

İSTANBUL BİLGİ UNIVERSITY
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A NEW AUDIENCE EXPERIENCE: REVISITING USES AND
GRATIFICATIONS APPROACH IN THE FRAMEWORK OF
SUBSCRIPTION VIDEO-ON-DEMAND PLATFORMS

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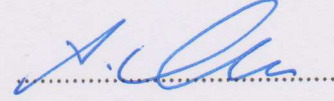
A NEW AUDIENCE EXPERIENCE: REVISITING USES AND
GRATIFICATIONS APPROACH IN THE FRAMEWORK OF SUBSCRIPTION
VIDEO-ON-DEMAND PLATFORMS

YENİ BİR İZLEYİCİ DENEYİMİ: KULLANIMLAR VE DOYUMLAR
YAKLAŞIMININ ÜCRETLİ ÜYELİK GEREKTİREN İNTERNET
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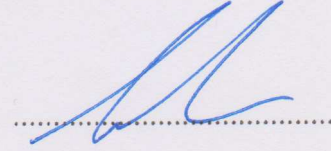
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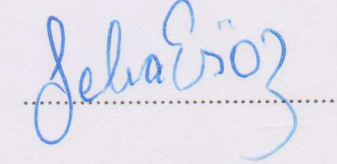
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- 1) Internet television
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ÖNSÖZ

Öncelikle, sadece yüksek lisansım sırasında değil, tüm hayatım boyunca benden maddi ve manevi hiçbir desteği esirgemeyerek onlar gibi bir anne ve babaya sahip olduğum için kendimi çok şanslı hissetmemi sağlayan, bugüne kadar aldığım tüm kararların arkasında duran ve mutlu olmam için ellerinden gelen her şeyi yapan annem Mürüvvet Aral ve babam Mustafa Aral'a,

Bu dönemin başındaki ilk görüşmemizde, kendisine internet televizyonlarını izleyiciler yönünden inceleyen bir tez yazmak istediğimi söylediğimde, daha önce çalışılmamış, yeni bir konu üzerine çalışacak olmamın heyecanını ilk andan itibaren benimle paylaşan, karamsarlığa kapıldığım zamanlarda, yeni bir konu üzerine tez yazmanın beraberinde getirdiği zorlukların altından kalkabileceğime benden daha çok inanarak sonucunun çok güzel olacağına dair beni her zaman motive eden, her görüşmemizde yaptığı yapıcı ve yol gösterici eleştirileriyle hep daha iyiye doğru gitmemi sağlayan, bütün bir sene boyunca birlikte çalışmaktan çok büyük keyif aldığım değerli tez danışmanım Prof. Dr. Aslı Tunç'a,

Yüksek lisansım boyunca kendisinin öğrencisi olma şansını elde edebildiğim için büyük mutluluk duyduğum, öğrenciliğim süresince ne zaman bir problemim olsa ilgiyle yaklaşan, her zaman akıl danışabildiğim için kendimi çok şanslı hissettiğim ve kendisinden birçok konuda beslendiğim Doç. Dr. Erkan Saka'ya,

Bana bir işveren gibi değil, her zaman yakın bir arkadaş gibi davranan, beni her zaman istersem üstesinden gelemeyeceğim bir iş olmadığı yönünde motive eden, iş hayatında yollarımız bir süreliğine ayrılrsa da elinden gelen desteği hiçbir zaman esirgemeyen ve BluTV'deki yöneticilerle iletişime geçmemde bana yardımcı olan Ceylan Nemetli'ya,

Bütün bu zorlu süreçte bana her zaman sabır ve hoşgörülle yaklaşan, strese girdiğim anlarda beni pozitif bakış açısıyla rahatlatan, zor zamanlarımda desteğini hep yanımda hissettiğim, en büyük motivasyon kaynaklarımdan biri olan Özgür Güngör'e,

Son olarak, fikir ve görüşleriyle araştırmamı zenginleştiren görüşmecilerimin hepsine ayrı ayrı

Teşekkürlerimi sunarım.

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ABBREVIATIONS

AVoD:	Advertising Video-on-Demand
BTK:	Bilgi Teknolojileri ve İletişim Kurumu
DVR:	Digital Video Recorder
FTA:	Free-to-Air
HDMI:	High Definition Multimedia Interface
IP:	Internet Protocol
RCD:	Remote-Control Device
RTÜK:	Radyo ve Televizyon Üst Kurulu
SVoD:	Subscription Video-on-Demand
TÜAD:	Türkiye Araştırmacılar Derneği
TÜİK:	Türkiye İstatistik Kurumu
TVoD:	Transactional Video-on-Demand
U&G:	Uses and Gratifications
U.S.:	United States
VCR:	Video Cassette Recorder
VoD:	Video-on-Demand

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ABSTRACT

In this study, Turkish audiences' motivations for watching the Internet television which requires a monthly subscription fee and their changing viewing behaviors on these platforms were investigated. As a result of the literature review, it was ascertained that the number of studies on the Internet television in the first years of the 21st century was limited and thus, contributing to the literature on this subject constituted one of the main objectives of this thesis. An audience-based theoretical approach, Uses and Gratifications (U&G), was revisited by taking into consideration new viewing practices and technological characteristics provided by the Internet television, and why and how audiences watch the Internet television were examined by drawing on U&G perspective. In this regard, to present an in-depth analysis, a qualitative research method was adopted and in-depth interviews were conducted with 50 Turkish audiences who are members of Netflix, which has been broadcasting in Turkey since 2016, and BluTV, which was founded as the first Internet television of Turkey on the 23rd January 2016. To enrich the data derived from the interviews with audiences, interviews were conducted with two media executives from BluTV, who are Customer Value Manager, Onur Polat and Content Executive, Sarp Kalfaoğlu.

At the beginning of the study, whether traditional TV viewing motivations, such as entertainment, passing time, relaxation, escape, social interaction, information and personal identity, previously determined by Greenberg (1974) and Rubin (1983), are similar to motivations for viewing the Internet television and whether new motivations specific to the Internet television emerge were suggested as research hypotheses. Analysis of the data section was divided into two main parts in line with three research hypotheses. In the first part of data analysis, it was ascertained that abovementioned traditional TV viewing motivations are still valid for the Internet television audiences, except for a few differences. The fact that audiences watch Netflix and BluTV mostly to spend

their leisure time enjoyable and to relax, has emerged as the most similar motivation for viewing the Internet television with traditional TV viewing.

The second part of data analysis was divided into three categories in line with three research questions, which investigated expectations of audiences from the Internet television before subscribing to it, their motivations for continuing to pay a monthly subscription fee to watch content on the Internet television and how they watch content on these platforms. As a result of analysis of the data, it was revealed that in addition to traditional TV viewing motivations, there are also new motivations resulting from features specific to the Internet television. Initial motivations that lead audiences to subscribe to an Internet television were grouped under four headings: content, friend suggestion, easy access on multi-platforms and high video quality. The main reason that underlies the fact that audiences become members of Netflix or BluTV, emerged as the curiosity about original content of these platforms and the need of watching that content with a high video quality on any kind of devices they want, instead of searching for original content on pirate websites.

The motivations that encourage audiences to continue watching content on these platforms by paying a monthly subscription fee emerged as the original content of Netflix and BluTV, convenience, scheduling freedom and user's control over content, users' access without interruption and interference, and personal recommendations. Consequently, U&G approach was revisited by applying it to a new platform (the Internet television), new viewing motivations, different from traditional TV viewing motivations, were suggested and research hypotheses were verified.

In the last part of the data analysis, watching several episodes of the same series consecutively and an individualized viewing experience, that resulted from the opportunity of watching "whatever, whenever and wherever they want" provided by the Internet television, emerged as new viewing practices that explain how audiences watch video content on these platforms. Thus, all research questions were answered by presenting that both viewing motivations and

behaviors of audiences have changed with the Internet television, and the thesis was terminated.

Keywords: Internet television, SVoD platforms, Netflix, BluTV, audience, viewing motivation, viewing behavior, uses and gratifications

ÖZET

Bu çalışmada, Türk izleyicilerinin aylık abonelik ücreti gerektiren internet televizyonlarını izleme motivasyonları ve bu platformlarla değişime uğrayan izleme davranışları incelenmiştir. Yapılan literatür araştırması sonucunda yirmi birinci yüzyılın ilk yıllarında internet televizyonları üzerine yapılan araştırma sayısının sınırlı olduğu tespit edilmiş ve bu konuda literatüre katkıda bulunmak bu tezin temel amaçlarından biri olmuştur. İzleyici odaklı bir kuramsal yaklaşım olan Kullanımlar ve Doyumlar (K&D) yaklaşımı, internet televizyonlarının sağladığı yeni kullanım pratikleri ve teknolojik özellikleri göz önünde bulundurularak yeniden ele alınmış ve izleyicilerin internet televizyonlarını neden ve nasıl izledikleri K&D perspektifi benimsenerek incelenmiştir. Bu bağlamda derinlemesine bir çalışma sunmak amacıyla niteliksel araştırma yöntemi seçilmiş ve 2016 yılından beri Türkiye’de yayın yapmakta olan Netflix ve 23 Ocak 2016 tarihinde yayın hayatına başlayan, Türkiye’nin ilk internet televizyonu olma misyonuyla kurulan BluTV izleyicileri arasından 50 kişi seçilerek derinlemesine mülakatlar yapılmıştır. İzleyicilerle yapılan mülakatları desteklemek amacıyla BluTV’den Müşteri Değer Yönetimi Müdürü Onur Polat ve İçerik Yöneticisi Sarp Kalfaoğlu ile de söyleşiler gerçekleştirilmiştir.

Araştırmanın başında, daha önce Greenberg (1974) ve Rubin (1983) tarafından tanımlanan eğlence, vakit geçirme, rahatlama, kaçış, sosyalleşme, bilgi edinme, kimlik oluşturma gibi geleneksel televizyon izleme motivasyonlarının internet televizyonları için de hala geçerli olduğu ve ayrıca bu motivasyonlara ek olarak, internet televizyonlarına özel olarak yeni motivasyonların da ortaya çıktığı araştırmanın hipotezleri olarak öne sürülmüştür. Mülakatlar sonucunda elde edilen verilerin analiz aşaması, hipotezlerle doğru orantılı olarak iki ana bölüme ayrılmıştır. Analizin ilk bölümünde, yukarıda belirtilen geleneksel televizyon izleme motivasyonlarının, internet televizyonu izleyicileri için de birkaç farklılık hariç, aynı şekilde devam ettiği ortaya konulmuştur. İzleyicilerin Netflix ve BluTV’yi en çok boş zamanlarında keyifli vakit geçirmek ve kafa dağıtmak

amaçlı kullanmaları, bu yüzden de internet televizyonlarının en çok eğlence ve rahatlama ihtiyaçlarını tatmin etmesi, geleneksel televizyonun izlenme amaçları ile en çok benzeyen tarafı olarak ortaya çıkmıştır.

Analizin ikinci bölümü, araştırma sorularına uygun olarak, izleyicilerin bir internet televizyonuna üye olmadan önceki beklentileri, üye olduktan sonra ücret ödemeye devam ederek izlemelerinin altına yatan motivasyonları ve bu platformdaki içerikleri nasıl izledikleri olmak üzere üç farklı kategoriye ayrılmıştır. Verilerin analiz edilmesi sonucunda, geleneksel televizyon izleme motivasyonlarına ek olarak, internet televizyonlarına özgü özelliklerden kaynaklanan yeni motivasyonların da bulunduğu ortaya konulmuştur. İzleyicileri, ilk başta bir internet televizyonuna üye olmaları yönünde teşvik eden motivasyonlar içerik, arkadaş tavsiyesi, birden fazla cihaz üzerinden ulaşım ve yüksek görüntü kalitesi olmak üzere dört başlık altında toplanmıştır. İzleyicilerin, Netflix veya BluTV'ye üye olmalarının altında yatan asıl neden, bu platformların özel yapımlarını merak etmeleri ve başka internet sitelerinden aramak yerine, yüksek bir görüntü kalitesiyle ve istedikleri cihaz üzerinden daha kolay bir şekilde erişim sağlayarak izlemek istemeleri olarak ortaya çıkmıştır.

İzleyicilerin, aylık bir ücret ödeyerek üyeliklerini devam ettirmelerini sağlayan motivasyonlar ise Netflix ve BluTV'nin orijinal içerikleri, kullanım kolaylığı, izleyicilerin istediği zaman istediği içeriği seyredebilme özgürlüğü, reklamsız ve sansürlü izleyebilme imkânı ile kişiselleştirilmiş öneriler sistemi olarak ortaya çıkmıştır. Böylece, K&D yaklaşımı internet televizyonları gibi yeni bir platforma uyarlanarak yeniden ele alınmış, geleneksel televizyon izleme motivasyonlarından farklı olarak yeni motivasyonlar ortaya konulmuş ve araştırmanın başında öne sürülen hipotezler doğrulanmıştır.

Bir dizinin birkaç bölümünü arka arkaya izleme ve internet televizyonlarının sunduğu “istediğin zaman istediğin yerde” izleyebilme imkânı doğrultusunda gelişen bireyselleşmiş bir izleme deneyimi, izleyicilerin, geleneksel televizyondan farklı olarak, bu platformlar üzerinden içerikleri nasıl tükettiklerini açıklayan bulgular olarak sunulmuştur. Böylece bütün araştırma soruları

yanıtlanmıř, internet televizyonları ile birlikte hem izleme motivasyonlarının hem de bireylerin izleme davranıřlarının deęiřtięi veriler doęrultusunda gsterilmiř ve arařtırma sonlandırılmıřtır.

