar of expectations for *Osama Ranking*.

Anders watched *Harry Potter* also due to also paratexts, but he watched the franchise due to previous consumptions of entryway paratext (Gray, 2010, p. 24). In early 2022, HBO Max

released a Harry Potter-special which celebrated their 20th anniversary of the first release of the movie franchise.

> **Anders:** It's because it's the anniversary. And because HBO Max came out with a reunion-movie where they talk about how it was to shoot the movies. Also, I have seen those [movies] before, but my memories of them are so vague, so I just watched them again. I think that it became more capturing, colourful to see it again after hearing how it was to shoot the movie and how they [actors] kind of grew up along with these characters.

Since Anders had watched the movie franchise before the reunion-special, he had some knowledge of what the reunion-special was going to be about. However, comparing to Amy who watched sitcoms to have something in background, Anders became more invested in the *Harry Potter*-movies because he got more context to the franchise due to the reunion-special. In a way, the movie franchise became the entryway paratext to the reunion-special, and the reunion-special turned into an entryway paratext to watch the movie franchise again. It turned into a feedback-loop, but it was meaningful for Anders since he received more background info, which seems to have positively affected the experience of watching *Harry Potter* again.

4.2.4 Why do young adults use TV-streaming services?

The young adults have explained which SVODs they have access to, and how they found the services and content to watch. To end the analysis chapter, I want to understand why the young adults are using the TV-streaming services they use. Maybe the motivations mentioned can be aligned with the survey data and support the U&G of choosing TV-streaming services.

When I asked the young adults why they were using the TV-streaming services they had access to, one of the motivations for using the TV-streaming services was the content:

> **Alex:** There are specific series I am following. Disney+ has so many movies. I have grown up with Disney so much of it suits me. Also, the other TV-streaming services are because I follow specific series.
> **Timmy:** They are the ones that have the best selection of what I like to watch, and TV2 Play gets used because of sports. I use Netflix the most maybe because they have plenty

selection of movies in addition to series. So, I can watch both series and movies when I want to.

Johanne: Because there are many series you could watch, and movies are easily accessible there as well. I only watch series with my family, like documentaries and such.

Alex and Timmy use the services to get relevant or varied content to stream. Alex has specific titles that he searches for, which means that he has already decided what to stream prior to logging in on the TV-streaming platforms. For Timmy, he uses the services to get a wide selection of content that suits him. Unlike Alex, Timmy does not claim that he looks for specific titles, but there are categories he prefers like watching sports on TV2 Play and movies on Netflix. Like Alex and Timmy, Johanne also prefers diverse and accessible content, but she also thinks of her family and wants content on the TV-streaming platforms that can be relevant for her whole family including her. This indicates a social aspect of using SVODs as Johanne is saying that watching series is a family activity that they do together.

Another motivation is the user experience. To be able to navigate through the large library and change the settings to get the ultimate streaming experience, the user experience should be smooth for the consumer. Kevin claimed that he used Netflix due to the user experience and the fact that one can download content to stream offline:

Kevin: I watch Netflix a lot because it is more user friendly, but at the same time I use sketchy sites to watch movies. User friendly, you can download things. I think because Netflix established themselves early, so it is engraved in our brain, so the first thing you think about Netflix is "Netflix & Chill" – when you chill you think about Netflix.

In addition to the user experience, he also says that he uses pirate sites to get access to content. This is interesting because TV-streaming services promote having large libraries with lots of content from a variety of genres. Still, Kevin uses pirate sites to watch content despite that he works full-time and may have the economy to pay for services himself:

Kevin: Existing content is already out there but doesn't come to Norway until a half year or one year later in Norway, so if you are very excited to watch something and it

does not exist on the streaming platforms you have, then yeah... People are happy with the offers from Netflix, but I'm not so that's why I pirate.

Due to legal and geographical limitations (Lobato, 2019, p. 178; Tallerås et al., 2019, p. xx) consumers experience that they do not get access to certain content. To solve the dilemma, Kevin uses pirate streaming sites to get access to content that has been "geoblocked". Other informants mentioned that they do the same when I asked about their thoughts on why they use pirate sites:

> **Tina:** Laziness first and foremost, like "Ok, where can I find the *Breaking Bad*-series?". If I find it legally, then I have to pay for it. And everything that's there doesn't interest meg. So, laziness, so I just go for piracy instead of finding my debit card, write the code and do research on where the show is available on the legal streaming platforms.
>
> **Mary Jane:** There's two sides, right? For me, as a user, loves it because then I don't need to pay, and also it is extremely difficult to find Korean dramas for example. It is difficult to watch because we don't have Korean channels. That's basically it. If it doesn't exist on Netflix or other streaming services, then you just have to watch it on pirate sites, but for those who produce the shows, they lose the money. If they screen it in the cinemas, and we watch on pirate sites, then they lose money, right?
>
> **Alex:** It's just the easiest way, because not many [legal streaming sites] offer anime. Netflix doesn't have a huge selection and it's much easier to go to the pirate sites and watch whenever you want instead of creating a user on Crunchyroll and pay every month. Some sites have a tracker, so that you know where in the series you are.

Firstly, young adults use pirate sites due to the unavailability of content on TV-streaming platforms. Secondly, they use these sites because of the costs of subscribing to SVODs. Lastly, they are motivated to use pirate sites due to easy access. Mary Jane is conscious of the fact that piracy is wrong, but she does it anyway.

Kevin touches upon the topic again about how Netflix has established themselves in the market and is part of the vocabulary, such as the term "Netflix & Chill". Netflix is an established actor in the TV-streaming market and has become a cultural phenomenon where young adults may subscribe to the service just because it is something every must have. It could also be that because Netflix has existed for so long that young adults use it due to familiarity. Like Amy

says: "I mean Netflix has established themselves for a long period to become the biggest streaming service and we had it for so many years. They were the first one out with varied content.". Since Netflix has been in the market for a long time, Amy uses the TV-streaming platform because she has been using for many years and has become familiar with the platform. When they have used a specific platform for a long period, they become familiar with the design of the interface and may use Netflix as the standard for what the other TV-streaming platforms should look like and how they should be used.

Earlier I analyzed the "free-riding" practice of TV-streaming services and how common it is among young adults to borrow and share accounts. For Mary Jane and Anders, they decided to use the TV-streaming service due to availability. By subscribing to the services, they filled in the missing SVODs in their friend/family group:

> **Mary Jane:** It was the only one that we missed, also when it was launched there was a sale. So, I decided to subscribe to it now. In addition, they had new movies on HBO Max, so I thought "why not?".
>
> **Anders:** Because there was somebody else who had already paid for the other streaming services, and when Disney+ came nobody took the initiative (to subscribe). So, I thought that it was not too expensive and there were lots of things that I wanted to watch. So, then I paid for it by myself.

Both Mary Jane and Anders are indirectly saying that they are sharing SVOD accounts. Mary Jane uses the term "we" to refer to herself, though we is a plural form. Also, earlier in the analysis she informed that her uncle paid for the access to Netflix, suggesting that she and her uncle are sharing accounts. Anders mentioned that somebody else had already paid for the others which shows that there are other involved in getting access to SVODs. While both also mention that content and price are motivations for subscribing to the SVODs, it seems like their main motivation was to get access to the ones that has not been available for them yet.

The other participants preferred to use TV-streaming services due to self-scheduling and flexibility to choose content to stream. SVODs offer you to watch video on demand. It becomes appealing to consumers as you do not have to stick with a planned program-schedule, but you can decide whenever you want to stream and what to stream:

Alex: You can choose whatever you want to watch, and much of the interests lies there because (linear) TV is a bit outdated.

Amy: Ehm, it's the ability to control your day. It's very practical and I think it has become a habit […]. We're used to the freedom of choice and grown up with that freedom, so I view it as practical and easier though.

Timmy: Uhm, because I can log in whenever I want and watch exactly whatever I want, instead to come at 8'o clock every Tuesday. So yes, that is the main reason.

Tina: With YouTube I like to use it to wake myself up, so I use it right away when I wake up. Netflix is more like an afternoon-streaming service because the shows are so long, for example movies are long, so it is something that I have to follow actively.

This is what McCormick (2016) refers to as the digital flow – the ability of users to create their own flow. The SVOD's interface encourages the consumer to design their own flow (p. 113). The TV-streaming services offer functions that make it easier for the consumer to choose content, for example categorization, watch-later lists, suggestions/recommendations, autoplay of new content, timestamp of previous content so that you can jump right in where you were and so on. With all these functions, it seems like the consumer has the autonomy to control their flow and based on the informants, it also looks like they are aware that they feel that they have control over the flexibility to watch content. On the other hand, the choices the consumers make when using the TV-streaming services are affected by the metadata and filters the technology behind the services provides (McCormick, 2016, p. 113).

Since these young adults spend some hours a day on streaming, it indicates that it is part of their daily routine. Tina uses YouTube as a practice to wake herself up in the morning. Then in the afternoon she prefers to use Netflix due to the shows' long format and that she has to concentrate on following the plot. In this case, this may remind of how linear TV used to shape the consumer's routine.

Alex says that linear TV is outdated, therefore he decides to use TV-streaming services instead. When the young adults were asked why they preferred TV-streaming over linear TV, in addition to discussing self-scheduling, it was also mentioned that the access to TV was the reason for preferring TV-streaming over linear TV. Tina, Anders and Malin explained that they did not have access to TV or cable TV, which made them automatically choose TV-streaming instead:

Malin: I have a TV in my dorm, but I don't have TV-box (cable TV). I only watch linear TV when I'm home during vacation or through my vacation job.

Anders: No, my family doesn't pay for cable TV. We have Apple TV, so we watch streaming services on the TV. Mom and dad said they didn't want to pay for it.

Tina: One, because I don't have cable TV. Two, because.. it is.. I don't know. I just haven't watched TV in a long time, I think I find my type of entertainment on PC rather than TV.

Malin and Anders have access to a TV, but do not have a cable TV. To get access to linear TV one must pay for the equipment from the TV provider. So, there are costs that comes in addition to buying the TV. For Anders' case, his parents do not pay for linear TV and instead have chosen Apple TV. Apple TV is a streaming box that contains a compilation of streaming apps like Netflix, HBO, Viaplay and more (Karcz & Vetted, 2021). It is like cable TV, but with SVOD. The box can be connected to the TV and is compatible with Apple-products so that the consumer can use the iPhone as a remote to control the Apple TV. Since Anders' parents do not pay for cable TV, but Apple TV instead, it is natural that their kids get customized to the Apple TV more than linear TV because they are exposed to TV-streaming more. Accessibility plays a part for why the young adults prefer streaming more. As Tina explained, she does not have TV and prefers to consume entertainment from her laptop.

The purpose of this chapter was to analyse the findings from the survey data and the interviews. I started this chapter by presenting the survey data, then followed with the interview data. These findings show examples of consumer behaviours, content preferences and motivations for choosing TV-streaming services. I used U&G to underline the factors that mattered the most for the participants when they are choosing services. The survey data also showed some differences between young adults and those older. The interview data focused on young adults and their perspective of the TV-streaming landscape. In the next chapter I will discuss the findings from the analysis with existing research literature and theory.

5 Discussion

In this chapter I will discuss the findings from the analysis and shed light on my research questions. The purpose of the research was to explore the consumer's perspective on TV-streaming, and how they navigate in a landscape that offers many choices when it comes to services and content. The quantitative survey data and its findings are meant to answer RQ1, while the interview data answer RQ2. The survey data give the overall understanding of TV-streaming, content preferences and differences between the age groups. The interview goes more in-depth on how young adults use TV-streaming and their content preferences.

5.1 Motivations for choosing TV-streaming services

When analysing the survey for factors that was important when choosing SVODs, the U&G theory and existing literature were used to map out the factors. According to the analysis, content and user experience were the most important factors for choosing TV-streaming services. On the other hand, value for money and availability were in the middle, and the least important factor was the social aspect. This shows that not only one factor is important, but that there are many things to consider when choosing a TV-streaming service (Perks et al., 2019, p. 629). Tefertiller and Sheehan (2019) discussed that due to social media, social interaction was highlighted as a prominent factor for television consumption (p. 611). Perks et al. (2019) have also included social aspects in the sense that the platform provides social interaction (p. 629). Though I have not included social media in the U&G-factors, the TV-streaming services do provide functions that lead to social interactions such as "rating" and group-watch. In addition, circa 70% of the participants liked to watch content recommended by friends and acquaintances (refer to table 11 and 12), which do indicate that TV-streaming facilitates social interaction. However, social aspect as a factor on its own to choose TV-streaming platform is not important but should rather be viewed in relation to content.

Value for money and availability were somewhat important, but not the most important overall. Krause and Brown (2021) studied the usage of music on different formats using the U&G-theory and had "value for money" as one of the factors (p. 554). Though value for money was depicted in their study, it was not just paying versus free music. Rather there were interrelated considerations around usability, intention to use and discovery of new music (Krause and Brown, 2021, p. 562). Though the U&G analysis cannot confirm the interrelation between value for money and the other factors, 64,2% among young adults and 58,5% of those who are 26

and older agreed that the price they paid for was mostly worth it considering the access to content. Again, this shows that these factors are not a stand-alone motivation, but rather connected to each other. The survey only covered availability regarding technological availability and did not consider other types of availability like legal availability as Tallerås et al. (2019) explores in their research. Maybe availability was not as important as content or user experience because it is already easy to access through different platforms.

Lastly, content and user experience were the most important factors. Most of the variables connected to content were considered important by around 90% of respondents (except for exclusive content, which 38,6% found important). The young adults who were interviewed explained that one of the motivations for using TV-streaming services was due to content. They wanted diverse, relevant, accessible and specific content to stream. In a U&G-study on social media, Rrustemi et al. (2021), individuals seek high-quality, accurate, and useful information (p. 207). If social media provide good communication, then the consumer will have a positive association to the brand (Rrustemi et al., 2021, p. 207). The results from the survey seem to suggest a similar pattern, since the participants think that content is important when choosing TV-streaming services. The more relevant content there is, the more likely they will use the service. Though it was also seen in the survey that only 38,6% in total found "exclusive content" important, which is low compared to the other types of content. It seems that exclusivity do not attract the consumers, but rather it should feel relevant to them. Though Lüders et al. (2021) discussed that to get access to exclusive content, the user must turn to several providers (p. 51). I did not calculate whether there was an association between number of SVOD-services per user and the U&G-factor content in the survey analysis, but the interview data suggest that the participants have access to many SVODs, which indicates that they have access to exclusive content. But once the freedom of choice is constrained and new subscription models or extra packages surge, then maybe the consumer would feel that it is exclusive (Morris & Power, 2015, p. 116). Respondents may also have found the term "exclusive" difficult to understand.

Many participants rated user experience as important, but there was also a split between them in regard to whether they agreed on the recommendation from TV-streaming services. Having a well-designed interface makes it easier for consumers to scroll through content and have a structured overview of the content library (McCormick, 2016, p. 103). But the interface of TV-streaming platforms also influences the choices of content (Arnold, 2016, p. 51). There are technicalities behind the service like algorithms and filters that generate recommendations and

set up of the categorization (Spilker & Colbjørnsen, 2020, p. 1216), that seem to create the split in agree-disagree on whether the service recommends relevant content to the consumers. In that sense, having a smooth interface that is easy to use is one aspect of user experience, but another aspect is to get the relevant content presented. SVODs have the capacity to have large content libraries, but they have limited space available to showcase the content on the screen (Johnson, 2019, p. 113). Which is why it is important for the user to be presented with an interface that allows them to browse content or get the relevant recommendations right away when opening the TV-streaming service.

The young adults use the TV-streaming services depending on the situation and needs. On a general basis, the young adults explain that they use the services for content to watch or to have something in the background. Content is the main motivation for choosing SVODs according to the survey, which supports the motivation claimed by the young adults. The young adults describe that they use it to search for specific content and to have the opportunity to have a selection that they can choose from. But they also explain that they stream to have something in the background. Spilker et al. (2020) explored viewing and audience practices on the live stream platform Twitch, where they found that the audience used Twitch as a "no-screen", the same way as we use radio (p. 615). Consalvo (2017, citied in Spilker et al., 2020, p. 615) illustrated that there is a fluidity in Twitch as the user can switch the viewing from a paratext to the main text. In this case, the young adults use TV-streaming without actively follow the plot while doing other things at the same time. It is possible that the show becomes paratext as the consumer only catches moments of the plot, but not the whole if it is playing in the background. Once the consumer pays full attention to the plot, then the show moves its position from paratext to main text. However, the young adults only stated that they watched shows in the background and I did not follow up with more questions during the interviews, so it can also be that they do this due to flexibility or to make themselves comfortable in situation by having noises in the background (Spilker et al., 2020, p. 617). Having noises in the background might serves as company, avoid loneliness, or fill in the silence (Lonsdale & North, 2011, p. 121). The interface of a SVOD also works to discourage multitasking and switching, but when the young adults use TV-streaming to have something in the background, the interface loses its purpose as the user does something else than actively viewing the content (Johnson, 2019, p. 120).