Anahtar Kelimeler: İnternet televizyonu, SVoD platformları, Netflix, BluTV, izleyici, izleme motivasyonu, izleme davranıřı, kullanımlar ve doyumlar

INTRODUCTION

This study aims to explore audiences' motivations for watching the Internet television, which has adopted subscription video-on-demand (SVoD) business model, and changing viewing patterns by revisiting the Uses and Gratifications approach as the guiding theoretical framework.

Internet televisions (or digital televisions) “are the digital distribution of television content, such as films, TV series, documentaries and talk shows, over Internet Protocol (IP) networks, which is opposed to delivery through traditional terrestrial, satellite, and cable television formats” (Baumgartner, 2015). The ability of streaming television content continuously (without the need to download) via the Internet, offered by IP technology, allowed audiences to select and watch television programs whenever they want to, rather than having to watch at a scheduled broadcast time, which was the prevalent approach with terrestrial television via an over-the-air broadcasting system during much of the 20th century. “Online streaming options had been available through personal computers” (McCreery & Krugman, 2017: 197), yet with the development and adoption of new portable technologies such as smartphones and tablets, “television content was freed from the TV set in the living room” (Lotz, 2009: 56). In other words, “television content is no longer receivable only linearly by means of the conventional television set, but can now be accessed through different technological devices” (Mikos, 2016: 155). As a result, “television watching no longer means having to sit in front of a traditional television set to watch cable or satellite network programs at a scheduled broadcast time” (McCreery & Krugman, 2017: 197), because the Internet and technological devices offer audiences more viewing options than traditional, scheduled television can offer. Thus, audiences are now able to watch video content whatever, whenever and wherever they want. Additionally, online streaming technologies make viewing experience more interactive by providing audiences the ability to pause, rewind and re-view the content, which is not possible to do on

traditional television (Lotz, 2009). Consequently, the Internet television suggests an entirely different viewing experience than traditional broadcast television (Jenner, 2017).

These are the video-on-demand (VoD) platforms like the United States based Netflix, Amazon Prime Video, Hulu and HBO Now, the United Kingdom-based LoveFilm, Germany based Watchever, France based CanalPlay, Australia based Fetch TV, China based PPTV and Viu, India based Hotstar, Malaysia based iFlix, Turkey based BluTV and Puhu TV that “position themselves as an alternative to linear, scheduled, traditional television by giving audiences the authority to decide when to watch what, that used to be in the hands of broadcasters, and enabling an autonomously scheduled television viewing experience” (Jenner, 2017: 308).

As VoD platforms offer an alternative access to television content, without dictating a time when the content should be watched, audiences are shifting their attention to VoD platforms (Jenner, 2017). Especially SVoD platforms, in which audiences pay a monthly subscription fee to have unlimited access to content during that specific period, provide a viewing experience with the advantage of avoiding interruption by advertisements. All these characteristics like autonomous scheduling (watching whenever they want), absence of advertisement interruptions, interactivity (ability to pause, rewind and re-view the content) and mobility (accessing to the content on various devices, even when outside) offered by VoD platforms, have given rise to extensive opportunities for audiences in terms of having greater control than ever before over what they watch, when they watch and how they watch. Therefore, VoD platforms overthrew the traditional definition of “watching TV” which meant sitting in front of the screen in the living room and waiting for a favorite program to come on at a scheduled time.

Actually, on-demand viewing trend dates back to mid-2000s when television programs started to become available on the Internet. iTunes began offering select television programs and series in 2005, available for download after direct payment (Waterman, Sherman and Ji, 2012). The video-sharing site

YouTube also launched in 2005 allowing users to share illegally posted television programs. A few years later television networks and other independent services began creating sites where shows and programs could be streamed online (Keegan, 2008). Amazon Video began in the United States as Amazon Unbox in 2006, but did not launch worldwide until 2016 (Amazon, 2018). In 2007, Netflix introduced the streaming option in the U.S. and paved the way for other VoD platforms (Netflix, 2018). For example, Hulu, owned by NBC and Fox, was launched in 2007 (Businesswire, 2008). The first-generation Apple TV was released in 2007 and thereafter, access to internet television has evolved from computer and television access, to also include mobile devices such as smartphones and tablet computers (Eran, 2007). Applications for mobile devices started to become available via app stores in 2008. These mobile applications allow users to view video content on mobile devices, which means that users gained the independence of viewing anytime, anywhere, even on the move.

With the convenience and scheduling flexibility opportunities offered by video-on-demand platforms, watching video content on the Internet television has recently become a rising trend especially in the United States. This trend can be seen in the research of Strategy Analytics' TV and Media Strategies Service in 2018. According to this research, the U.S. has the highest penetration of online video streaming services, with 59 % of households using at least one service at the end of 2017. Percentage of households paying for streaming services is % 15 in Turkey. Other key findings from the research presented that average monthly household spending on online streaming services increased by 5.0 % in 2017 to \$9.46. In addition, the total number of households worldwide which pay for online streaming services such as Netflix, Amazon Prime Video and Hulu reached 250 million by the end of 2017. Strategy Analytics also predicts that the number of homes paying for subscriptions to online video streaming services will reach nearly 300 million by the end of 2018 and more than 450 million by 2022 (Mercer, 2018).

Online streaming services spread so quickly into people's lives that they altered the media consumption habits of audiences, especially young adults. For instance, according to a Pew Research Center survey conducted in August 2017, "about six-in-ten of those ages 18 to 29 (61%) say the primary way they watch television now is with streaming services on the internet, compared with 31% who say they mostly watch via a cable or satellite subscription and 5% who mainly watch with a digital antenna" (Rainie, 2017). "Overall, 59% of U.S. adults say cable connections are their primary means of watching TV, while 28% cite streaming services and 9% say they use digital antennas" (Rainie, 2017). In addition, a 2015 Pew Research Center survey found that 15% of American adults are now "cord cutters", who once had a cable or satellite TV subscription but have cancelled their subscriptions. Another 9% of Americans are "cord-nevers", who have never had a cable or satellite subscription at all, "meaning that a total of 24% of Americans currently do not subscribe to cable or satellite TV at home, whereas 76% of Americans subscribe to pay TV service at home" (Horrigan & Duggan, 2015). Young adults are the least likely age group to have a cable or satellite subscription. As the age range gets higher, cable or satellite subscription rate gets higher too. For instance, 65% of young adults whose ages range from 18 to 29 have cable or satellite service at home, "compared with 73% of adults ages 30 to 49 and 83% of those 50 or older". "One-sixth of young adults (16%) report that they never had a cable or satellite subscription, while 19% cut the cord" (Horrigan & Duggan, 2015). According to eMarketer's research, in 2017, there were 22.2 million cord-cutters whose ages are 18 and older, a figure up 33.2 % over 2016 in the U.S. "Meanwhile, the number of U.S. adult cord-nevers reached to 34.4 million in 2017 with an increase of 5.8%" (eMarketer, 2017). Furthermore, according to eMarketer's estimations, "by 2021, the number of cord-cutters will nearly equal the number of people who have never had pay TV (cord-nevers)" (eMarketer, 2017). The acceleration of cord-cutting can be explained with the advent of VoD technologies.

The on-demand technologies and digitalization such as convergence between traditional television and computer technology have many consequences

for the television industry too. Developments in the 2000s, in other words in the “post-network era” described by Amanda Lotz (2007), have given rise to new questions about established industrial practices such as television production, distribution and financing. Moreover, changing viewing patterns such as cancelling cable or satellite TV subscription (cutting the cord) and binge-watching, brought along new concerns for advertisers and broadcasters about the future of traditional broadcast television. Thereby, media scholars namely Gimpel (2015), Shay (2015), Cha (2013), Phalen and Ducey (2012) aimed to build a bridge between academy and the television industry, and thus, they focused on providing information to help experts in the media sector to understand changing patterns of audience’s television consumption behavior in this new media environment. In brief, media scholars have all looked at audiences from the industry side until now. Therefore, there has been only a few studies which attempted to understand audiences’ changing viewing patterns and motivations for watching video content on the Internet television from their own perspective. As it can be seen, the Internet television has four dimensions: production, distribution, financing (advertisements) and consumption. This study will approach the issue of internet televisions on the audience level. Thus, this study’s main research instruments are the consumers, in other words, audiences of the Internet television.

Investigating VoD platforms from the audience side is important because, there has been a scarcity in the academic literature about the changes in how audiences watch, experience, and use VoD platforms. This study’s contribution will be understanding motivations of audiences for subscription to paid internet televisions (SVoD platforms) and their viewing patterns from audiences’ own perspective. It can be said that this study is the first attempt to explore different motivations behind the use of the SVoD model internet televisions and viewing patterns. In order to shed light on what motivations encourage people to subscribe to SVoD platforms, how they watch content on that platforms and whether they are satisfied with that viewing experience, the following three research questions were formulated:

RQ.1. What are the members' initial motivations for subscribing to SVoD platforms?

RQ.2. What are the members' gratifications obtained from watching SVoD platforms?

RQ.3. What are audiences' viewing patterns of watching content on SVoD platforms?

As this study sought to understand internet television viewing motivations and patterns of audiences, an audience-centric approach called Uses and Gratifications (U&G) is adopted as the guiding theoretical framework. This approach assumes that individuals are active users rather than passive recipients of media, who selectively use specific technologies or media in order to fulfill their social and psychological needs (Katz et al., 1974). The focus of the approach is on “what people do with the media, instead of what the media do to people” (Klapper, 1963). In order to understand motives behind media use behaviors, this approach asks “why and how people use a particular type of media” (Klapper, 1963). There have been many studies in which researchers examined audiences' television viewing motivations and produced typologies of television use (Rubin, 1983). For example, McQuail, Blumler and Brown (1972) formulated a typology of media-person interactions: diversion, personal relationships, personal identity and surveillance. Greenberg (1974) revealed seven child and adolescent television watching motivations: habit, passing time, relaxation, companionship, learning, arousal and escape. Rubin (1981) identified six child and adolescent television viewing motivations: learning, passing time/habit, companionship, escape, arousal and relaxation. Palmgreen and Rayburn (1979) observed seven public television viewing gratifications: relaxing, learning about things, communication utility, forgetting, passing time, companionship and entertainment. Rubin (1983) later “considered the questions about viewing motivations scale validity by conducting a secondary analysis depending on initial viewing motivations” (p. 38) and proposed nine television viewing motivations of adults: relaxation, companionship, habit, pass time, entertainment, social interaction, information,

arousal and escape (Rubin, 1983). These viewing gratification typologies and motivation scales developed by early television researchers led contemporary media scholars to further their investigations on why audiences watch television. For example, “drawing on Rubin’s (1983) study, Haridakis and Rubin (2003) examined audiences’ motives for watching violent content on television. They found out audiences watched violent programs for entertainment, social interaction, arousal (i.e. excitement), passing time, relaxation and escape” (Steiner & Xu, 2018: 5; Haridakis & Rubin, 2003). Papacharissi and Mendelson (2007) investigated motives for watching reality TV shows. They revealed that reality TV shows mostly gratify reality entertainment, relaxation, habitual pass time, companionship, social interaction and voyeurism needs (2007).

According to Ruggiero (2000), “U&G has always provided a cutting-edge theoretical approach in the initial stages of each new mass communication medium: newspapers, radio and television, and now the Internet” (p. 27). With the emergence of internet-mediated communication tools in the 21st century, the significance of U&G approach has been revitalized. As new media technologies offer people more media choices, their decisions about selecting a communication medium that will satisfy their specific needs and their motivations for using that particular medium and gratifications obtained from the use of that medium have become more crucial in terms of reviewing audience research in the new media environment (Ruggiero, 2000). For this reason, as the Internet presents its users a variety of new communication opportunities, the range of possible topics for U&G research also multiplied and thus, U&G scholars started to examine audience motivations for using internet-mediated communication tools by asking the same, basic U&G questions: “why do people use a particular type of internet-mediated communication medium and what gratifications do they receive from it?” (p. 29).

In the 2000s, media scholars continued to apply the U&G approach into various studies in order to understand whether new communication technologies such as personal computers, the Internet, online news sources, VCRs, DVRs,

video games, mobile phones, MP3 players, iPods, tablets and social network sites (Facebook, YouTube, Twitter, Instagram and Snapchat) are used to gratify the same needs they had been theorized to gratify with traditional media (Williams, Philips & Lum, 1985; Ruggiero, 2000). At this point, some media scholars propounded a question: “If these media are new, do they provide new types of gratifications that cannot be found in traditional media?” (Sundar & Limperos, 2013: 507). For example, Perse and Dunn (1998) suggested that these new communication technologies might change people’s media use patterns. They asserted that as these new communication technologies are increasingly filling similar needs and as people select media based on the gratifications they expect, these new media may be displacing the use of traditional media like newspapers, television and radio. For instance, “when television was adopted, it tended to replace other entertainment activities, such as radio, movies and comic books” (Perse & Dunn, 1998: 438; Anderson & Collins, 1988; Comstock, Chaffee, Katzman, McCombs, & Roberts, 1978). Sundar and Limperos (2013) investigated this claim by reviewing 20 U&G studies from the 1940s to 2011. After comparing the gratifications obtained from early television studies to the Internet and new communication technologies, they concluded that “newer media do not really afford any new gratifications that cannot be found in traditional media” (Sundar & Limperos, 2013: 508). For example, in the earliest studies involving U&G of television, Greenberg (1974) and Rubin (1981, 1983) identified entertainment, social interaction, information-seeking, relaxation, passing time/habit, escape and arousal as the most salient gratifications derived from watching television. Approximately four decades later, the same gratifications were identified for using a variety of new media technologies like the Internet (Papacharissi & Rubin, 2000), online news sites (Kaye & Johnson, 2002), video games (Lucas & Sherry, 2004), and social network sites (Joinson, 2008) like YouTube (Haridakis & Hansen, 2009), Twitter (Liu, Cheung, & Lee, 2010), and Facebook (Papacharissi & Mendelson, 2011) (see Literature Review Chapter). Moreover, Tewskbury and Althaus (2000) found that traditional media gratifications, typically associated with television and newspaper use, such as entertainment, surveillance and

passing time, are considerable predictors of gratifications derived from World Wide Web use. They concluded that “Internet use may be understood and predicted through the application of traditional gratification typologies” (Metzger & Flanagin, 2002: 340; Tewskbury & Althaus, 2000: 127). Similarly, Ferguson and Perse (2000) explored the similarity between television viewing and WWW use, and investigated “whether the WWW is a functional alternative to television” (p. 155). They concluded that the Web may be functionally similar to television, especially in terms of its use for entertainment, diversion and passing time (2000). “But the relaxation motive was not a salient motive for the Web surfing, while watching television for relaxation is usually the second-most important reason for television viewing” (Rubin, 1981, 1983; Ferguson & Perse, 2000: 169). As a result, they “found more similarities than differences in motivations for viewing television and surfing the Web” (Metzger & Flanagin, 2002: 340; Ferguson & Perse, 2000).