There are factors that were not considered in the survey, but during the interviews with the young adults, other motivations for using TV-streaming services were mentioned. TV-streaming is known for flexibility and for enabling viewers to watch "anywhere at any time". The young adults have the impression that they have the control to decide when, what and where to stream content, aligning with McCormick's (2016) notion of digital flow. Though TV-streaming gives the perception that you have control, there is much more than what meets the eye. Lüders et al. (2021) note that the users are granted autonomy, but it is constrained (p. 50). Streaming services balance the tension between uninterrupted flow and segmentation between the consumers (Morris & Powers, 2015, p. 115). Self-scheduling is flexible, but at the same time the "what to watch" is affected by algorithms and filters controlled by the service (Arnold, 2016, p. 58-59). The consumer may be able to choose whatever content that suits their needs. At the same time, it is within the boundaries set by the TV-streaming service. First, the content library gives access to "endless" content, but there will be times where the user cannot find content to stream or be exposed to all available content as the interface changes continuously to stay updated (Alexander, 2016, p. 86; Johnson, 2019, p. 114). About streaming "whenever" or "any time", the content might disappear or move to another SVOD due to geographical or legal reasons, which makes the content only available for a limited of time (Alexander, 2016, p. 86). This proves that the freedom of choice is constrained within the TV-streaming's restrictions.

The digital flow might not be so different from Raymond William's concept of flow as these technological restrictions can remind of the restrictions from linear TV. It is not restricted to daily schedules, but there is a timeframe that the user must adapt to when it comes to availability of content and possibly functions that the TV-streaming services decides to implement. Also, SVODs use their interface to promote newly released content that might create a sense of urgency to watch it to keep up with the new trends, which resembles the logics of linear TV as the viewer had to watch a show on a specific time to catch up (Johnson, 2019, p. 125). But the survey has shown that the respondents watch a variety of programmes (224 in total) from different genres, so the respondents do not always watch new content, but again, there is a restricted time that the user has to adapt to before the content may get removed. The interface encourages the user to design the flow (McCormick, 2016, p. 113). However, as discussed, the user does not dominate the notion of flow as the interface, personalization, or the technology behind the SVOD restricts the choices of content (Alexander, 2016; Arnold, 2016; McCormick, 2016).

However, availability also concerns the geographical restrictions of streaming content, or as Tallerås et al. (2019) coins the term – legal availability (p. 6). I think it is important to include availability as a gratification for choosing a TV-streaming service, because not all content is available in Norway due to legal reasons like licenses and contracts (Tallerås et al., 2019, p. 7). When content is not legally available, it can lead to piracy. While piracy has mostly been discussed in relation to the accessibility of media content in the Global South versus the Western world (Arora, 2019, p. 81), it is a current issue everywhere as the distribution of content is fragmented. Due to this the consumers cannot get access to all the content they want (Tallerås et al., 2019, p. 15).

The U&G analysis showed that the social aspect was not as important when it came to choosing TV-streaming services. However, the young adults described that one of the factors for choosing TV-streaming services was to fill in gaps in the group. Meaning that the young adults decided to subscribe to a specific SVOD because it was the one service they lacked in the family or friend group. This can be linked to the practice of sharing passwords with each other, but also to content as the consumer will have a broader selection of content to choose from (Lüders et al., 2021, p. 51; Lobato, 2019, p. 165). This shows that social interactions take place beyond the streaming practice "viewing". Johnson (2019) discussed that online TV interfaces focused user behaviour on one activity, which is selection and viewing of content rather than a platform or a function to edit, discuss, share, edit, read, or/and communicate about television (p. 119). It seems right as the interface do shape the selection and viewing, but the young adults have also said that social media and people are arenas to influence the selection and viewing of content (paratext). Johnson (2019) focuses only on the interface in this case, but the selection and viewing of content can only happen if the user has access to the service to create that flow. The young adults use both personal connections and social media to get access to both service and content to stream, so this shows that social aspects may matter more than what the young adults and the respondents are aware of, despite that the survey data shows that social aspects are the least important when choosing TV-streaming services.

5.2 The more TV-streaming services, the merrier

In terms of the differences between young adults and those older when it comes to what TV-streaming services they use (RQ1.2), there are only small difference here as well. Both age

groups use the same TV-streaming services. The top paid TV-streaming services among the survey participants are Netflix, Disney+ and HBO. This seems right based on the reports from Schiro (2022) and Sprangler (2022). However, the Nordic streaming services are also popular among the consumers as TV2 Play and Viaplay are ranked high on the list. This suggests that the Nordic services offer relevant content to the consumers. NRK TV is an example on how national public service media can adapt to the streaming market and compete with international actors. Among the age group 26 and those older, there was a high usage of different streaming platforms the last 30 days, which supports the report that average Norwegian households have access to at least two SVODs (Kantar, 2022). The same results have also been discovered when interviewing the young adults that they also have access to at least two services.

The young adults interviewed for this study have access to at least two TV-streaming services. The most popular ones (has been mentioned by at least two informants) are Netflix, Disney+, HBO Max, TV2 Play and Viaplay. They got access to the services through these factors: access through family, password sharing and/or subscribing to the service themselves. TV-streaming services offer "family plans" where a consumer can have up to 6 users in a plan. This might be useful for families where all have different consumption of TV or if a family member moves out. The young adults explained that their family members or partner paid for the subscriptions because it was beneficial for them. It seems that it does not matter that much what the living situation is as the informants depend on others to get access to TV-streaming services.

It was analysed from the analysis that sharing accounts, password or "free-riding" as Malin used the term, was a common practice. Despite that the informants paid for services themselves like Mary Jane and Malin, they still practice password sharing because they could get access to more content. Lobato (2019) reported that 40% of US Netflix subscribers had shared passwords with others like family, friends, or even strangers (p. 165). This user practice was deemed as uncontroversial and tolerated until recently Netflix reported that they tested a function where the consumers had to pay extra fee for accounts used outside the household (Bie, 2022; Lobato, 2019, p. 165). If this practice gets integrated, consumers might face challenges. Right now, according to the Netflix policies, they do not charge for any accounts logged in outside the household (Netflix, 2022c). How much the extra-fee function will affect, one cannot be sure yet as this is a case that should be observed in the nearest future. Though the decline of Netflix subscribers does indicate that the customers may leave the platform, which affects the customer loyalty. That might be a bigger consequence for Netflix rather than the consumers (Netflix,

2022b; Spilker & Colbjørnsen, 2020, p. 1221). The interviewees know that free-riding/password sharing is not right based on policies, but regardless they still do due to convenience, more access and economic benefit.

Another relatively common user practice is piracy streaming. The participants mentioned that they used pirate sites to stream content, which is interesting as most of them have many TV-streaming services. The main reason for this practice is due to geoblocking. From a commercial perspective, geoblocking has a purpose of detecting market segmentation, personalization, and legal compliance (Lobato, 2019, p. 166). However, it is also frustrating for the consumers to not get access to content that is already available somewhere else, even though Netflix has produced a lot of original content for the consumers to provide them more content to watch (Lobato, 2019, p. 177-178). Based on the survey, exclusive content is not what motivates the respondents to choose TV-streaming services, but rather relevant content. Another reason for piracy streaming is laziness. The young adults claim that it is easier to search on the internet, rather than going through steps like paying and registration. This also links back to the economy as the consumer streams it for free when pirating. The young adults reflected that piracy has two sides of the story, it is a benefit for the consumer, but not for the media companies. According to the report from The Media Piracy Project in 2007, piracy was not the problem, but the pricing (Arora, 2019, p. 52). Tina explained that she did not want to pay for one show when the rest of the content library did not interest her. Subscription to a SVOD seems to be valuable when the consumer wants to watch a variety of content. However, the price is not worth it for one show. The more a user streams, the more likely they will use several providers to get access to content (Lüders et al., 2021, p. 51). Yet, if the content is not available, then it the user might go for piracy.

As already noted, there is little difference between the age groups in regards of which TV-streaming services they use. On the one hand, this might relate to how the ones in the top 10 in both age groups are the ones that gets reviewed in the media a lot (Sprangler, 2022; Forbes, 2021). On the other hand, a majority of the participants did not rate the popularity of the TV-streaming service as important (see table 7). However, it is possible that because people prefer to watch content based on recommendations from friends and acquaintances, consumers end up accessing the same services because of the recommendations. TV-streaming services offer content that fits different ages and personas, and SVODs become suitable for a wider range of target groups (Tallerås et al., 2019; Lobato, 2019, p. 23). At the same time, each SVOD offers

content that cannot be found on other platforms, which might also explain why consumers have access to more than one SVOD (Herbert et al., 2019, p. 357). The age groups might use the same TV-streaming services due to content as well, since the most popular services cater to a larger audience or variation of personas. There is also a risk associated with the tactic of appealing to the mainstream as Spilker and Colbjørnsen (2020) point out that the TV-streaming platforms can experience the loss of community and less loyal users on the platform (p. 1221). This has been seen with the case with Netflix where the company lost 200.00 subscribers in Q1 2022 (Netflix, 2022b). Based on Table 11 from the survey, the consumers are reluctant to switch TV-streaming services they subscribe to. On the other hand, it might be that the consumer subscribes to other services, but still maintain the previous subscriptions. With many subscriptions, there is a higher chance that the loyalty towards the services would be less as there are other options to use.

The television and film industries are still affected by national and regional boundaries (language barriers and licensing arrangements) (Spilker & Colbjørnsen, 2020, p. 1221). Even though the internet is characterized as "increased geographically expansiveness", there are limitations set by regulations (Johnson, 2019, p. 91). That might also explain why Norwegian consumers use the same TV-streaming services. There are not many other options besides the top 10 list plus a few more (Steigan, 2022).

5.3 Content preferences between young adults and those older

There were only minor differences between the age groups when it came to content preferences. It should be noted again that the question did not consider whether it was consumed from linear TV or TV-streaming. The results might have been different if that was specified in the survey. TV show/drama and movies were the most preferred genres among the respondents. Though these two genres might be considered vague because there are also plenty of subgenres within them. So, it possible that when a consumer selected movie, they could have also thought of comedy-movies or horror. Though people watch a variety of genres, genre preferences can structure viewing habits and media orientations (Krijnen & Verboord, 2016, p. 418). In that case, both young adults and those older would most likely have the same viewing habits or media orientation as they have the same genre preferences. Based on the top 10 genres, both age groups almost had the same genre preference, but the young adults had reality competition on the list, while the older ones had news/debates instead. The older adults had reality

competition on 11ᵗʰ place and young adults had news/debates on 11ᵗʰ place too. The genre preference on both age groups is closely the same, but ranking may differ a bit. In Lüders et al.'s study, they found that frequent television users stream more genres compared to the number of genres watched on linear TV (2021, p. 50). The survey showed that the young adults and those older have similar genre preferences, but when it comes to listing movies/programme/shows the participants had seen the last seven days, it showed a diversity of content across different platforms and genres. This shows the importance of having a large content library with different genres as it attracts consumers to watch and explore diverse content.

Mares and Sun (2010) studied the content preference between younger and older adults. They found that older adults were more interested in news compared to younger adults. The young adults were more interested in comedy (Mares & Sun, 2010, p. 373). The genre difference is somewhat consistent with the survey, but instead of comedy, the young adults prefer reality competition more. Reality competition as a genre have characteristics like elimination of participants, panel of judges, a prize to win. The participants are often confined within a certain space (Hargraves, 2018). These characteristics can create an intense, exciting, and engaging environment for the participants and for the consumers who are following the show. This is consistent with the research from Mares and Sun (2010) as they described young adults to prefer experience intense content (p. 375). The interview data also show that young adults like to watch intense genre as 7 out of 9 informants listed action as preferred genre to watch (see table 13). This is due to the emerge of adulthood where the young adults are exploring emotion, personality, and life experience, and may often seek experiences that is dangerous or not safe otherwise (Mares & Sun, 2010, p. 375). Though reality competition may not have the same level of intensity as action or horror, these competition show does showcase experiences in a closed environment that are competitive which may attract the younger audience.

Older adults have news and debates in top 10 genres, but not reality competition. It has been studied that the older adults show more interest in news (on television) as it feels meaningful to focus on this type of content (Mares & Sun, 2010, p. 376). Also, it reported that older adults are up to date with news (Schiro, 2021, p. 46). Though it should not mean that the young adults watch less news. 42% of internet users use social media to read news and it has been reported that there is a correlation between social media consumption and using social media as a platform to consume news (Schiro, 2022, p. 58). This indicates that young adults are interested

in news/debates, but not necessarily on TV-platforms. News/debates is still associated as linear content, and the older adults from age 25 to 79 years watch linear TV the most among all ages (Lüders et al., 2021, p. 50; Schiro, 2021, p. 46). News/debates is a popular genre on linear TV, but when it comes to TV-streaming, that is something that should be researched more on as news adapts on different media platforms (Schrøder, 2015).

The young adults from the interviews have shown examples of paratexts that have influenced them to watch content. The main findings were paratext from friends, SVODs interface and social media. Interview participants used friends as a source to get recommendation for content. The friends become the gatekeepers of the original text (Gray, 2010, p. 25). This creates a sense of faith were the consumer trusts the other for their recommendation or reviews of a text. It also shapes the reading of the original text (Gray, 2010, p. 26). It was also interesting that the young adults used social media as a channel to find content to stream. Young adults between 16-24 years old spend in average 6 hours on the internet during a day. This number includes work, education and hobbies (Schiro, 2022, p. 58). 97% of the age group 16 to 24 years old also use social media every day in average (Schiro, 2022, p. 57). Spending that much time on social media opens the possibility that the consumer will be exposed to content (Rao, 2018). SVODs have created content that can easily be shared online (Johnson, 2019, p. 87). For example, Netflix has a comedy Instagram-account called @netflixisajoke where they share funny memes and clips from Netflix. Though it is not necessarily the actual product or show the consumer gets "sold" to, it can be the viewpoint, imagination, or the ideology from the authors of the actual work or those who produce the content on social media. For example, with the case of Mary Jane and her following a movie-account on Instagram, she does not necessarily choose to watch the recommendation due to content, but rather base it on the trust of the account owner due to the ethos of the account (Rao, 2018, p. 98). Gray's concept of paratext (2010) does not detect the regulations or creation of the paratext, but only the impact or influence it has on the audience (p. 16). Unfortunately, the interview data does not indicate any support on the creator or regulations of the paratext. The young adults only confirm that the content on social media is used as an entryway paratext to TV-streaming content.

6 Conclusion

To answer the research questions RQ1) *How do consumers choose TV-streaming services and are the differences between young adults and those older?* and RQ2) *what is the young adults' perspective of the TV-streaming situation?* I have used mixed methods to explore the consumers perspective on the TV-streaming market and how they orient themselves. This master's thesis has used the theories Uses and Gratifications, Flow and Paratext as tools to explore motivations for choosing TV-streaming services, user behaviour and content preferences. This final chapter will summarize the findings from the analysis and bring it together with the discussions on TV-streaming motivations, content preferences and differences between young adults and those older. To end this chapter, I will enlighten the importance of this research, acknowledge the limitations of this research, and suggest further research on this topic.

6.1 Summary of findings

The aim of this study was to get the consumer's perspective on TV-streaming (SVOD) and explore how they choose TV-streaming in a field that is continuously developing and innovating new technologies to present content and attract users. There are many TV-streaming services available in Norway and the number of services will continue to increase as I write this thesis. While this study mainly focused on young adults because they are the generation that has grown up with TV-streaming services, I have also compared the young adults and those older to see differences in consumption behaviour and content preferences.

Using the Uses and Gratification-model in the survey and analysis, I was able to get an overview of the motivations for choosing TV-streaming services. This answers Q1.1) *What factors are important when consumers choose TV-streaming services, and are there differences between young adults and those older?* Content was the most important factor for the consumer, followed by user experience. Though the U&G factors for choosing TV-streaming service were analysed separately, it was discussed later in the thesis that these factors are intertwined with each other (Krause and Brown, 2021). When thinking of value for money or user experience, it could be in relation to content. There are some differences between young adults and those older in all factors for choosing TV-streaming services. Overall, young adults rate some factors more important compared to the older adults, like content, free trial, price, the opportunity to download content to stream offline, casting to TV and available app on gaming console. In addition, the young adults seem to care more about the social aspects compared to those who

are 26 and older. Older adults find other aspects of value for money and availability more important than young adults like flexibility of choosing subscription plan, launch sale and available TV-app.

In terms of what TV-streaming services young adults and those older use (Q1.2), there is not a difference in which services they use, but the amount of usage is something that can be discussed as the age group from 26 and older seemed to use multiple services compared to the young adults. However, the interview with young adults showed that they also had access to multiple services as well. It has also been noted that the Nordic TV-streaming services are able to keep up with the international actors as TV2 Play, Viaplay and Discovery+ are popular among the consumers.

The survey showed that the young adults and those older liked the same genres, with little difference when it came to the ranking in top 10 liked genres (Q1.3). TV drama/shows, and movies were the most popular, but those genres are also vague as they have sub-genres within. The genre difference could have different outcome if the survey specified whether it was watched on SVOD or linear TV. Though news/debates tend to be more popular for the older age group as it more meaningful for them to watch news rather than reality competition. Young adults might prefer reality competition due to intensity. Also, the percentage of liked genres are higher among young adults than those older which may indicate that the young adults watch more diverse content than the older adults.