Nevertheless, the researcher in this study proposes that the consistent overlap with the basic types of gratifications derived from traditional media might be the result of using already existing gratifications measures designed for conventional media. Thus, they might not reflect possible new gratifications obtained from those new media platforms. U&G scholars who work on this field in post 2000, adopted survey measurements derived from traditional media research such as Greenberg (1974) and Rubin (1983), and modified them slightly to make suitable for new media technologies. For example, to construct an Internet motives scale, Papacharissi and Rubin (2000) combined pre-existing “measures of interpersonal, traditional media, and new media gratifications measures, previously founded by Flaherty, Pearce and Rubin (1998) while investigating gratifications obtained from using computers, in order to examine motives for using the Internet” (Sundar & Limperos, 2013: 507; Papacharissi & Rubin, 2000: 183). They presented survey respondents five motive categories (interpersonal utility, pass time, information seeking, convenience and entertainment) and adopted several statements from previous research related to the Internet. Respondents were asked to give a point to the statements from 1 (=

not at all) to 5 (= *exactly*) about how much their motives for using the Internet were like these motives (2000). They concluded that the needs which are fulfilled by the Internet are not very different from the needs fulfilled by traditional media like television and radio. Similarly, Haridakis and Hansen (2009) measured motives for using YouTube “with a 45-item Internet motives scale adapted from previous research, e.g., Papacharissi & Rubin (2000) and they also used six items including arousal and social interaction motivations adapted from Rubin’s (1983) television viewing motives scale” (Haridakis & Hansen, 2009: 324). Survey respondents were asked to indicate how much each of the 51 existing motive statements were like their own motives for using YouTube. They found that “selecting and watching videos on YouTube is done for some of the same reasons identified in prior studies for watching television” (Haridakis & Hansen, 2009: 330; Rubin, 1983; Greenberg, 1974). As it can be seen from the examples, as researchers continue to adopt existing measures of motives designed for traditional media, the motives people have for using diverse new media technologies like the Internet and social network sites like YouTube will continue to be the reflection of primary motives “that have historically been identified as salient for traditional media like television and radio” (Sundar & Limperos, 2013: 507). Therefore, while using existing measures and typologies to find out people’s motivations for using a particular new communication technology under investigation, researchers should also develop new motive scales for emerging communication technologies in order to revitalize U&G theory.

As new media technologies “have given rise to new audience activities and utility of media” (Kaye, 1998: 25), pre-existing, traditional tools and typologies could remain inadequate in terms of explaining people’s decisions about selecting the new media, and gratifications sought and obtained from that media use. For this reason, in the current study, a qualitative study was adopted and in-depth interviews were conducted with 50 Turkish audiences who are members of one of the SVoD platforms namely Netflix, Amazon Prime Video and/or BluTV, which were selected as a case study, in order to explore audiences’ motivations for subscription to SVoD platforms and viewing patterns, rather than conducting

quantitative surveys by adapting pre-existing television viewing motivations measures used by Rubin (1983) to the Internet television. As Steiner and Xu mentioned as well: “existing measures based on traditional broadcast television may inhibit researchers from understanding new motives and gratifications for viewing internet televisions” (Steiner & Xu, 2018: 6). Instead of presenting respondents a combination of pre-existing television viewing motivation categories of Rubin (1983) and Internet-motives scale adapted from Papacharissi and Rubin’s (2000) research, and asking them to indicate how much those reasons are like their own reasons for watching the internet television on a 5-point Likert scale (e.g., Kaye, 1998; Haridakis & Hanson, 2009; Papacharissi & Mendelson, 2011), the respondents were asked to interpret their internet television viewing motivations and viewing behaviors from their own perspective. By investigating audiences’ watching experiences through qualitative interviews, this study aims to provide a comprehensive understanding about why and how audience watch video content on the Internet television and provide new perspectives for U&G literature.

Since the Internet television shares an important feature with traditional television in terms of both being delivery platforms of television content, it is reasonable to examine whether audiences watch content on the Internet television for the same motives identified in prior research on traditional television (e.g., Greenberg, 1974; Rubin, 1983). For this reason, the first hypothesis has been formulated as follows:

Hypothesis 1: Basic types of gratifications identified for watching traditional television are similar to gratifications derived from watching the Internet television.

Beside the existing television viewing motivations, by analyzing the findings derived from in-depth interviews in the light of U&G approach, this study will examine whether there are emerging motivations for viewing the Internet television different from traditional television viewing motivations

identified in previous U&G research. Thus, the second hypothesis has been formulated:

Hypothesis 2: New types of gratifications emerge with watching subscription video-on-demand platforms.

In the literature review chapter, the researcher will review previous U&G studies from the 1940s to the present. She will present that until the 2000s, motives for using diverse media such as personal computers, the Internet, online news sources, VCRs, DVRs, video games, mobile phones and MP3 players were almost the same with the motives identified for traditional television viewing in previous television U&G studies (e.g., Greenberg, 1974; Rubin, 1983). With social network sites, U&G researchers began to propose new gratifications scale and identified unique motivations for using a particular social media platform. After reviewing previous studies about the Internet television, the researcher will argue that previous studies have focused on industrial changes, estimations about the future of broadcasting, advertising sector, VoD industry, VoD platforms' business models, commercial and technical dimensions, big data usage strategy, recommendation algorithms, and also on Netflix's original content and binge-watching. Therefore, the researcher will emphasize the absence of such a study in the U&G literature which examines audiences' motivations for subscribing to SVoD platforms and viewing patterns. In the following chapters, the methodology of the research will be presented in addition to analysis of the data.

1. LITERATURE REVIEW

Seeking to understand internet television watching motivations of audiences, this research draws upon an audience-based approach called Uses and Gratifications (U&G) that focuses on “what people do with the media” instead of “what the media does to people” (Rubin, 2008: 168; Klapper, 1963). The U&G approach is based on the assumption that audience members are active, purposeful and self-aware. Media consumption is seen as an attempt to satisfy a variety of cognitive and/or emotional needs, desires or expectations (Levy & Windahl, 1985; Rubin, 2008). The U&G approach theorizes that individuals have particular motives for using the media and, they are active and goal-directed in meeting their needs (Katz, 1959; Rubin, 2008). According to U&G researchers, audience activity refers to the degree to which media consumers choose to use specific media in order to satisfy their specific needs (Blumler, 1979). This approach argues that people’s needs and/or desires influence how they select and use a medium. Within the scope of this study, by examining audiences’ expectations, motivations and media use, U&G is the most appropriate theoretical framework that can explain how motivations affect their media use.

In the new media era, contemporary views of U&G approach may remain old and inadequate in terms of explaining the changes in audience motivations and expectations about selecting and using the Internet television. For this reason, objective of this research is to revisit the 45 years old U&G approach in the light of new technological features offered by internet televisions.

1.1 A Brief History of Uses and Gratifications Approach

There are two different main views in the communication studies. One is media-effects theory which assumes audiences as passive and consisted of a homogeneous mass and the other one is U&G approach that postulates audiences as active agents who individually and voluntarily choose the kinds of media and the types of content that satisfy their social and psychological needs (Cantril,

1942). U&G approach originally arose in the 1940s when researchers started to consider why audiences engaged in various media forms, such as listening to the radio or reading the newspaper and came to the fore in the late 1950s and early 1960s (Wimmer & Dominick, 1994). According to McQuail (1994: 328-32), there are four phases which show historical shifts in the U&G research.

1.1.1 Uses and Gratifications In the 1930s

“In the 1930s, in terms of media effects research, the prevalent standpoint was that the audience is a singular homogeneous entity consists of passive recipients of messages who can be easily manipulated by media messages without questioning or reacting. The assumptions during the 1930s were that the mass media were highly influential and functioned as means of persuasion” (Ross & Nightingale, 2003: 74-75). The first studies in this field are media-effects researches and they all accept that the media are capable in terms of influencing and therefore affecting viewers. For example, in his pioneer study entitled “Public Opinion”, Walter Lippmann (1922) emphasizes the importance of the role of the mass media for setting the agenda and forming public opinion. Further, Harold Lasswell’s work on political and wartime propaganda entitled “Propaganda Technique in the World War” (1927) represents an important early type of communication study. He pioneered in content analysis methods and examined how much coverage did newspapers give to propaganda messages. During the World War II, he analyzed Nazi propaganda films to identify mechanisms of persuasion used to secure the acquiescence and support of the German populace for Hitler and his wartime atrocities. In his book, he brought forward that mass communication would change the public opinion and could lead the masses to every viewpoint, and could also give hate, desire, and hope. Lasswell presents propaganda as a means of social solidarity. Hence, he emphasizes that for the control of the masses, propaganda is a must (Erdoğan & Alemdar, 2010: 57). This approach of Lasswell was in line with media-effects theory and supported the powerful effect paradigm, and also brought along the passive audience point of view. Moreover, if we consider the power of Hitler’ propaganda of Nazi party and

the ability of persuasion of radio in the 1930s, we can understand the reason why the paradigm, which assumes the media as a powerful agent and the audience as a passive receiver, was dominant in the first half of the 20th century (Cantril & Allport, 1935). According to powerful effect paradigm, the media are very powerful and have a massive impact on audiences and thus, can change their perceptions or lead them to moral corruption. In line with powerful effect paradigm, one of the first effect theories, “Hypodermic Needle Model”, developed by Lasswell, positions people as passive, vulnerable, open to manipulation, who can be easily influenced by the media messages homogeneously, act in a gregarious way and never react to messages. The hypodermic needle model sees the media as a hypodermic needle and people as miserable creatures whose brain can be injected by media messages and suggests that media messages are injected straight into a passive audience which is immediately influenced by the media message (Livingstone, 2000). Payne Fund Studies, which were carried out in the 1930s, investigated how movie viewing was affecting the youth of America (Lowery & DeFleur, 1983). Sociologist and psychologists including Herbert Blumer and Philip M. Hauser’s (1933) work entitled “Movies, Delinquency, and Crime” and, Ruth C. Peterson and L. Thurstone’s (1933) “Motion Pictures and the Social Attitudes of Children” reached an outcome consistent with hypodermic needle model and, they concluded that the cinema has made significant changes in the attitudes and behaviors of children and the young and thus, emphasized the mass media's powerful effect potential (McQuail & Windahl, 2005). In addition, after witnessing the rise of Nazi occupation in Germany and the power of mass propaganda and the ability of popular culture products to ideologically control audiences, leading names of the Frankfurt School, Adorno and Horkheimer accuse the culture industry such as films, radio and magazines, because of influencing people, detracting them from the high culture, creating a corrupted society and making up a system which is uniform (Adorno and Horkheimer, 1979: 120). They also argue: “the media industry creates “dupes” of the masses and they mindlessly consume the latest version of the same thing without any mental effort” (p. 137).

“Their work exemplifies the notion of the media as a powerful agent of control and the audience as a passive receiver” (Gorton, 2009: 15).

1.1.2 Uses and Gratifications In the 1940s

When we come to the 1940s, the earlier theoretical ideas which postulate that the mass media can influence a very large group of people directly by injecting them appropriate messages began to be challenged in terms of explaining the relation between media effects and audiences. In the second phase of communication studies, “limited effects” perspective took the place of previous dominant perspective (powerful effect of media). With “The People's Choice Study” which was conducted by three important researchers from the Bureau of Applied Social Research of Columbia University, namely Paul Lazarsfeld, Bernard Berelson, and Hazel Gaudet, during the 1940 presidential election between Franklin D. Roosevelt and Wendall Wilkie in order to examine the effects of the mass media on voting behavior, they suggested that mass media played a weak role in election decisions compared with the influence of other people and concluded that personal contacts were more influential than media exposure (Lazarsfeld et al., 1965). One of the major results of this study was the development of the “two-step flow” model of communication which constituted the basis of the limited effects paradigm. With this model, communication world passed from the powerful effect paradigm to limited effects paradigm. Because, “this model challenged the dominant role of the mass media over audiences and for the first time the role of interpersonal relations gained a significant position” (Gorton, 2009: 16). In contrast to the hypodermic needle model, which holds that people are directly influenced by mass media, the two-step flow model suggests that messages or ideas flow from mass media to opinion leaders from them to a wider population (with more limited political knowledge) in social contact with an opinion leader (Katz, 1957). The results of the research led to the conclusion that sometimes person to person communication can be more influential than traditional media outlets such as newspapers, television, radio etc.