The analysis of U&G and content preferences do show that content preference relate to the choice of TV-streaming services (Q1.4). The survey results show that most of the content-related variables were considered important for the respondents when choosing a TV-streaming service. It was also found in the interviews with young adults that they wanted to subscribe to SVODs to get access to both diverse content and specific content that the SVOD is known for.

The interview analysis showed that young adults have access to multiple TV-streaming services, both international and the Nordic services. They get access by subscribing to the service themselves or through parents/free riding (Q2.1). Free riding or sharing password is a common practice among SVOD users and has not been prioritized by the companies to tackle the problem until recently where Netflix tested out new functions to charge accounts that is not part of the household. This might change the TV-streaming landscape, and it might be a matter

a time before young adults move to another service or find new ways to get access to content. As most young adults have grown up with SVODs, it is common to think that the services have always been there without a second thought. To search for content on these SVODs, young adults use recommendations from friends, recommendations made by the algorithms in the SVODs and social media (Q2.2). These channels are entryway paratext that introduces the young adults to content. U&G motivations for choosing TV-streaming services was also reflected in the question of why the young adults use the TV-streaming services they had access to (Q2.3). Content and user experience were the reasons for using the SVODs, but there were also other factors that the young adults described which was not considered in the survey. The SVODs offer flexibility for the users as it presents the idea of watching anywhere, anything at any time. However, it also restrains the freedom of choice as the users must follow the restrictions the SVOD sets such as technological factors, geoblocking and legal availability (McCormick, 2016; Alexander, 2016; Arnold, 2016; Tallerås, 2019), though the young adults also stray to pirate sites to circumvent the restrictions. There is also a social aspect or a collective perspective on using the SVODs. As the distribution of content on SVOD is fragmented and the consumer must subscribe to more services to get more content, young adults share passwords with each other, but also subscribe when there is a need for more SVODs. All these descriptions of using TV-streaming services leads back to content.

6.2 Theoretical framework and limitations

The U&G factors that have been used in this research have been selected from different case studies and modified to fit the objective which is the choice of TV-streaming services. The strength of it is that it allows room for flexibility and choices that seem relevant and fit for the purpose. However, it is also considered as a weakness in the sense that the factors that have been used in this research are not a set framework like other theories (Ruggiero, 2000). The U&G shows motivations for choosing a TV-streaming service but does not necessarily represent the real situation as there can be other factors involved which was not considered in the survey or the respondents might be presented as too rational as they might not be aware of their own practice. The division of the age group 26 and those older could have been divided to smaller groups like 26-39 and 40+. However, the aim was to study the young adults which why I did not consider dividing the older age groups more, though the difference in data could have been clearer if that decision had been done. Flow is a relevant theory for analysing and discussion user practices like binge-watching or self-scheduling, but to discuss in a bigger

perspective like choosing a TV-streaming service, it was difficult to bring the theory in without being specifying a certain practice. Unfortunately, due to time limitations I could not include TV-streaming services that had been released after January 2022, but at the same time, the new TV-streaming services that were recently released may not have a huge effect on the survey as respondents may not have heard of them or subscribed to them yet. Also, during the analysis-phase I realized that there were findings from the interviews that I could have asked more about during the interviews (e.g. why the informants wanted to stream content in the background), but it has also opened a room for discussions from previous research and theory that might have brought a different perspective on the findings. In addition, the theoretical framework and research limitations propose new suggestions for further research on this topic.

6.3 The thesis' contribution to the field and suggestions for further research

The study shows the importance of studying consumption as the market keeps changing. As the market becomes competitive, it also opens for innovative ways to keep the consumer's attention. Though I did not include this in the master's thesis, it would be interesting to look at new features like "games" which Netflix is developing and have released on their platforms to provide more interactive content for other target groups (Kvalheim, 2021). Or it would also be interesting to study genre preferences between platforms and whether the consumer prefers to watch certain content on certain platforms like linear TV vs. TV-streaming. Mixed method is a demanding research method for one person, but it demonstrates the opportunity to explore different aspects of insight that may not be detected if using one method. It is highly recommended to use mixed method to gain a bigger perspective of the phenomena.

This study has not only shown the general understanding of how consumers choose TV-streaming services and content preferences, but also a more in-depth understanding of how young adults are navigating themselves in the TV-streaming landscape finding service to get access to and content to stream. I hope for future research on TV-streaming that there will be more focus from the consumer's perspective as they are the ones that chooses, influences, and adapts to the future of TV-streaming services and its technology.

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Appendices
Appendix 1: Quantitative survey

Spørreundersøkelse om strømmetjenester og mediepreferanser

Side 1

Obligatoriske felter er merket med stjerne *

Denne studien gjennomføres som en del av en masteroppgave skrevet på UiO. Formålet er å studere forbrukervaner rundt TV-strømmetjenester og undersøke om valg av TV-strømmetjenester dekker forbrukerens behov av medieinnhold. I dette anonyme spørreskjemaet vil spørsmålene omhandle dine erfaringer med TV-strømmetjenester.

Undersøkelsen tar ca. 7-10 minutter å gjennomføre. Svarene lagres i UiO sin database inntil 6 måneder etter levert masteroppgave og vil ikke kunne spores tilbake til enkeltindividet. Det er frivillig å svare på undersøkelsen.

Har du spørsmål eller andre henvendelser kan du ta kontakt på denne e-posten: jennytr@uio.no.
Lykke til :)

Hvilket kjønn identifiserer du deg som? *
- ○ Kvinne
- ○ Mann
- ○ Annen kjønnsidentitet
- ○ Ønsker ikke å svare

Hva identifiserer du deg som? *
> ℹ️ Dette elementet vises kun dersom alternativet «Annen kjønnsidentitet» er valgt i spørsmålet «Hvilket kjønn identifiserer du deg som?»
- ○ Ikke-binær
- ○ Transperson
- ○ Interkjønn
- ○ Søkende
- ○ Usikker
- ○ Ønsker ikke å svare

Hvor gammel er du? *
[   ]

Hva er din hovedkilde til livsopphold? *
- ○ Inntektsgivende arbeid
- ○ Selvstendig næringsdrivende
- ○ Alderspensjonist
- ○ For tiden arbeidsledig/arbeidstrygd/annen type trygd
- ○ Student
- ○ Hjemmeværende
- ○ Annet

Hva er din årlige inntekt (før skatt)? *
Stipend/lån fra Lånekassen, trygd, pensjonspenger etc. regnes her med som inntekt.
- ○ Mindre enn 50 000
- ○ 50 - 199 999
- ○ 200 000 - 399 999
- ○ 400 000 - 599 999
- ○ 600 000 eller mer
- ○ Ønsker ikke å oppgi

Sideskift

Obligatoriske felter er merket med stjerne *

Hvor ofte ser du på TV-strømmetjenester? *

TV-strømmetjenester defineres som strømmetjenester hvor det er mulig å velge og se på filmer, TV og programmer når som helst (f.eks: Netflix, HBO Max, NRK TV, TV2 Play etc.)

- ○ Daglig
- ○ Flere ganger i uken
- ○ Omtrent en gang i uken
- ○ Sjeldnere enn en gang i uken
- ○ Månedlig
- ○ Sjeldnere
- ○ Bruker ikke i det hele tatt

ℹ Dette elementet vises kun dersom alternativet «Bruker ikke i det hele tatt» er valgt i spørsmålet «Hvor ofte ser du på TV-strømmetjenester?»

Takk for interessen. Resten av spørsmålene handler om TV-strømmetjenester, så du kan lukke vinduet her.

Omtrent hvor mye tid tror du at du bruker på å se TV-strømmetjenester på en gjennomsnittsdag? *

Skriv inn om du oppgir svaret ditt i timer eller minutter

[   ]

Sideskift

Obligatoriske felter er merket med stjerne *

Når så du sist på følgende TV-strømmetjenester?

	I går	2-7 dager siden	8-30 dager siden	1-12 måneder siden	Lenger siden/aldri/bruker ikke
Amazon Prime	○	○	○	○	○
Apple TV+	○	○	○	○	○
C More	○	○	○	○	○
Crunchyroll Premium	○	○	○	○	○
Discovery+	○	○	○	○	○
Disney+	○	○	○	○	○
ESPN+	○	○	○	○	○
HBO (Max, Go & Nordic)	○	○	○	○	○
Netflix	○	○	○	○	○
NRK TV	○	○	○	○	○
Paramount+	○	○	○	○	○
Rakuten TV	○	○	○	○	○
TV2 Play (tidligere TV2 Sumo)	○	○	○	○	○
Viaplay	○	○	○	○	○
Viafree	○	○	○	○	○
Wakanim	○	○	○	○	○
Youtube Premium	○	○	○	○	○

Hvilke av følgende abonnementstjenester betaler du for selv eller har du tilgang til gjennom andre?