With the viewpoint which suggests that the media have a limited effect rather than a direct effect on audiences, passive viewer tradition began to be supplanted by the argument which assumes that audiences actively and individually select and use different media forms and contents instead of being directed by the media. In accordance with the new paradigm, first researches in the 1940s sought to discover motives and selection patterns of audiences for the mass media forms such as radio, newspapers, comics etc. One of the pioneer study entitled “What reading does to people” of Waples, Berelson and Bradshaw (1940) emphasized that all the personal circumstances in the reading experience should be taken into account and explained audiences’ dispositions on reading. According to this study, there are two different readers’ tendencies: the situation in which the reader chooses the publication he/she is going to read and making meaning by interpreting what he/she reads according to his/her own understanding. The two mentioned dispositions can be considered for all media forms. Unlike the passive receiver thesis, the active audience selects his/her own media content under certain circumstances, and even it is the same media, each audience can produce different meanings from the same content, based upon their individual background, experience, and beliefs. Herta Herzog was a pioneer of the U&G approach to the study of radio broadcast programs, with her article entitled “On Borrowed Experience: An Analysis of Listening to Daytime Sketches” (1941) examining the study of female audience for daytime radio serials. Her most prominent contribution to the uses-and-gratifications approach was an article entitled “What Do We Really Know About Daytime Serial Listeners?” (1944), in which she surveyed housewives about their motivations for listening to radio soap operas. According to the findings of her study, education emerged as a significant variable among female listeners. Women with lower education are more likely to attach importance to the characters in these programs and this importance affects their personal decisions. Listening to the problems of the characters makes them feel better as they know that other people have troubles too so, they feel a psychological relief. At the same time, by listening to solutions of the problems in these programs, they get advice on how to comfort themselves

when they are worried. As a result, she categorized gratifications derived from listening to radio soap operas into three categories: emotional release (realized through listening to the problems of others); wishful thinking (vicarious satisfaction through these characters' actions); and educational (listeners learned from these social examples and applied this knowledge to future potential situations) (1944). In Bernard Berelson's article entitled "What 'missing the newspaper' means" (1949), he researched about newspaper reading behavior and analyzed why people missed the news and how people felt when they could not get their daily news. Through his interviews he revealed some basic reader-gratifications which the newspaper supplies, including: obtaining information about and interpreting public affairs, a tool for daily living, for escaping from the boredom and dullness of everyday life, and for psychological relaxation, for gaining social prestige, and finally for social contact (Berelson, 1949). Edward A. Suchman (1941) examined the motives for listening to classical music on the radio and concluded that "Signs of real understanding are lacking. Familiarity, without understanding, seems to be the result" (Powell, 2013: 49; Suchman, 1941: 179). Wolfe and Fiske researched children's interest in and gratifications from comics in 1949. In the project entitled "Radio Research: 1942-1943", Lazarsfeld and Stanton (1944) examined why people listen to the radio and which gratifications they obtain from day time radio soap operas.

1.1.3 Uses and Gratifications In the 1950s and 1960s

In the 1950s and 1960s, with civil rights movements, different identities and demands came to the forefront and thus, people started to separate themselves from the masses. These social movements brought a new dimension to uses and gratifications approach too. Because, in this third phase of U&G research, social and psychological variables such as individuals' identity, social status, cultural background, education, value judgment, loneliness, isolation etc. gained a significant role in the decision-making process of which media product to consume (Ruggiero, 2000). According to Rubin, "U&G is a psychological communication perspective as it shifts the focus of the research from a

mechanistic perspective which postulates that the media have a direct effect on receivers to assessing how and for what purposes people use the media” (Bryant and Oliver, 2009; Rubin, 2009: 165). In other words, the psychological perspective emphasizes individual uses controlled by different choice patterns of audiences (Fisher, 1978: 159). For instance, Horton and Wohl proposed in their article entitled “Mass Communication and Para-Social Interaction” that mass media give the illusion of face-to-face communication with the actor and thus, television provides audiences with a sense of para-social relationship with media personalities, which means the seeming face-to-face relationship between spectator and performer (Horton and Wohl, 1956). Pearlin argued in his study entitled “Social and Personal Stress and Escape Television Viewing” that watching television is in fact an escape from unpleasant life experiences and stressful reality (Pearlin, 1959). Schramm, Lyle and Parker (1961), for example, in their work entitled “Television in the lives of our children”, in order to understand social and psychological impact of television on American children, they abandoned the question of “what does television do to children?” and replaced it with a new query of “what do children do with television?”. Because, they indicated that “the relationship between TV and children must be considered in a much more complex way surrounded by a number of different elements” (Schramm, Lyle & Parker, 1961: 94). They interviewed with children about how much do they watch TV, which programs do they watch, what do they expect from television and what does television give to them. Authors concluded that children’s use of television was influenced by individual mental ability and relationships with parents and peers (1961). In their study entitled “On the Use of the Mass Media as ‘Escape’”, Katz and Foulkes also investigated about what people do with the media, what uses they make of what the media give them, what satisfactions they enjoy, and what part the media play in their personal lives. They concluded that the media function as an “escape” for individuals (Katz and Foulkes, 1962). Likewise, Mendelsohn (1964) focused on audiences’ media use motivations and especially in the article entitled “Listening to the radio”, he identified several motives of radio listening: companionship, filling a void created

by daily routine, counteracting loneliness and boredom, altering mood, providing news and information, allowing active participation in events, overcoming social isolation and helping social interaction (Mendelsohn, 1964). In his book “The play theory of mass communication”, Stephenson (1967) investigated how people use media for their satisfaction and also how media bring changes in their lives according to its contents. He concluded that the media is mainly used to get pleasure out of its usage than as the medium of information and education. According to Stephenson, when we use media, we might use it as an intensification of ourselves by relating the events which is presented in the media with our real lives. In the study entitled “Mass Media Socialization Behavior: Negro-White Differences”, Gerson (1966) revealed that race was a significant variable in predicting how adolescents used the media. According to the data collected from comparative analysis of differences between 351 black and 272 white adolescents, he suggested that many black adolescents were using mass media to learn “how to behave like whites”, in other words, to behave in a socially acceptable way (Gerson, 1966). Similarly, Greenberg and Dominick (1969) examined television watching reasons among lower-income white and black teenagers and middle-income whites. Their study demonstrated that motivations differ strikingly among social class groupings. Lower-income black children were most dependent on television, followed by the lower-income whites and least by middle-income whites. They concluded that race and social class can determine how teenagers used television as an informal source of learning about life, getting to see what people are like and learning how to solve problems.

These abovementioned studies during this period, reflected a shift from the media effects tradition to a more functionalist perspective (Ruggiero, 2000). Earlier U&G researches considered the motivations behind media consumption in order to understand various functions of specific media. The focus on the personal functional uses of mass media explains that “the mass media does not have a role if audiences do not have a use for it” (Alvarado et al., 2015: 367).

1.1.4 Uses and Gratifications In the 1970s

In the 1970s, U&G researchers examined audience motivations and developed additional typologies of how people used the media to gratify their social and psychological needs. For example, Katz, Gurevitch and Haas (1973) aggregated a comprehensive list of social and psychological needs, arising from social roles and individual dispositions, which are satisfied by exposure to media. The 1970s witnessed something of investigations of audience uses and gratifications around the notion of powerful media and powerful audience (Katz et al., 1973). During that period, television studies also developed and gained importance in the U&G research. For instance, in his book entitled “The Effects of Television”, James Halloran (1970) argued that “we should ask what people do with the media, instead of what the media does to people?”, emphasizing activity rather than passivity. In 1974, Elihu Katz, Jay G. Blumler and Michael Gurevitch theorized uses and gratifications approach in their article entitled “Utilization of mass communication by the individual” (1974). According to Katz, Blumler, and Gurevitch, U&G research is concerned with “(1) the social and psychological origins of (2) needs, which generate (3) expectations from (4) the mass media or other sources, which lead to (5) differential patterns of media exposure (or engagement in other activities), resulting in (6) need gratifications and (7) other consequences, perhaps mostly unintended ones” (Katz et al., 1974: 20). Uses and gratifications is an audience-based approach, which postulates that audiences are active and purposeful in terms of making their own conscious and voluntary decisions about which type of media to select in order to gratify their social and psychological needs and desires (Rubin, 2009). As an audience-centered approach, audience activity is the core concept in uses and gratifications. Activity refers to a more selective, attentive and involved state of media use. According to Levy and Windahl (1984), audiences are active because they select media content that they believe will provide the gratifications that they are seeking. The U&G approach assumes that “audience members actively and individually use and are gratified by media systems in different ways.” (Chesebro and Bertelsen, 1999: 35). In other words, the emphasis of traditional U&G research is on individual

differences and active audience members which means that the selection of the media and content and the uses that audiences make are considerably based on individuals' needs, expectations and, social and psychological variables (Katz et al., 1973: 166). Therefore, this approach seeks to understand how and why people consume the media (Katz, 1959).

Rosengren (1974), also attempted to examine U&G and suggested that basic needs interact with personal characteristics and the social environment of the individual to produce perceived problems and perceived solutions to them. Those problems and expected solutions constitute different motives for gratification behavior that can come from using the media or other activities.

Contemporary U&G approach is grounded in five assumptions (Palmgreen, 1984; Palmgreen, Wenner, & Rosengren, 1985; A. M. Rubin, 2002):

- Audiences are conceived of active participants who choose the media or content. The selection and use of the media is goal-oriented, purposive and motivated (McQuail, Blumler and Brown, 1972).
- Instead of being used by the media, audiences select and use the media in order to fulfill their specific needs or desires (Katz et al., 1973). A person has the capacity for subjective choice and interpretation and initiates media selection (Rubin, 2008).
- Social and psychological factors such as personality, social context and interaction, guide and filter media behavior. Dispositions, environment and interpersonal interactions shape expectations about media.
- The media compete with other forms of communication such as interpersonal interaction for selection, attention and use to gratify our needs.
- “People are typically more influential than the media in this process, but not always” (Rosengren, 1974; Rubin & Windahl, 1986; Rubin, 2008: 167).

According to this approach, “people choose to consume a form of media for one or more of four reasons” (Chesebro and Bertelsen, 1999: 35). McQuail,

Blumler and Brown (1972), categorized the types of gratifications people seek from watching television and they observed that people are motivated to watch television for integration and social interaction (including substitute companionship as well as social utility), personal identity (including personal reference, reality exploration, role models and value reinforcement), entertainment (including escape from the constraints of routine and the burdens of everyday life problems and emotional release), and information (keep up to date, provision of subjects for conversation). Specifically, Greenberg (1974) studied on British children's television viewing motives and determined seven child and adolescent television viewing motivations: arousal, companionship, relaxation, habit, learning, passing time and escape.

In the 1970s, researchers sought to identify the motivations of audiences for using the media and developed typologies of how people used the media to gratify their social and psychological needs (Katz et al., 1973). According to Katz, Gurevitch and Haas (1973), mass media are thought to satisfy a variety of needs arising from social roles and psychological dispositions.

Firstly, people are in need for integration and social interaction. Looking across the U&G literature, since its inception, social interaction has been a major underlying motivation for television use. Earlier studies show that television was used as a substitute for lost interpersonal communication channels and hence, combated feelings of loneliness (Schramm, 1969). According to Schramm, mass media serve "to keep old people in touch with the environment, combat progressive disengagement, and maintain a sense of 'belonging' to the society around them." (Schramm, 1969; Cohen & Metzger, 2009: 48). Further, Hess (1974) in his study about aging and old people's lives, concluded that television entertainment reduces feelings of isolation by offering an illusion of living in a populated world. Graney and Graney (1974) also found out that attention to newspapers, magazines, books, radio and television use substitutes for interpersonal contact and participation for elderly people. Rosengren and Windahl (1972) also noted that people might use media as alternatives to personal

interaction – like a supplement, complement or substitute – for such reasons as compensation, escape or vicarious experience. Television is similar to interpersonal interaction because, it makes us feel we are not alone and also, it does not require the emotional investment that interpersonal interaction does. In addition, while interpersonal communication can be effortful in that it requires a give-and-take relationship, mass media like television and movies provide just take (Cohen & Metzger, 1998). According to Katz, Blumler and Gurevitch (1974), individuals’ psychological dispositions, sociological factors and environmental conditions also determine the specific uses of the media by audiences. For example, they looked at patterns of television use among socially isolated segments of the population and they suggested that people who have limited opportunities for social interaction watch more television in order to substitute companionship (1974: 517). Further, Comstock, Chaffee, Katzman, McCombs and Roberts (1978) reported that television viewing was negatively related to the number of people living in the household. Similarly, Kubey and Csikszentmihalyi (1990) found that singles often watch television “in lieu of company when dining” (p. 77). Moreover, studies of media use among the elderly found that older people watch more television than younger people for the purpose of social compensation (Graney & Graney, 1974; Hess, 1974; Kubey, 1980). The idea that television can provide a feeling of companionship began in 1956, as mentioned earlier, when Horton and Wohl discussed what they called “para-social interaction” with television persona. Para-social interaction refers to a sense of friendship with these media persona. They explained that radio, television and the movies “give the illusion of a face-to-face relationship with the performer,” so that “the conditions of response to the performer are analogous to those in a primary group.” (Horton & Wohl, 1956; Cohen & Metzger, 1998). Similarly, McGuire (1974) examined psychological motivations for television use and concluded that mass communication “connect the individual with various human networks” by providing consumers with a sense of being a “part of the human drama”. As a result, individuals feel television keeps them connected to the rest of the world through this shared symbolic environment. According to

Katz, Gurevitch and Haas (1973), another way in which television is used for social interaction is that television strengthens the contact with family, friends, society and culture. They suggested that television facilitates face-to-face communication with others. Television has social utility in the sense that it can provide topics for conversation and a basis for social interaction. Through television, they know what is happening in other places and have common topics to talk about with others in their everyday lives. (Katz et al., 1973; Lull, 1980).

Secondly, people are in need for identification and seeking for personal identity is also a crucial motivation that underlies television use (Cohen & Metzger, 1998). When we were born, we were born into a symbolic environment created by television. From the time children were born, they begin to live with television that sometimes functions as a storyteller or sometimes just as a background sound. Exposure to television begins before their first interactions with out-of-home agencies and institutions, and their beliefs and behaviors are colored by that earlier exposure (Shanahan & Morgan, 1999: 20). Thus, according to Gerbner, “our overall exposure to television over long periods of time shapes unwittingly our perceptions of reality, belief structures, point of views, moral values, lifestyles, in brief, our identity” (Shanahan & Morgan, 1999: 34). Huesmann, Eron, Lefkowitz and Walder (1984) found that identifying with aggressive characters on television increased the learning of aggressive behavior by children. Basil (1996) found that identification with celebrities who were promoting health messages increased the adoption of these messages. Maccoby and Wilson (1957) found that children remembered more of the actions and speech of characters with whom they identified. Moreover, identification is important because of its contribution to the development of self-identity. As self-identity is related to our perception of others and how they view us, one of the best ways of gaining such understanding of others is by identifying with them. Identification with media characters helps us to see the world through the eyes of others and allows us to experience social reality from other perspectives and thus, shapes the development of self-identity and social attitudes (Erikson, 1968). According to Cohen (2001), identification also includes: imagining oneself as

being the media character, adopting the perspective of the character and viewing the media content from the perspective of the character. For this reason, television is the medium that can satisfy people's identification need as it provides a basis for finding models of behavior, reinforcement for personal values, and gaining insight into his/herself (Lull, 1980). Because, people can find suitable role models that reflect similar values to them and imitates them while constructing their identities. Accordingly, even though television reflects fictional characters and environments, people need to identify themselves with the characters on television by imagining themselves as being that media character, comparing themselves with that media character, adopting the perspective of that character and seeing different life styles in order to form their identity. According to Eyal and Rubin (2003), viewers who identify with media characters are likely to be more active and purposive in television use and are more satisfied with their viewing experience.

Thirdly, people are in need for entertainment. The mass media can be a source of entertainment and relaxation as well. As found by most U&G research, "escape" seems to be a consistent reason that people use the media. Audiences watch television in order to escape or being diverted from ongoing reality systems and problems. Becoming emotionally and cognitively involved in the television content distracts audiences from stress and enables them to forget their personal concerns temporarily by allowing them to embed themselves in this symbolic world created by television. For example, according to McIlwraith, Jacobvitz, Kubey and Alexander (1991), watching television can relax and distract audiences, and reduce negative feelings and some audiences may excessively depend on television as they expect this effect. Because, television and movies have the ability to constantly present people new ideas and take them to new places, and due to commercial structure of the broadcasting industry, television always aim to pleasure their audiences. For instance, in Greenberg's (1974) study, British children indicated that they watch television because they wanted to calm down and they found it a pleasant rest as television helps them forget about their everyday problems such as school and homework. In addition, they used

television as a means of diversion from problems primarily in the home and as a means of getting away from the rest of the family. Children also stated that they watched television when they were bored and there was nothing better to do, in other words, just to pass time. Greenberg concluded that watching television to pass time appeared to be a relatively passive activity because, people use television as a habitual medium of amusement for occupying idle time of day with no specific program preferences whereas, escaping from problems seems more goal-oriented as escapist viewing leads to vicarious participation in the lives of fictional characters (Greenberg, 1974; Rubin, 1983).

Lastly, people are in need for information. People are inherently curious about exploring the world. They need to understand and perceive not just the environment they live in, but also the whole world around them. According to Greenberg's (1974) study, children used television to learn what is happening in the world, in other places. British children stated that television teaches them things that they did not learn at school and they could learn how to do something that they had never done before (1974). For this reason, mass media are very significant tools in order to explore the world in which they exist and be informed about the events happening around them and thus, satisfy people's curiosity and general interest (Rubin, 1983). Furthermore, both Greenberg (1974) and Rubin (1983) found out that people watch television in order to gain a knowledge about themselves and others, including to learn how they are supposed to act, to learn from the mistakes of others and finally to learn about what could happen to them.

1.1.5 Uses and Gratifications In the 1980s

In the 1980s, television studies continued to be important and diversified. The first studies on television aimed at finding out which social and psychological needs do the audiences meet by watching television, instead of why do audiences watch television. For example, similar to Greenberg's research, Rubin (1983) also investigated children's television viewing motivations, television viewing patterns, socio-demographic characteristics and the programs that children attempted to watch, and identified nine child and adolescent television viewing

motivations: relaxation, companionship, entertainment, social interaction, information, habit, pass time, arousal and escape. Palmgreen et al. (1980) also suggested some additional motives, such as para-social interaction for news watching and surveillance for certain programs types. Bantz (1982) found out that television use was motivated by a need to pass the time, secure information, be entertained, and find companionship. Rubin and Bantz (1987) applied U&G theory to the study of VCRs. They found eight motives for using a VCR: movie rental, time shifting, library storage, socializing, music video viewing, critical viewing, exercise tape viewing and child viewing. They concluded that VCRs complement and extend the use of other modes of communication such as television and interpersonal communication. Other researchers investigated audiences' motivations for watching soap operas (Alexander, 1985), watching news programs (Palmgreen et al., 1980), cable TV (Becker, Dunwoody & Rafaeli, 1983) or reruns (Fumo-Lamude & Anderson, 1992), channel surfing (Ferguson, 1992), magazine reading (Payne, Severn & Dozier, 1988), tabloid reading (Salwen & Anderson, 1984), religious television (Pettersson, 1986), watching horror movies (Johnston, 1995) and for viewer archetypes (Abelman, Atkin & Rand, 1997). Subsequent studies attempted to extend U&G research, to refine methodology and to comparatively analyze the findings of separate investigations (Rubin, 1983). For example, Ostman and Jeffers (1980) examined the associations among television viewing motivations and the potential for lifestyle traits and television attitudes to predict viewing motivations. Bantz (1982) explored the differences between general medium and specific program television viewing motivations, and the comparability of research findings. Rubin (1981) considered the questions of viewing motivations scale validity and the comparability of research results in uses and gratifications investigations.

“In U&G theory a key distinction is made between gratifications sought (GS) and gratifications obtained” (Greenberg, 1974; Katz et al., 1973; Palmgreen et al., 1980; Quan-Haase & Young, 2010: 352). Palmgreen and Rayburn (1982) thus proposed a model of the GS and GO by combining Fishbein and Ajzen's (1975) expectancy-value theory with U&G, which was used primarily to measure and

predict gratifications sought and gratifications obtained in the media use. Gratification seeking involves expectations from media consumption and gratifications obtained means an outcome of gratifications sought. To investigate the relationship between GS and GO, Palmgreen et al. (1980) “conducted a study of gratifications sought from television news and gratifications obtained from network evening news programs” (p. 161). The results indicated that, on the one hand, each GS correlated either moderately or strongly with its corresponding GO; on the other hand, the researchers found that the gratifications audiences sought are not always the same as the gratifications they obtained (Palmgreen et al., 1980). McLeod, Bybee and Durall (1982) also indicated that GS and GO were two different conceptual categories and thus, they need to be treated independently in the U&G research.

Rubin (1984) argued that television viewing motives are a primary signal of audience activity. “Based on his analysis of television viewing patterns, Rubin (1984) identified two general types of television viewing behaviors: ritualistic (diversionary) and instrumental (utilitarian)” (Godlewski & Perse, 2010: 150). He argued that ritualistic television use is a habitual viewing behavior. According to Rubin,

A ritualistic viewer watches television to pass time, for companionship, relaxation, arousal, and escape; and is characterized by a nonselective, uninvolved, and less-active use of television. In addition, ritualistic viewing focuses more on using television as a medium and less on the specific program content (Rubin, 1984; Rubin & Perse, 1987; Godlewski & Perse, 2010: 150).

On the other hand, instrumental television use reflects selective and purposive exposure to specific television content to gratify information needs. Research supports the idea that instrumental television watching is a more active and involving viewing experience (Perse, 1990; Rubin, 1984; Rubin & Perse, 1987). In other words, an instrumental use of television is reflected in planning to watch specific program content, attention to program content and, cognitive and

affective involvement with programs (Perse, 1990; Rubin & Perse, 1987). For example, Rubin and Perse (1987) found that “while instrumental news viewing was related to higher levels of audience activity (including more planned or intentional use of the news), ritualized viewing was related to lower levels of activity” (Metzger & Flanagin, 2002: 339).

All of the gratifications seeking from television mentioned above, may occur in different degrees depending on different social and psychological circumstances such as audiences’ social status, economic security, lifestyle, personality, cultural background, education, interpersonal interaction, mobility, life satisfaction, social activity, loneliness, isolation, cognitive and affective deprivation and so forth. Therefore, these variables are also important in terms of influencing audiences’ media use behaviors (Finn & Gorr, 1988). For example, according to Perse and Rubin (1990), reduced mobility and greater loneliness may result in greater dependence on the media and, cause less active or less goal-oriented consumption. For instance, for those who are anxious about interpersonal interaction or who are introverted, television can be an alternative to face-to-face communication and it might result in greater reliance on television in order to compensate limited social interaction. Such individual differences can also determine media selection and consumption (Papacharissi & Rubin, 2000). Moreover, Kubey (1986) concluded that less educated and divorced people excessively depend on television in order to escape from loneliness and decrease negative feelings. According to Minnebo (2005), crime victims who experience greater psychological distress use television to seek companionship and compensate their limited social interaction. According to Conway and Rubin (1991), reduced life satisfaction and anxiety cause escapist television viewing in order to forget unpleasant thoughts. Perse and Rubin (1990) concluded that restricted mobility and greater loneliness result in ritualized media use and more reliance on television. In addition, Bryant and Zillmann (1984) discovered that mood influences content selection, e.g. boredom leads to selecting exciting programs and stress leads to selecting relaxing programs.

1.1.6 Uses and Gratifications In the 1990s

In the 1990s, with the emergence of new communication technologies, people started to have more media choices and thus, motivation and satisfaction became more crucial components of audience research (Finn, 1997). Consequently, the advent of new technologies extended the research areas where U&G approach was applied. As the opportunities of audiences' television channel selection increased with the diversification of television channels, the question of why audiences have chosen those channels became a research area (Jacobs, 1995). For instance, Ferguson (1992) examined channel repertoire in the presence of several new technologies, including remote control devices (RCD) and video cassette recorders (VCR). He asked the questions of how these new technologies influenced audiences' watching preferences and how audiences made a choice in the multiple channel environment. Results indicated that the use of RCDs and VCRs do not substantially increase channel repertoire. However, his study demonstrated that audiences are more active when there are multiple viewing choices (Ferguson, 1992). LaRose and Atkin (1991) examined cable subscribers' choices in U.S. households including the factors that lead to initial subscription and to subscription retention, and their attitudes about pay-per-view movies on pay channels or for VCR use. Walker and Bellamy (1991) explored the motives for using RCDs. They found out that audiences used remote control devices to zap content (such as commercials) and graze from program to program in search of more interesting material. They also avoid political content they do not like by using RCDs. Lin (1993) conducted a study to explore the role of VCR use in home entertainment culture and interpersonal communication, focusing on the attitudes of audiences toward the medium and how well the medium meets audience expectations. Funk and Buchman (1996) investigated the effects of video and computer games on adolescents' self-perceptions by exploring adolescent electronic game-playing habits and associations among preference for violent games. Perse and Dunn (1998) applied the uses and gratifications perspective to home computer use and explored how CD-ROM ownership and Internet capability were linked to computer utility. They concluded that "users

found modest utility in home computers for entertainment, escape, habit, and to pass time. CD-ROM ownership was linked to learning and escape utility” (Perse & Dunn, 1998: 435). Additionally, cellular phones that have been in our lives since the 90's, became a subject of the researches. For example, Leung and Wei (2000) found that mobility, immediacy and instrumentality were the strongest instrumental motives in the use of cellular phones, followed by intrinsic factors such as affection/sociability. The use of cellular phones on buses, cars and trains or in malls and restaurants is strongly linked to mobility and immediate access gratifications. Their study also reported that “instrumental gratifications motivated the use of the cell phone with co-workers and business partners, whereas mobility and affection gratifications were strongly related to using the cell phone to connect with family members” (Leung & Wei, 2000; Wei & Lo, 2006). Furthermore, young and less educated women tend to talk longer on the phone. Abovementioned researchers questioned whether new communication technologies are used to gratify the same needs they had been theorized to gratify with traditional communication media (Williams, Phillips & Lum, 1985).

1.1.7 Uses and Gratifications In the New Media Era

Previously, the notion of media referred to a handful of mass communication tools such as newspapers, radio, television and films. Therefore, U&G researchers focused on to understand why audiences used those media in order to gratify their specific needs. However, the tools and contents offered by mass media were very limited. For example, a traditional television could only offer a screen, a remote-control device and limited television channels. Consequently, total interactions of individuals with a television is to make a selection from among several channels and to zap. Also, in traditional media, audiences had limited ability to directly affect the construction of media content or communicate with the producers of the media (Ha & James, 1998).