	Betaler for selv	Har tilgang gjennom andre	Verken betaler for eller har tilgang til
Amazon Prime	○	○	○
Apple TV+	○	○	○
C More	○	○	○
Crunchyroll Premium	○	○	○
Discovery+	○	○	○
Disney+	○	○	○
ESPN+	○	○	○
HBO (Max, Go & Nordic)	○	○	○
Netflix	○	○	○
Paramount+	○	○	○
TV2 Play (tidligere TV2 Sumo)	○	○	○
Viaplay	○	○	○
Wakanim	○	○	○
Youtube Premium	○	○	○

Er det TV-strømmetjenester du betaler for selv/har tilgang til, men som ikke er listet opp i forrige spørsmål, kan du nevne dem her:

Hvor mye tror du at du betaler til sammen for TV-strømmetjenestene du abonnerer på (per måned)? *

Er det en eller flere TV-strømmetjenester du ikke har, men som du skulle ønske at du hadde tilgang til?

Hvis ja, skriv gjerne inn hvilke tjenester du skulle ønske du hadde tilgang til

Hvilken TV-strømmetjeneste bruker du mest for tiden, og hvorfor?

Sideskift

Obligatoriske felter er merket med stjerne *

Hvor viktig er følgende for deg når du skal abonnere på en TV-strømmetjeneste?

	Svært lite viktig	Lite viktig	Verken eller	Litt viktig	Svært viktig	Ikke aktuelt
Pris	O	O	O	O	O	O
Relevant innhold som er tilpasset for meg	O	O	O	O	O	O
Aktuelt innhold	O	O	O	O	O	O
Stort/variert innhold	O	O	O	O	O	O
Eksklusivt innhold	O	O	O	O	O	O
Ofte nytt innhold på strømmetjenesten	O	O	O	O	O	O
Tilgjengelig app på TV	O	O	O	O	O	O
Tilgjengelig app på mobil	O	O	O	O	O	O
Tilgjengelig app på spillkonsoll	O	O	O	O	O	O
Mulighet til å caste fra mobil til TV	O	O	O	O	O	O
Mulighet til å laste ned innhold for å se på det senere uten internett/se offline	O	O	O	O	O	O
Mulighet til at flere kan bruke strømmetjenesten samtidig	O	O	O	O	O	O
Valg av medlemskapsmodeller/pakker (f.eks: basic eller premium)	O	O	O	O	O	O
Mulighet til å velge mellom årsavgift og månedsavgift	O	O	O	O	O	O
Ingen bindingstid	O	O	O	O	O	O
Gratis prøveperiode	O	O	O	O	O	O
Lett å finne frem innhold	O	O	O	O	O	O
Lett å bruke strømmetjenesten	O	O	O	O	O	O
Enkelt å lagre innholdet til å se senere	O	O	O	O	O	O
Strømmetjenesten er populær	O	O	O	O	O	O
Flere kan se innholdet samtidig sammen (group watch)	O	O	O	O	O	O
Man kan gi vurdering på innholdet	O	O	O	O	O	O
Oversikt over hvilke programmer eller filmer man har sett tidligere	O	O	O	O	O	O
Gunstig lanseringstilbud	O	O	O	O	O	O

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Hvilken faktor er aller viktigst for deg når du velger en TV-strømmetjeneste (kryss kun ETT alternativ)

- ○ Pris
- ○ Relevant innhold som er tilpasset for meg
- ○ Aktuelt innhold
- ○ Stort/variert innhold
- ○ Eksklusivt innhold
- ○ Ofte nytt innhold på strømmetjenesten
- ○ Tilgjengelig app på TV
- ○ Tilgjengelig app på mobil
- ○ Tilgjengelig app på spillkonsoll
- ○ Mulighet til å caste fra mobil til TV
- ○ Mulighet til å laste ned innhold for å se det senere uten internett/se offline
- ○ Mulighet til at flere personer kan bruke strømmetjenesten samtidig
- ○ Valg av flere medlemskapsmodeller/pakker (f.eks: basic eller premium)
- ○ Mulighet til å velge mellom månedsavgift og årsavgift
- ○ Ingen bindingstid
- ○ Gratis prøveperiode
- ○ Lett å finne frem innhold
- ○ Lett å bruke strømmetjenesten
- ○ Enkelt å lagre innholdet til å se senere
- ○ Strømmetjenesten er populær
- ○ Flere kan se innholdet sammen samtidig (groupwatch)
- ○ Man kan gi vurdering på innholdet
- ○ Oversikt over hvilke programmer eller filmer man har sett tidligere
- ○ Gunstig lanseringstilbud

Er det andre faktorer som er viktig for deg når du abonnerer på en TV-strømmetjeneste, men som ikke er nevnt i listen over, kan du nevne dem her:

Sideskift --

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Obligatoriske felter er merket med stjerne *

Hvilke typer programmer liker du å se på?

- [ ] Action/Thriller (for eksempel: Money Heist, Cobra Kai, Furia)
- [ ] Animasjon (For eksempel: Rick & Morty, The Simpson, Naruto)
- [ ] Doku-reality (For eksempel: Keeping up with the Kardashians, Funkyfam, Hype House)
- [ ] Dokumentar (For eksempel: Our Planet, Explained, Schumacher)
- [ ] Filmer
- [ ] Game shows (For eksempel: Alle mot alle, Brille, QI)
- [ ] Grøsser og skrekk (For eksempel: The Haunting of Bly Manor, American Horror Story, Midnight Mass)
- [ ] Komedie (For eksempel: Førstegangstjenesten, Brooklyn Nine-Nine, Only Murders in the Building)
- [ ] Krim og politietterforskning (For eksempel: Dexter, CSI, LA's Finest)
- [ ] Livsstil (For eksempel: Say Yes to the Dress, Drømmehjemmet, Queer Eye)
- [ ] Nyheter/Debatter (For eksempel: Dagsrevyen, Debatten, Nytt på Nytt)
- [ ] Reality (For eksempel: Paradise Hotel, Selling Sunset, Jakten på Kjærligheten)
- [ ] Reality-konkurranse (For eksempel: Mesternes Mester, Farmen, Kompani Lauritzen)
- [ ] Sci-fi/Fantasy/Superhelter (For eksempel: Marvel, Star Wars, Harry Potter)
- [ ] Sitcom (For eksempel: Friends, How I Met Your Mother, The Big Bang Theory)
- [ ] Såpeopera (For eksempel: Empire, Dynasty, Grey's Anatomy)
- [ ] Sport (For eksempel: Skiskyting, Premiere League, Formula 1)
- [ ] Talkshows (For eksempel: Lindmo, The Late Late Show with James Cordon, Dr. Phil)
- [ ] TV-serier og drama (For eksempel: Squid Game, Exit, Emily in Paris)

Kan du nevne inntil tre programmer, serier og/eller filmer du har sett på abonnementsbaserte TV-strømmetjenester i løpet av de siste syv dagene?

Hvordan finner du frem til innhold du vil se på?

	Helt uenig	Ganske uenig	Verken uenig eller enig	Ganske enig	Helt enig
Jeg ser gjerne på programmer som venner og bekjente har anbefalt	○	○	○	○	○
Jeg ser gjerne på programmer som strømmetjenestene anbefaler	○	○	○	○	○
Jeg utforsker hvilke programmer som er tilgjengelig	○	○	○	○	○
Jeg søker opp programmene jeg har lyst til å se på	○	○	○	○	○
Jeg ser gjerne på programmer som er omtalt i mediene eller diskutert på nettfora som Reddit	○	○	○	○	○
Reklameplakater gjør meg oppmerksom på programmer jeg vil se	○	○	○	○	○
Reklame på TV, kino eller på nett gjør meg oppmerksom på programmer jeg vil se	○	○	○	○	○
Leser på Rotten Tomatoes/IMDB eller lignende	○	○	○	○	○

Sideskift

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Sideskift

Obligatoriske felter er merket med stjerne *

Hvor uenig eller enig er du i følgende påstander?