Nevertheless, since the late 90s, emerging computer-mediated technologies, such as the Internet, have provided individuals a wide range of source selection, information channels and entertainment options. Internet-based

communication technologies have also expanded the range and scope of audiences' interactions with media content (Sundar & Limperos, 2013). For instance, computers offer a variety of action possibilities for the users e.g., the keyboard enables to type, the mouse to point, the hyperlink to click, the joystick to navigate, the haptic sensors to scroll and so on (Norman, 1999). Emergence of the new media technologies including: Web 2.0 applications such as social network sites like Facebook and Twitter, video sharing platforms like YouTube, online blogging platforms like Wordpress and Medium, online photo and video sharing platforms like Instagram, Snapchat and Reddit, online live broadcast platforms like Vine and Periscope, online video games, online news sites, and dictionaries like Ekşi Dictionary; devices such as smart phone and tablet applications has provided users the ability to not only interact with these media, but also interact through them to communicate with other users. Because, "new media technologies have facilitated the involvement of audiences in the selection, creation, distribution, sharing and exchange of user-generated content, which was not possible with older media" (Kaplan & Haenlein, 2010: 61). As a result, the proliferation of new media technologies has increased opportunities for audience activity by offering more choices and greater control over the communication process for media consumers (Metzger & Flanagin, 2002). Additionally, the Internet is seen as the ultimate in individualism, "a medium with the capability to empower the individual in terms of both the information he or she seeks and the information he or she creates" (Singer, 1998: 10). Sundar (2008) argued that features of new media technologies transform audiences' media experience by allowing them to engage with the content in such a personal way that they not only interact, but actively construct meaning. For the first time, media consumers were capable to discuss the information they receive and also to create, publish and exchange content in a many-to-many model (Marwick & Boyd, 2011). All in all, with internet-based communication technologies, consumers in traditional media (newspapers, television and radio) have become producers of the media content that they consume in new media, which is now called "prosumers"

(Bruns, 2011). In a nutshell, the notion of “active audience” has steadily moved from an assumption to obvious reality (Sundar & Limperos, 2013).

Aspects of new media, such as digitalization, interactivity and other features, opened new research areas for mass communication scholars to investigate audience motivations for the Internet use and audience activity levels and thus, have revived the significance of U&G approach (Ruggiero, 2000). U&G perspective has been applied into various studies in order to understand why audiences use new media technologies.

For example, Flaherty, Pearce and Rubin (1998), found that people used computers to gratify interpersonal needs (such as inclusion, affection, control, relaxation, escape and pleasure); needs traditionally fulfilled by older media (such as social interaction, pass time, habit, information, and entertainment); and other needs (such as time shifting and meeting people), which are fulfilled by new media. Tewksbury and Althaus (2000) examined “patterns of World Wide Web use and how they may relate to gratifications people seek from traditional media” (p. 127). The results of their study indicated that traditional media gratifications such as entertainment, surveillance, and passing time, which were typically associated with television and newspaper use, can predict the gratifications sought and obtained from the Web use and Web site visitation. They also found that “the use of the Web appears purposive and goal directed, just as the U&G perspective would predict (Levy & Windahl, 1984). People are not passive consumers of the Web. Rather, they appeared to be active seekers of information and entertainment” (Tewksbury & Althaus, 2000: 134). Papacharissi and Rubin (2000) examined motives for using the Internet, including e-mail, chatrooms, and newsgroups, from U&G perspective. They constructed an Internet motives scale by combining pre-existing motives measures previously founded by Flaherty, Pearce and Rubin (1998) for computer use, such as interpersonal needs (affection, inclusion/companionship and control), needs fulfilled by traditional media (entertainment, habit/pass time, information, social interaction, escape, surveillance and relaxation), and needs fulfilled by new media (time control,

convenience, economy and expressive need) (p. 183). They discovered five primary motives for Internet use, including interpersonal utility, information seeking, pass time, convenience, and entertainment. The most prominent use of the Internet was information seeking, reflecting an instrumental orientation. In other words, they found evidence for a more active and purposive orientation toward the Internet. They also found “the Internet being a functional alternative for people with diminished mobility, economic security and social interaction offline, and also for those who were anxious about face-to-face communication and who found face-to-face communication less rewarding” (Papacharissi, 2008; Papacharissi & Rubin, 2000: 191). In this regard, they revealed a ritualized use of the Internet, because people who choose to pursue social contact on the Internet might do so to fill their free time due to reduced face-to-face communication (Papacharissi & Rubin, 2000). Similarly, Ferguson and Perse (2000) adopted a U&G framework to explore whether Web surfing is a functional alternative to television viewing. They focused on the reasons why young adults go to the WWW, how much time they spend on the Web, and what sites they visit. They found that three major and two minor television-like reasons for Web surfing: entertainment, pass time, relaxation-escape, social information, and information. They concluded that entertainment (playing and browsing various sites) was the most salient motive for using the Web and that the Web served as a source of ritualistic diversion, thus pointing toward a more passive orientation to the medium (Metzger & Flanagin, 2002: 340; Ferguson & Perse, 2000). They pointed out that the Web might be a functional alternative to television, especially due to its diversionary capacity, however, it may not satisfy relaxation need because of its interactive characteristic which demands greater attention and involvement from the Web audience. Therefore, Web uses such as searching for information, researching for work or school, downloading software and e-mailing reflected an active Web audience which was the opposite of the act of passively watching television (Ferguson & Perse, 2000; Nie & Ebring, 2000).

Kaye and Johnson (2002) examined the uses and gratifications of accessing online sources for political information and they tried to explore what

needs would be satisfied by using the World Wide Web for political information. They identified four motivations for obtaining political information from the Web: guidance, information seeking/surveillance, entertainment, and social utility. They found out that citizens' levels of self-efficacy, strength of party affiliation, interest in politics, likelihood of voting, and feelings of trust in government were connected with each of the four Web use motivations (Papacharissi, 2008; Kaye & Johnson, 2002). According to their survey results, individuals mostly connected to political sites for guidance reasons because they were interested in learning about the viewpoints of candidates and other information to guide their voting decisions. Respondents in the study also stated that they felt that they could bring about political change and that their vote would influence politicians. In this sense, this study's respondents were active citizens who connected to political sites with goal-oriented purposes rather than just to gratify entertainment needs (Kaye & Johnson, 2002). These findings also supported Papacharissi and Rubin's (2000) work which suggested that people used the Internet instrumentally instead of a habit or just to pass time. Dimmick, Chen and Li (2004) investigated the uses of online news by comparing with news use via traditional media, in light of the niche theory and uses and gratifications approach. Their survey results indicated that the Internet had a competitive displacement effect on traditional media, especially on television and print newspapers, in the daily news domain. Because, the Internet could satisfy users' needs by providing news content variety, convenience in access to news, velocity in getting information, availability of a news medium at various times of the day (Dimmick et al., 2004). Payne, Dozier, Nomai, and Yagade (2003) aimed to provide a comparative analysis of the uses and gratifications likely to be sought and found in newspaper use and in use of the Internet. They examined interaction, surveillance and diversion as uses associated with the Internet and newspapers from a uses and gratifications perspective. They concluded that there was a significant preference for newspapers for surveillance because, newspapers want to be taken seriously by readers and news reading is not generally engaged by readers as a diversionary activity. In addition, newspapers function as a window allowing surveillance of local, national and

global events. On the other hand, the Internet was preferred for diversion and interaction because, it “offers a rich array of diversionary possibilities, including games, full-motion sound and video”, and “provides multiple opportunities for direct interaction among users” such as e-mail, chat rooms, instant messaging and so on, which is not possible in newspapers (Payne et al., 2003).

Lee and LaRose (2007) sought to explicate socio-cognitive mechanisms of video game consumption behaviors of undergraduate college students. They found out that “people tend to spend a substantial amount of time playing video games because their video gaming could provide self-reactive incentives to relieve boredom, lessen loneliness, pass time and provide an escape” (Lee & LaRose, 2007). Sherry, Lucas, Greenberg, and Lachlan (2006) explored the reasons that individuals played video games and how those reasons were translated into genre preferences and amount of time devoted to game play from a U&G perspective by conducting focus group interviews with American undergraduate students. They developed a player-based video game U&G scale, using a methodology similar to Greenberg’s (1974) original television U&G scale. According to the focus group sessions, they revealed six principal reasons why people play video games including: competition (to be the best player of the game); challenge (to push oneself to beat the game or get to the next highest level); social interaction (to play as a social experience with friends); diversion (to pass time or to relieve boredom); fantasy (to do things that you cannot do in real life such as driving race cars or flying); and arousal (to play because the game is exciting) (Lucas & Sherry, 2004; Sherry et al., 2006). Lucas and Sherry (2004) examined gender differences in video game use by focusing on interpersonal needs for inclusion, affection, and control, as well as socially constructed perceptions of gendered game play. They concluded that young women would be less likely to be video games players than young men.

Wei and Lo (2006) conducted a survey among Taiwanese college students in order to explore “why people used cell phones in their lives and what was the social role of cell phones in maintaining social connectedness” by applying the

U&G approach. They focused on how the cell phones affected users' personal and social relations. They found out six gratifications sought from cell phones: information-seeking (including seeking updated information on traffic, social events, stocks, news headlines etc.) which represented an instrumental use; social utility (including using cell phone to relieve boredom, to gossip or chat, to seek the pleasure of talking, to pass time and to relax); affection (improving relations with family, feeling closer to family members, showing caring for others and knowing others care about you); fashion and status (using the cell phone for looking fashionable, cool, stylish, and avoiding looking old-fashioned); mobility (using the cell phone as eliminating the need to look for a public phone and to carry change required to use a public phone); accessibility (being always accessible regardless of location, providing immediate access to others anywhere anytime). Both mobility and accessibility emerged as new and unique gratifications sought from cell phones.

Ferguson, Greer, and Reardon (2007) examined how American college students were using MP3 players, such as Apple's iPod, by applying a U&G framework and whether these devices served as a substitute for traditional radio. Their survey findings showed that "students used MP3 players not just for entertainment, but also in connection boredom, stimulation, loneliness, and as a means of relaxation or escape.". Another important finding was that "the use of MP3 players appeared to be serving as a substitute for listening traditional radio" as there was a significant difference in the amount of iPod listening time spent by students compared with listening to radio time (Ferguson et al., 2007). Zeng (2011) explored U&G involved in individuals' use of MP3 players by conducting a survey among undergraduate and graduate students, employees at higher education institutions, and media professionals. The study uncovered five distinct gratification factors when participants used MP3 players: control (listening when and where one wants to, having a long enough playlist of what one likes, listening to favorite content, storing free content, having in the palm of one's hands what one wants, and avoiding commercials); entertainment (feeling entertained, feeling relaxed, relieving boredom, having fun and passing time); companionship

(forgetting about what's around one, forgetting about one's problems, keeping oneself accompanied and feeling busy by having something to do); status (being able to talk about what friends talk about, sharing contents with friends, looking stylish, and getting up-to-date with new technology); and concentration (being able to concentrate on what one is doing and being more productive on what one is doing). Concentration was a new gratification that was unique to the usage of MP3 players (Zeng, 2011: 105).

Papacharissi and Mendelson (2007) explored motives for watching reality TV by conducting a survey among university students. Their survey results yielded six motives: reality entertainment, relaxation, habitual pass time, companionship, social interaction and voyeurism. Reality entertainment and relaxation dominated the set of motives which means that the respondents of this study “watched reality television because they were used to doing so to pass time and because they found certain aspects of reality TV programming appealing.” (p. 363). According to the respondents' statements, “the mode of engagement with reality TV was passive and designed to fill time when no other activities are available”, thus pointing a ritualized orientation toward the program (p. 365). Barton (2009) investigated why people watch competition-based reality shows by conducting a survey among college students between the ages of 18–24. Participants completed surveys regarding their reasons for watching reality programs in general and their reasons for watching three specific reality shows namely *The Apprentice*, *The Bachelor/Bachelorette* and *Survivor*. The results showed five primary motivations for viewers to watch reality shows: vicarious participation (the ability of viewers to imagine how they would act and adapt in the situations presented), perceived reality, pass time, personal utility and social utility (Barton, 2009: 465). The results also identified a new gratification, which had not been observed previously in other U&G researches, for reality shows: personal utility (Barton, 2009: 473).

1.1.8 Uses and Gratifications of Social Network Sites

Social media can be defined as “a group of internet-based applications that build on the ideological and technical foundations of Web 2.0, and that allow the creation and exchange of user generated content” (Kaplan and Haenlein, 2010: 61). Social network sites (SNS), a subdomain of social media, are defined as:

a networked communication platform in which participants 1) have uniquely identifiable profiles that consist of user-supplied content, content provided by other users, and/or system-provided data; 2) can publicly articulate connections that can be viewed and traversed by others; and 3) can consume, produce, and/or interact with streams of user-generated content provided by their connections on the site. (Ellison & Boyd, 2013: 157)

Besides new media technologies, the advent of social network sites such as Facebook founded in 2004, YouTube founded in 2005, Twitter founded in 2006, Instagram founded in 2010 and Snapchat founded in 2011, have provided users a profile space where they can set up profiles to present who they are, facilities for creating content (e.g. uploading photos, videos, music), sharing and exchanging these user-generated content with other users, interacting with content of their friends or other users online (e.g. commenting under the posts, recommending contents by sending links to each other), instant messaging in various forms and the ability to make connections to other people or friends as a way to maintain social relationships and also to communicate with producers of the media and to give feedback (Joinson, 2008; Carr & Hayes, 2015). “This development gave communication researchers the opportunity to examine media audiences not just as consumers, but also as producers of the new media” (Papacharissi, 2008: 145). This “prosumption” activity made audience active, discerning and motivated in their media use (Le & Tarafdar, 2009; Ritzer & Jurgenson, 2010). As SNS audiences have become active in terms of media content production and consumption at the same time, they are started to be called as “users” (Sundar and Limperos, 2013). As social network sites have become various, users have

adopted multiple forms of communication tools as part of their communication repertoire, instead of substituting one medium for another (Quan-Haase & Young, 2010). Quan-Haase, Wellman, Witte and Hampton (2002) found that users did not embrace a single form of social media but, tend to employ a range of tools for communication. According to Baym, Zhang, and Lin (2004) “this trend shows that users do not completely replace one form of social media with another because each form supports unique communication needs that the other cannot completely fulfill” (p. 299). As users have become active in terms of selecting among SNS in order to gratify their particular needs, U&G researchers began to examine why and how people use SNS, which motivations users have for using SNS, and what types of user needs are fulfilled by different types of SNS.

For example, Whiting and Williams (2013) sought to provide a better understanding of why people use social media and explored the uses and gratifications that people receive from using social media by applying the U&G approach. The Palmgreen and Rayburn’s (1979) scale was selected “as it was the first to look at television viewing U&G which is relatively similar in nature to social media” (p. 363). They identified ten uses and gratifications for using social media, which were: “social interaction, information seeking, pass time, entertainment, relaxation, communicatory utility, convenience utility, expression of opinion, information sharing, and surveillance/knowledge about others” (p. 364-365).

Quan-Haase and Young (2010) conducted a comparative work which examined the gratifications obtained from Facebook with those from instant messaging. They applied U&G approach to understand what motivated university students to join Facebook and the gratifications received from ongoing use. Then, they compared university students’ gratifications obtained from Facebook with those obtained from IM. “Participants of the study reported that their primary motivation for joining Facebook was that ‘A friend suggested it’” (p. 355). “Results revealed six gratifications obtained from Facebook: pastime, affection, fashion, share problems, sociability and social information” (p. 356). Their

comparative work showed that “Facebook was about having fun and knowing about the social activities occurring in one’s social network, whereas instant messaging was geared more toward relationship maintenance and development” (p. 350). Park, Kee and Valenzuela (2009) studied “uses and gratifications of Facebook groups, based on an online survey conducted with college students” (p. 729). “Respondents were given a list of 16 statements regarding Facebook groups use and were asked to rate their level of agreement with specific reasons for using Facebook groups” (p. 730). Their analysis revealed “four primary needs for participating in Facebook groups: socializing, entertainment, self-status seeking and information” (p. 731). Joinson (2008) investigated the uses of social networking site Facebook and the gratifications users derived from those uses. He identified seven unique uses and gratifications: social connection, shared identities, content, social investigation, social network surfing and status updating. Papacharissi and Mendelson (2011) “combined U&G theory with the social networks approach to study how motives and social-psychological characteristics influence Facebook use” (p. 217). They constructed 11 a priori motive categories adapted from previous research to Internet (Papacharissi & Rubin, 2000; Pornsakulvanich, Haridakis & Rubin, 2008). “Survey respondents were asked to indicate how much these possible Facebook motives were like their own motives for using Facebook on a 5-point Likert scale” (Papacharissi & Mendelson, 2011: 218). Their analysis yielded nine motives for Facebook use: “expressive information sharing, habitual pass time, relaxing, entertainment, cool and new trend, companionship, professional advancement, escape, social interaction and new friendships” (p. 221). The most salient motives emerged from the analysis were “habitual pass time and relaxing entertainment, which point toward a relatively passive and ritualistic use of Facebook” (p. 223). Karnik, Oakley, Venkatanathan, Spiliotopoulos and Nisi (2013) explored U&G of a music video sharing group on Facebook, by conducting qualitative interviews. They identified four gratifications of music video sharing on Facebook: contribution, discovery, social interaction, and entertainment. Park and Lee (2014) examined motivations of college students for using Facebook within the framework of the U&G

approach, by conducting an online survey in the U.S. Respondents stated five motivation factors for using Facebook: entertainment, communication, relationship maintenance, self-expression, and professional use. Ozanne, Navas, Mattila and Van Hoof (2017) explored users' motives in using the Like feature on Facebook, by conducting in-depth interviews with daily Facebook users in two distinct cultures, the U.S. and Ecuador. They looked into both the "gratified usage motives" and the "underlying motives" associated with Liking behavior. "Respondents' answers resulted in four main categories of gratified usage motives influencing Liking behavior with distinctly different preferences in each culture. The four categories of gratified usage motives to like a post were: entertainment, information/discovery, self-identification, and bonding" (Ozanne et al., 2017: 5). They found out "three types of underlying motives dominated the use of the Like to share information: presentation of the self, presentation of the extended-self, and social obligations" (p. 6-7). The findings of the study reinforced U&G idea that Liking behavior was goal directed and purposeful with the active user at its core (p. 9). Dhir, M Chen, and Chen (2017) attempted to explain why young adults (aged 12–19) photo-tag by understanding what needs adolescents gratify by photo-tagging on Facebook, from a U&G perspective. "They conducted surveys among young adults in India and Pakistan" (p. 507). Their study suggested "nine gratifications for photo-tagging on Facebook: likes and comments, social influence, peer pressure, gain popularity, entertainment, feel good, social sharing, affection, and convenience" (p. 515). The main contribution of this study was that "they proposed two new gratifications, namely 'like and comment' and 'feel good', whereas the remaining seven gratifications of photo-tagging were similar to those proposed in previous studies about U&G of Facebook features" (p. 516).

Haridakis and Hanson (2009) examined the communication motives of YouTube users' viewing and sharing of videos by applying a U&G approach. They used pre-existing measures of Internet motives identified by Papacharissi and Rubin (2000) and television viewing motivations identified by Rubin (1983) and revealed that "participants of the study viewed and shared YouTube videos for convenient entertainment, convenient information seeking, interpersonal

connection, escape, co-viewing and social interaction” (p. 328). Their results suggested that “selecting and watching videos on YouTube is done for some of the same reasons identified in prior studies for watching television” (p. 330). Bondad-Brown, Rice and Pearce (2012) explored “motivations for online user-shared video use and the extent to which these are different from traditional TV viewing motivations among a U.S. sample of adult Internet users by applying the U&G framework” (p. 472). According to their survey results, entertainment emerged as a primary motivation for TV viewing, while online user-shared video (OUSV) use was motivated by more informational purposes, unlike traditional TV. Moreover, in spite of the social features of user-shared video sites and the recommendation processes, OUSV was not sought for companionship purposes. Thus, “while the traditional U&G motivation of social interaction was still playing a role in TV viewing, it did not emerge as a separate motivation for OUSV” (p. 488). Researchers also mentioned that OUSV use was associated with more intentional and selective audience activity than TV viewing, such as discovering content using keyword searching or sharing links on SNS, and therefore, was not a passive activity.

Liu, Cheung and Lee (2010) investigated “the factors influencing users’ continuance intention to use Twitter by integrating the U&G framework with the eight disconfirmations of motivations of using Twitter” (p. 936), “including self-documentation, information sharing, social interaction, entertainment, passing time, self-expression, medium appeal, and convenience” (p. 932). The results showed that content gratification and new technology gratification affected users’ continuance intention to use Twitter. The findings implied that Twitter fulfilled users’ needs for self-documentation, information sharing, convenience and medium appeal (referring to ubiquitous accessibility, independent of the user’s location and time of access). On the other hand, Twitter did not fulfil the motivation of social interaction. In addition, “as people mainly use Twitter for the purpose of useful information, it did not gratify users’ entertainment need” (p. 936). Pentina, Basmanova and Zhang’s (2016) study sought to build an understanding of Twitter usage and continuance motivations in Ukraine, and

compared them to those of the USA users. The findings of the study suggested that participants in both countries used Twitter for status maintenance, professional development, social interaction and exchange, entertainment, news and content sharing. Twitter use for identity negotiation and self-expression was unique for the Ukrainian participants. Johnson and Yang (2009) applied a U&G approach to investigate Twitter use. “They examined Twitter user motives (gratifications sought) and the perceived fulfillment of these motives (gratifications obtained)” (p. 3). The survey results identified “two factors for the use of Twitter: “social motives” included: have fun; be entertained; relax; see what others are up to; pass the time; express oneself freely; keep in touch with friends or family; communicate more easily; and communicate with many people at the same time, and “information motives” included: get information like facts, links, news, knowledge, ideas; give or receive advice; learn interesting things; meet new people; and share information with others” (p. 15). They suggested that “users were primarily motivated to use Twitter as an information source, rather than as a medium for satisfying social needs” (p. 20).

Sheldon and Bryant (2016) investigated motives for Instagram use and revealed that the main reasons for Instagram use among college students were: surveillance and knowledge about others, documentation of life events and coolness, which included self-promotion and displaying creativity such as photography skills. They concluded that surveillance was the strongest motivation for Instagram usage (Sheldon and Bryant, 2016; Alhabash and Ma, 2017). Al-Kandari, Melkote and Sharif (2016) employed the U&G perspective to examine the needs and motives of students for using Instagram in Kuwait. Their survey results suggested that “people use Instagram for visual self-expression, experiment with new medium and hobby (photography), social interaction, entertainment and provide opinion” (p. 91). The study also revealed that “Instagram can provide categories of needs and motives similar to other social media such as social interaction, entertainment and opinion exchange” (p. 95).

Waddell (2016) conducted qualitative interviews to identify the gratifications that individuals derive from ephemeral messaging application, Snapchat. Study results showed that “Snapchat’s recordability affordance feature provided gratification of maintaining privacy while the modality affordance feature offered users better opportunities for self-expression than text-based communication technologies. The photographs were also found to afford users capacity to establish and maintain connections with family members, friends or acquaintances regardless of the geographical distance” (Alhabash & Ma, 2017: 4). Utz, Muscanell and Khalid (2015) examined general motives for using Snapchat and Facebook based on an affordance approach. By comparing the motivations to use Snapchat and Facebook, they found that “distraction or procrastination was the highest motivation for using Snapchat, followed by keeping in touch with family and friends, and seeing what people are up to, while maintaining social connection was the highest for Facebook” (Utz et al., 2015: 143; Alhabash & Ma, 2017: 4). Findings also showed that “the main difference in motives were that Snapchat was used more for flirting and finding new love interests, whereas Facebook was still the main social networking site used for keeping in touch with friends” (p. 141). Piwek and Joinson (2016) investigated usage patterns of Snapchat. They found that “Snapchat users mainly share selfies and primarily use it to privately communicate with close friends and family members as an easier and funnier alternative to other instant messaging services. Survey results highlighted the importance of private communication” (Piwek & Joinson, 2016; Alhabash & Ma, 2017: 4)

Alhabash and Ma (2017) explored cross-platform differences in terms of use intensity and use motivations by comparing the U&G of four social media platforms, namely Facebook, Twitter, Instagram and Snapchat (p. 4). They asked participants to express their agreement/ disagreement with statements pertaining to Liu et al.’s (2010) list of eight motivations. Participants indicated a greater intensity of use for Snapchat and Instagram than Facebook and Twitter. Use motivations related to self-documentation, social interaction, entertainment, passing time, and convenience emerged across the four platforms. “Snapchat took

the lead in these five motivations, followed by Instagram, Facebook, and Twitter” (p. 5). Participants reported “they use Facebook, Twitter, Instagram and Snapchat mostly for entertainment and convenience” (p. 8). Jin, Lin, Gilbreath and Lee (2017) “conducted an online survey among social media users in the U.S. to examine how individuals’ motivations of social media use might differ by multi-platform usage groups (i.e., Facebook+Instagram users vs. Facebook+Pinterest users)” (p. 116). “They listed 17 items to form the measure for individuals’ motivations for using different social media platforms, which were adapted from the 14-item measure that Park et al. (2009) developed in studying U&G on social media” (p. 122). Their findings indicated that “Facebook+Instagram users used visual social media (Instagram) in order to socialize and to get entertained, and they use Facebook to seek self-status and to seek information, while Facebook+Pinterest users used visual social media (Pinterest) to seek information” (p. 123-124).

1.2 Evaluation of Video-on-Demand Platforms

Digitalization and new media platforms have not only changed the way people consume news, seek information, listen to music, interact with their friends or acquaintances, but also have changed audiences’ television watching behaviors. Television used to be seen “as a domestic, nonportable medium used to bring the outside world into the home” (McCarthy, 2001; Spigel, 2001; Lotz, 2009: 51). Program options for viewers were limited to the offerings of the free-to-air (FTA) channels that delivered content on a linear through-the-day schedule - shows were available only at appointed times in a routinized daily sequence of programming. If a person could not watch the program on time, he/she would not be able to watch that program later. This technological configuration put the audience in a passive position with little to do. “Audiences’ viewing experience used to be characterized by minimal choice and control when compared with subsequent technological innovations and the modes of engagement they allowed” (Lotz, 2009: 51).

In the 1980s, “with new technologies such as the remote-control device (RCD) and video cassette recorder (VCR), broadcast television’s power was undermined by giving audiences control over when they would watch and increasing choice in what they might view” (Lotz, 2009: 52). The VCR, for example, freed content from the fixed program schedules to allow viewing at self-appointed times while making it more interactive. “Audiences were now able to stop, rewind and re-view what they were watching” (p. 56). “The development and deployment of devices such as RCD, VCR, and finally digital video recorder (DVR) which records programs at high quality and stores them on a hard-drive system for future play back” (Faltese, 2011: 401), “changed television watching experience as a continuous flow of program content determined by linear television over which audiences had no control” (Lotz, 2009: 53), “by allowing audiences control over viewing and enabling a greater array of choices in how and when to view” (p. 56). Since the mid-1990s, digital technologies have “transformed classical television from a ‘flow’ of content that was available only at a particular moment to individual programs that could be reordered, saved, and re-viewed at will” (p. 53). “Digitalization allowed interoperability between television and the other technologies that came to define the contemporary media world. Convergence between television and computers was a key outcome of interoperability” (Lotz, 2009: 53; Mikos, 2016: 154). In a convergent media environment, “with the combination of digital technologies and terrestrial television, the content is no longer receivable only linearly by the conventional television set, but now can be accessed on different platforms such as personal computers” (Mikos, 2016: 155).