	Helt uenig	Ganske uenig	Verken uenig eller enig	Ganske enig	Helt enig
Det er for mange strømmetjenester tilgjengelig	O	O	O	O	O
Jeg bytter på hvilke TV-strømmetjenester jeg abonnerer på	O	O	O	O	O
Det er lettere å velge innhold på TV-strømmetjenester sammenlignet med lineær-TV	O	O	O	O	O
Jeg får sett på det jeg ønsker med strømmetjenestene jeg bruker for tiden	O	O	O	O	O
Strømmetjenestene kommer med relevante forslag til innhold jeg har lyst til å se på	O	O	O	O	O
Prisen jeg betaler er stort sett verdt det med tanke på innholdet jeg får tilgang til	O	O	O	O	O

Sideskift

Obligatoriske felter er merket med stjerne *

Takk for at du svarte på spørreundersøkelen! Ha en fin dag videre :)

Genres amongst 26 years old and older	
Movies	72,6 %
TV shows/drama	69,8 %
Scifi/fantasy/superhero	48,1 %
Comedy	47,2 %
Action/thriller	44,3 %
Documentaries	42,5 %
News/debates	36,8 %
Animation	34,9 %
Sitcom	34,9 %
Crime/police	31,1 %
Reality competition	25,5 %
Lifestyle	17,9 %
Soap opera	17,0 %
Sports	17,0 %
Game shows	15,1 %
Docu-reality	12,3 %
Reality	10,4 %
Talk shows	9,4 %
Horror	4,7 %

Genres amongst 18-25 years old	
TV shows/drama	83,1 %
Movies	74,7 %
Comedy	61,5 %
Action/thriller	51,8 %
Scifi/fantasy/superhero	50,6 %
Sitcom	43,4 %
Reality competition	41,0 %
Documentaries	38,6 %
Crime/police	34,9 %
Animation	32,5 %
News/debates	28,9 %
Reality	27,7 %
Game shows	24,1 %
Soap opera	22,9 %
Docu-reality	22,9 %
Lifestyle	22,9 %
Horror	20,5 %
Sports	19,3 %
Talk shows	13,3 %

Appendix 3: The total list of movies/programmes/shows

Program	Amount of respondent (ALL) who have seen the show the last 7 days
The Book of Boba Fett	15
Euphoria	13
Emily in Paris	10
Mesternes Mester	9
And Just Like That	8
Farmen	8
Lykkeland	8
The Office	7
Rådebank	6
The Witcher	6
After Life	5
Alle mot Alle	5
Encanto	5
Farmen Kjendis	5
Sucsession	5
Archive 81	4
Queer Eye	4
Brooklyn Nine-Nine	3
Debatten	3
Dexter	3
Don't Look Up	3
Dopesick	3
Eternals	3
Gossip Girl	3
Hawkeye	3
Kongen Befaler	3
Marvel	3
Nytt på Nytt	3
Sofa	3
Spider-Man	3
Wisting	3
16 ukers helvete	2
Attack on Titan	2
Bloggerne	2
Chicago P.D.	2
Clickbait	2

Demon Slayer	2
Fotball	2
Great British Bake-Off	2
Grey's Anatomy	2
Leonardo	2
Locke and Key	2
Mare of Easttown	2
One Tree Hill	2
Our Beloved Summer	2
Peaky Blinders	2
Premiere League	2
Sex and the City	2
Sjakk	2
Star Trek	2
Suits	2
The Mentalist	2
The Power of the Dog	2
The Righteous Gemstones	2
The Voice	2
Tid for hjem	2
13th	1
911	1
90 Days Fiancé: Before the 90 Days	1
Alles was zählt	1
American Dad	1
Another World	1
Atlanta	1
Autumn Concerto	1
Avenue 5	1
Beforeigners	1
Before We Die	1
Birdman	1
Black Mirror	1
Blade	1
Borgen	1
Boruto	1
Bridgerton	1
Buffy the Vampire Slayer	1
Canadas Drag Race	1
Car Masters	1
Charmed	1
Cheer	1

Chicago Fire	1
Chicago Med	1
Cobra Kai	1
Criminal Minds	1
CSI	1
Curb Your Enthusiasm	1
Dagsnytt 18	1
Dagsrevyen	1
Dear White People	1
Designated Survivor: 60 Days	1
Doctor Who	1
Dollface	1
Dragon Ball	1
Drive	1
Drømmeslottet	1
Dune	1
Ex and the City	1
EXIT	1
Family Guy	1
FBI	1
Fly	1
Friends	1
Første date	1
Get Back	1
Glee	1
Golf	1
Gomoorah	1
Good Trouble	1
Gordon, Gino and Fred	1
Guardians of the Galaxy Vol. 2	1
Gute Zeiten, schlechte Zeiten	1
Hacks	1
Harry Potter	1
Håndball	1
Helt Perfekt	1
Hilda	1
History 101	1
Hit Monkey	1
Hitch	1
Home and Away	1
Housewives of Salt Like City	1
How I Met Your Mother	1

Insecure	1
Isabel	1
iZombie	1
Karate Kid	1
Katastrofen Kielland	1
Klodenes Kamp	1
Knutby	1
Komi Can't Communicate	1
L'ascension	1
Landscapers	1
Lars Monsen	1
Latter Live	1
Lost in Space	1
Lord of the Rings	1
Mad Men	1
Maid	1
Merlin	1
MGP	1
Mindhunter	1
Mixed-ish	1
Modern Family	1
Mohammad Ali	1
Morran och Tobias	1
Mr. Robot	1
My Best Friend's Wedding	1
Mytoman	1
Nadar og Simin - Et Brudd	1
Naked Attraction	1
Narcos Mexico	1
NBA (Basketball)	1
Nesten Perfekt	1
Neste sommer	1
Never Have I Ever	1
New Girl	1
Nobody	1
Nyheter	1
Om det uendelige	1
Omgitt av fiender	1
On My Block	1
Our Planet	1
Outlander	1
Peacemaker	1

Poirot	1
Queen's Gambit	1
Ranking of Kings	1
Real Love	1
Rick and Morty	1
Ron i Ustand	1
Santa Clarita Diet	1
Saturday Morning All Star Hits!	1
Scrubs	1
Seinfeld	1
Set it Up	1
Sex Education	1
Shaman King	1
Sister Wives	1
Snabba Cash	1
Snowfall	1
South Park	1
Squid Game	1
Star Wars: Clone Wars	1
Stay Close	1
Supernaturals	1
SWAT	1
Sweet Girl	1
Ted Lasso	1
Taskmaster	1
Terminator	1
That Time I Got Reincarnated as a Slime	1
The 100	1
The Courier	1
The Disastrous Life of Saiki K	1
The Drummer Girl	1
The Fosters	1
The Good Doctor	1
The Great	1
The Matrix	1
The Mandelorian	1
The Morning Show	1
The Newsroom	1
The Night House	1
The Originals	1
The Rational Life	1

The Servant	1
The Sex Lives of College Girls	1
The Silence of the Lambs	1
The Simpsons	1
The Umbrella Academy	1
The Verge	1
The Wheel of Time	1
The Wind Rises	1
Thor: Ragnarok	1
Those Who Kill	1
Time Team	1
Tina	1
Toll	1
Weightlifting Fairy Kim Bok-Jo	1
Welcome to Earth	1
What We Do in the Shadows	1
White Lotus	1
Yellow Jackets	1
Young Justice	1
Åsted Norge	1

Intervjuguide

Introduksjon:

Denne studien gjennomføres som en del av en masteroppgave skrevet på UiO. Formålet er å forstå forbrukervaner rundt strømmetjenester og undersøke om valg av strømmetjenester dekker forbrukeren behov av medieinnhold. I dette prosjektet gjennomføres både en anonym spørreundersøkelse og et dybdeintervju. Hensikten med å ha intervjuer i tillegg til spørreskjema er å forstå forbrukeren i dybden på hvordan de velger strømmetjenester og undersøke nærmere på hva slags mediebehov forbrukeren har. Spørsmål som jeg kommer til å stille i dette intervjuet omhandler dine erfaringer med strømmetjenester.

(Be informanten om å lese informasjonsskriv og signere)

Jeg minner om at du bestemmer selv hva du har lyst til å svare på. Deltakelse er frivillig, og du kan når som helst trekke din deltakelse tilbake.

Jeg setter på lydopptak, så kan vi begynne:

Innledning:

- Hvor gammel er du? (intervjuer noterer ned kjønn)
- Kan du fortelle litt om deg selv? (er ute etter om personen er student/jobb – har inntekt)
- Bruker du strømmetjenester aktivt? (eventuelt sammenlignet med lineær TV?)

Valg av strømmetjenester og hvilke faktorer spiller inn i valget?

- Hvorfor foretrekker du strømmetjenester fremfor lineær TV?
- Kan du fortelle hvilke av betal-strømmetjenestene du har tilgang til?
  - Hvilke betaler du for selv?
  - Hvilke deler du med andre?
  - Hvilke betaler andre for?
- Hvorfor abonnerer du akkurat på de strømmetjenestene?
- Hvilken strømmetjeneste bruker du mest og hvorfor?

- Hva er viktigst for deg når du skal abonnere en strømmetjeneste? Og hvorfor? (Spørsmålet stilles åpent, eventuelt bruke underspørsmål ved behov)
    - Pris?
    - Innholdet?
    - Tilgjengelighet?
    - Medlemskapsmodell?
    - Trend?
    - Prøveperiode?
    - Mulighet til å se offline?
    - Enkelt å bruke/navigere rundt?
- Bruker du noen gratis strømmetjenester, og eventuelt hvor ofte bruker du dem?
- Hva tenker du om at det er mange strømmetjenester tilgjengelig i markedet i dag?
- Har du noen tanker om hvilken strømmetjeneste som er best, uavhengig om du abonnerer den eller ikke?
- Vet du cirka hvor mye du betaler til sammen hver måned for strømmetjenestene?
- Er det noe som frustrerer deg med strømmetjenestene for øyeblikket, og kan du utdype hvorfor?

Dine mediepreferanser og oppfyller strømmetjenestene dine behov for mediepefereanser?
- Generelt når du ser på TV eller drar på kino, hva liker du se på?
    - Hva følger du med på tiden?
- På strømmetjenestene, hva liker du å se på da?
    - Hva har du sett på i løpet av den siste uken?
    - Hvorfor har du sett på det/de?
- Hvordan finner du ut hva du skal se på i en strømmetjeneste? (annen formulering: La oss si at du har Netflix foran deg og du vil se på noe – hvordan finner du ut hva du vil se på Netflix?)
    - Anbefalt av venner og kjente? (offline eller online)
    - Omtalt i pressen/i mediene
    - Frontet av strømmetjenesten
    - Utforsker du/browser du/søker du gjennom innholdet som er tilgjengelig?

- Hva synes du om innhold på gratis strømmetjenester versus innhold fra betalte strømmetjenester?
    - Ser du noe forskjell på innholdet?
- Føler du at du får sett det du vil se på med strømmetjenestene du bruker i dag?
    - Hvis nei, hvorfor?
    - Hva ønsker du å se mer av på strømmetjenestene?
    - Eventuelt, hvis du hadde mulighet til å sette sammen en strømmetjeneste, hva slags innhold ville du ha hatt i tjenesten?
- De fleste strømmetjenester har anbefaling-seksjon hvor tjenesten anbefaler relevante innhold til deg, hva synes du om den?
    - Gjenspeiler det du liker å se på?
- Synes du at prisen er verdt det med tanken på innholdet du får tilgang til?
- Etter dagens refleksjon, vil du si at du er fornøyd eller ikke fornøyd med strømmetjenestene du bruker i dag?

- Er det noe mer du ønsker å tilføye som du ikke fikk sagt tidligere? (Hvis ikke, avsluttes intervjuet)

Appendix 5: Approval letter from Norwegian Centre for Research Data (NSD)

Vurdering

23.12.2021 ▾   🖨 Skriv ut

Referansenummer
513551

Prosjekttittel
Streaming War: a competition amongs the TV streaming platforms fighting for the Norwegian consumers' attention

Behandlingsansvarlig institusjon
Universitetet i Oslo / Det humanistiske fakultet / Institutt for medier og kommunikasjon

Prosjektperiode
17.01.2022 - 01.12.2022

Meldeskjema ☑

Dato	**Type**
23.12.2021	Standard

Kommentar
Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 23.12.2021, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

TYPE OPPLYSNINGER OG VARIGHET
Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 01.12.2022.

LOVLIG GRUNNLAG
Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake.

Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

PERSONVERNPRINSIPPER
NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen

formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål

dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet

lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER
Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), og dataportabilitet (art. 20).

NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

FØLG DIN INSTITUSJONS RETNINGSLINJER

NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32).

Ved bruk av databehandler (spørreskjemaleverandør, skylagring eller videosamtale) må behandlingen oppfylle kravene til bruk av databehandler, jf. art 28 og 29. Bruk leverandører som din institusjon har avtale med.

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon.

MELD VESENTLIGE ENDRINGER
Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde:
https://www.nsd.no/personverntjenester/fylle-ut-meldeskjema-for-personopplysninger/melde-endringer-i-meldeskjema

Du må vente på svar fra NSD før endringen gjennomføres.

OPPFØLGING AV PROSJEKTET
NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Dato: 31. mai 2022

Vil du delta i masterprosjektet Streaming War: a competition among the TV streaming platforms fighting for the Norwegian consumers' attention?

Vil du delta i et forskningsprosjekt hvor formålet er å undersøke hvordan unge forbrukere velger strømmetjenester og deres mediepreferanser. I dette brevet får du informasjon om prosjektet og hva deltakelse betyr for deg.

Formål
Studien gjennomføres som en del av min masteroppgave ved Institutt for medier og kommunikasjon, Universitetet i Oslo (UiO). Formålet med prosjektet er å se hvordan unge voksne (18-25 år) velger strømmetjenester og hvilke faktorer som spiller inn når man velger å abonnere på strømmetjenester. I tillegg undersøker jeg mediepreferanser og om strømmetjenestene man abonnerer på tilfredsstiller behov for medieinnhold.

Hvem er ansvarlig for forskningsprosjektet?
Institutt for medier og kommunikasjon, Universitetet i Oslo, er ansvarlig for prosjektet

Hvorfor får du spørsmål om å delta?
Utvalget er basert ut ifra utvalgskriterier som samsvarer med prosjektets målsetning. Dette betyr at unge nordmenn mellom 18-25 år blir spurt om å delta i prosjektet. Til prosjektet er det regnet med at ca. 8-10 personer vil bli intervjuet.

Hvis du har blitt spurt om å være med har jeg fått kontaktinfo fra en bekjent av deg som har sendt en forespørsel til deg om å delta i prosjektet.

Hva innebærer det for deg å delta?
Hvis du velger å delta i prosjektet, innebærer det at du deltar i et dybdeintervju. Det vil ta deg ca. 45 minutter. Dybdeintervjuet inneholder spørsmål om hvilke strømmetjenester du bruker, hva som er viktig for deg når du abonnerer en strømmetjeneste, hva du liker å se på disse strømmetjenestene og om du er fornøyd med tjenestene i dag.

Det er frivillig å delta
Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle dine personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger
Jeg (Jenny Tran) vil kun bruke opplysningene om deg, og informasjonen fra deg til det formålet jeg har fortalt om i dette skrivet. Jeg vil behandle opplysningene konfidensielt og i samsvar med personvernregelverket. Dataene fra intervjuene vil bli tatt opp på lydopptak. Det er kun jeg som vil ha tilgang til opptaket fra intervjuet, og etter transkribering vil disse filene slettes.

I det transkriberte intervjuet vil jeg ikke inkludere navn eller kontaktinformasjon. Jeg erstatter dette med en kode. Koden er koblet med ditt navn på en separat navneliste, som lagres separat fra de transkriberte intervjuene. Denne listen vil kun være tilgjengelig for meg.

Hva skjer med opplysningene dine når prosjektet avsluttes?
Prosjektet skal etter planen avsluttes 01.12.2022. Ved prosjektslutt anonymiseres datamaterialet (navnelisten slettes).

Hva gir oss rett til å behandle personopplysninger om deg?
Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Institutt for medier og kommunikasjon ved Universitetet i Oslo har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Dine rettigheter
Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger

Hvis du har spørsmål til studien, eller ønsker å vite mer om eller benytte deg av dine rettigheter, ta kontakt med: Institutt for medier og kommunikasjon ved Universitetet i Oslo ved:

- Jenny Tran, student på master i medievitenskap, e-post: jennytr@uio.no eller telefon 98434744
- Marika Lüders, masterveileder og professor ved Institutt for medier og kommunikasjon, e-post: marika.luders@media.uio.no eller telefon 99525206.
- UiOs personvernombud Roger Markgraf-Bye (e-post: personvernombud@uio.no)

Hvis du har spørsmål knyttet til NSD sin vurdering av prosjektet, kan du ta kontakt med: NSD – Norsk senter for forskningsdata AS på epost (personverntjenester@nsd.no) eller på telefon: 53 21 15 00.

Med vennlig hilsen

Marika Lüders   Jenny Tran
Masterveileder   Masterstudent

Samtykkeerklæring
Jeg har mottatt og forstått informasjon om prosjektet «Streaming War: a competition among the TV streaming platforms fighting for the Norwegian consumers' attention» og har fått anledning til å stille spørsmål. Jeg samtykker til:

□ å delta i intervju

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

----

(Signert av prosjektdeltaker, dato)

Elektronisk samtykke

Hvis du har lyst til å delta i studien så kan du svare på denne eposten og inkludere teksten under i ditt svar. Jeg tar deretter kontakt for å avtale nærmere tidspunkt for intervju (Zoom).

«Jeg har mottatt og forstått informasjon om prosjektet: Streaming War: a competition among the TV streaming platforms fighting for the Norwegian consumers' attention. Jeg samtykker til å delta i et intervju og til at mine opplysninger behandles frem til prosjektet er avsluttet.»