The mid 2000s were the beginning of television programs becoming available via the Internet (D’Arma, 2011). “Video-on-demand (VoD) platforms of the 2000s became the latest form of time-shifting and interactive technologies that began with the VCR, as it was the VCR that overturned the traditional television-scheduling model” (McCreery & Krugman, 2017: 199). VoD platforms offer viewers the chance to select among a variety of content inside the library of the platform and allow them to create their own schedule about when and where to

watch, and what to watch (Lotz, 2009). As a result, “VoD platforms position themselves as an alternative to scheduled, traditional broadcast television” (Jenner, 2017: 304). In addition, “VoD platforms provide an interactive viewing experience by giving viewers more choice over what they watch and how they watch” (Lotz, 2009: 56). VoD platforms are closer to DVD in terms of allowing for a “television consumption that has been freed from the pollution of the flow of broadcast television” (Jacobs, 2011; Jenner, 2017: 311). Both DVD and VoD technologies give users the authority to decide when to watch what and a self-scheduled viewing experience. “VoD platforms allow users to pause, fast forward, rewind, etc. as if they were watching the content on a VCR, DVR or DVD” (Jenner, 2017: 310). Nevertheless, “VoD platforms do not require a player or a box set like DVD and they provide easy access as viewers can use them on their personal computers or laptops by accessing via web browser, on smart phones or tablets via mobile applications, on smart TVs or Apple TVs, and on video game consoles” (D’Arma, 2011: 7). These new accessibilities allowed for more individualized viewing experience and have altered the physical and psychological spaces that surrounded today’s television consumption experience. Now, “watching no longer means to sit in front of a television set to access broadcast and cable network programs as online streaming services offer new distribution platform alternatives for TV content” (McCreery & Krugman, 2017: 197-199).

1.2.1 Definition of the Terms Related to VoD Platforms

Video-on-demand platforms are online streaming services which allow users to select and watch video content such as films, series, documentaries and TV shows when they want to, rather than having to watch at a scheduled broadcast time, which was the prevalent approach with over-the-air broadcasting during much of the 20th century (Future Market Insights, 2016). Internet Protocol television (IPTV) technology is often used to “bring VoD to televisions and personal computers. IPTV is the delivery of television content over Internet Protocol (IP) networks” (Baumgartner, 2015). This is in contrast to delivery

through traditional terrestrial, satellite and cable television formats. Unlike downloaded media, IPTV offers the ability to stream the source media continuously. As a result, a client media player can begin playing the content (such as a TV channel) almost immediately. This is known as streaming media (Doyle, 2016). Streaming media is multimedia that is constantly received by and presented to an end-user while being delivered by a provider. The verb “to stream” refers to the process of delivering or obtaining media in this manner; the term refers to the delivery method of the medium, rather than the medium itself, and is an alternative to file downloading, a process in which the end-user obtains the entire file for the content before watching it (itvdictionary, 2012).

1.2.2 Business Models of VoD Platforms

“Digitization has multiplied the delivery modes and business models broadly fall into three categories” (Chalaby, 2016: 43).

1.2.2.1 Subscription video-on-demand

SVoD is a type of service where users pay a fixed sum of money, usually monthly, for a set amount of content such as films, series, documentaries or stand up shows, and that permits users whenever they want to watch (Chalaby, 2016: 44). Users have unlimited access to films/series during the specific time period, such as a month. Most SVoD services operate with monthly subscriptions, which renews continuously until cancelled by the subscriber. “Linear and free-to-air operators include broadcasters that are funded either by license fees or taxpayers (public service broadcasters), or commercial TV channels that air freely but recoup their investment through advertising and sponsoring” (Chalaby, 2016: 43). However, SVoD portals provide users a “viewing experience with the benefit of avoiding interruptions by advertisements” (Jenner, 2017: 310). SVoD platforms’ business model depends on “subscription rather than on the advertising typical of open television, whether it be public or commercial” (Fernández-Manzano et al., 2016: 571; Clares-Gavilán, 2014; Vaquer & Drake 2013). By not being advertising dependent, SVoD platforms’ profit is directly proportional to the

number of paying subscribers (Fernández-Manzano et al., 2016; McCabe, 2013). Netflix, Amazon Prime Video, Hulu and HBO Now in the U.S. and BluTV in Turkey can be given as primary examples of SVoD services.

1.2.2.2 Transactional video-on-demand

TVoD is a service in which users pay for each individual piece of video on demand content. “TVoD portals do not charge users anything to sign up for the service/create a user profile. Instead, users pay a fee for each individual film or TV series that they watch” (Chalaby, 2016: 44). Users can rent movies or TV shows from inside the library of the platform and they have to watch that content in a limited time, like two or four days. Another option is to buy the content, which is a more expensive way of watching. “But in that case, users have longer time, such as a year, to be able to watch the content they buy” (Mikos, 2016: 156). “Content can be streamed over the Internet, as most OTT (over-the-top) content providers do (e.g., Netflix), or it can be downloaded by customers to rent or buy” (Chalaby, 2016: 44). Examples of TVoD services include Apple’s iTunes online store and Google’s Google Play service.

1.2.2.3 Advertising video-on-demand

AVoD is a service which uses an advertising-based revenue model. AVoD platforms obtain revenue from payments by advertisers and by selling content to domestic and international TV channels, instead of payments made by subscribers. This model allows users to watch programs without paying any subscription fee. Users are free to watch the contents, but in return, they have to spend time for watching advertisements. Current AVoD platforms include worldwide video sharing sites YouTube and Vimeo, and Puhu TV in Turkey.

1.2.3 Examples of SVoD Platforms in the World

1.2.3.1 Netflix

Netflix is an American entertainment company founded by Reed Hastings and Marc Randolph in 1997, as a DVD rental and sales by mail service in the

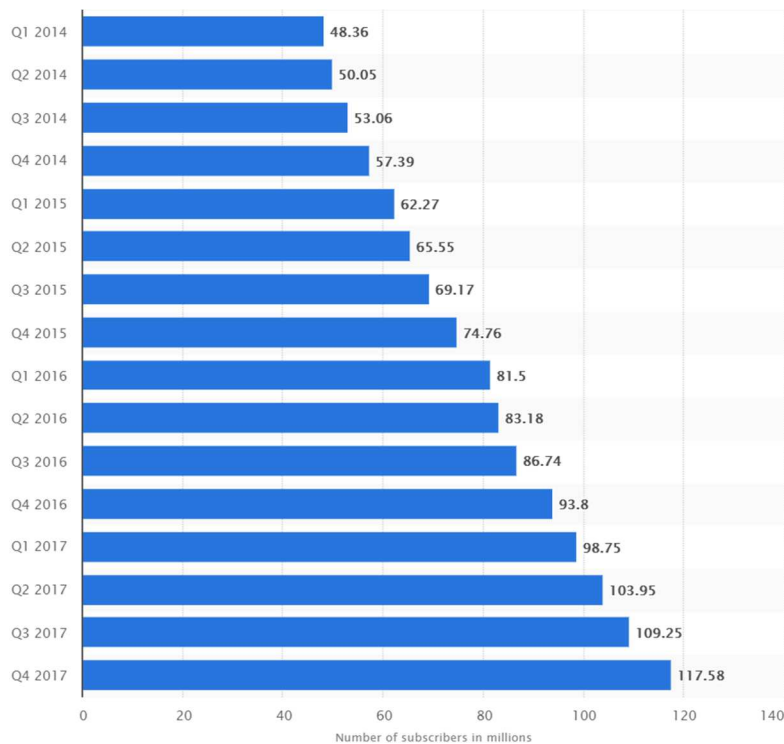
United States. In 1999, Netflix initially introduced a subscription based online service that offered unlimited DVD rental at a low monthly price. In 2000, Netflix began to use personalized recommendation system. Netflix developed and maintains an extensive personalized video-recommendation system based on ratings and reviews by its customers (Netflix, 2018). “In 2006, Netflix offered a \$1M prize to the first developer of a video-recommendation algorithm that could beat its existing algorithm Cinematch, at predicting customer ratings by more than 10%” (Hallinan & Striphos, 2016: 118). In 2007, the company delivered its billionth DVD, and began to move away from its original core business model of DVDs, by introducing video-on-demand via the Internet (Anderson, 2007). Netflix’s VOD streaming service allows subscribers to stream television series and films via the Netflix website on personal computers, or the Netflix software on a variety of supported platforms, including smartphones and tablets, digital media players, video game consoles, Apple TVs and Smart TVs, without the need to download (Falcone, 2008). Netflix grew as DVD sales fell from 2006 to 2011 (Peckham, 2011). The company first began offering streaming service to the international market in 2010, in Canada. By January 2016, Netflix services operated in over 190 countries, including Turkey (Netflix, 2018) In 2011, Netflix began acquiring original content for its library, beginning with the hour-long political drama *House of Cards*, which released in February 2013. “Netflix abandoned the model of weekly episode release and adopted a model of releasing an entire season of its original series” (Jenner, 2017: 309), like *Lilyhammer*, *House of Cards*, and *Orange Is the New Black* (Netflix, 2018). Suggesting a new viewing experience in which audiences would not have to wait for a linear, weekly delivery of content is a distinctive feature of Netflix (Lotz, 2014; Jenner, 2017). Consequently, Netflix opened a road to a new viewing behavior, “binge watching” which means watching a whole season of the same series in one sitting.

1.2.3.1.1 Statistics About Netflix

Since the development and expansion of its streaming service, Netflix has accumulated tens of millions of streaming subscribers worldwide. As of the first

quarter of 2017, Netflix has almost reached the 100 million milestones for streaming subscribers, thereby more than doubling its subscriber numbers from the start of 2014 (Statista, 2017) (Figure 1.1). In line with the increase in number of subscriptions, Netflix’s annual revenue also reached an all-time high in 2016, amounting to 8.83 billion U.S. dollars. This marks more than a tenfold increase in revenue since 2005. According to Netflix’s Q2 financial reports in July 2017, their streaming membership grew from 99 to 104 million across the globe and they also crossed the symbolic milestones of 100 million members. Netflix reached a total of 103.95 million members by winning 5.2 million new members in the second quarter of 2017. In addition, 1.7 million members came from Netflix's home country which is the US, while the remaining 4.14 million came from outside the US. In other words, Netflix gained more international than domestic members (Netflix Quarterly Earnings, 2018).

Figure 1.1: Number of Netflix streaming subscribers worldwide from 1st quarter of 2014 to 4th quarter of 2017 (in millions)



Reference: statista.com, 2017

This statistic presents data on the number of Netflix streaming subscribers worldwide from the first quarter of 2014 to the fourth quarter of 2017. In the fourth quarter of 2017, Netflix had 117.58 million streaming subscribers worldwide. Of these subscribers, 54.75 million were from the United States (Statista, 2017).

1.2.3.2 Amazon Prime Video

Amazon Prime Video is also a VoD service that is developed, owned, and operated by Amazon. Amazon Video began in 2006 as Amazon Unbox in the United States (Amazon, 2006), but did not launch worldwide until 2016. In 2011, the service renamed as Amazon Instant Video and added access to 5,000 movies and TV shows for Amazon Prime members. In 2012, Amazon signed a deal with pay-TV channel *Epix* to feature movies on their streaming service, in a move to rival their competitor Netflix. Additionally, in 2013, Amazon premiered the comedies *Alpha House* and *Betas*, which are original series available exclusively online via the Prime Instant Video service. It now offers television shows and films for rent or purchase and Prime Video, a selection of Amazon Studios original content and licenced acquisitions included in the Amazon's Prime subscription (Amazon, 2016).

1.2.3.3 Hulu

Hulu is an American subscription video-on-demand service owned by Hulu LLC (Kramer, 2009). Founded in 2007, Hulu is primarily oriented towards instant streaming of television series', carrying current and past episodes of many series' from its owners' respective television networks and other content partners (Businesswire, 2008). Previously it was divided into free and paid tiers, with the free service limited in the amount of content accessible by users and only available on PCs and laptops, and a paid service with a larger library of content and accessed via Hulu applications for various devices including set-top boxes, smart TVs, gaming consoles, mobile devices and more. In 2016, Hulu announced that it would end the availability of its free streaming service through its own

platform, making it oriented exclusively to subscription services and also launched a live television streaming service in 2017. At the end of 2017, Hulu reported it had reached 17 million subscribers. Hulu is offered only to users in the United States and Japan (Griffith, 2018).

1.2.3.4 HBO Now

HBO Now is a subscription video-on-demand service operated by American premium cable and satellite television network HBO. It was launched in 2015 (Welch, 2015). HBO Now offers on-demand access to HBO's entire library of original series, as well as films and documentaries on personal computers, smartphones, tablet devices and digital media players (Baumgartner, 2015). Unlike HBO Go, HBO's online video-on-demand service for existing subscribers of the linear television channel, HBO Now is available as a standalone service and does not require a cable television subscription to use, targeting cord cutters who use competing services such as Netflix and Hulu (Thompson, 2014). HBO Now is only available to customers in the United States, and certain U.S. territories. As of February 2018, HBO Now has 5 million subscribers (Smith, 2018).

1.2.4 Examples of Local Internet Televisions

After Netflix had started its service in Turkey, local media conglomerates did not want to let Netflix obtain digital copyrights of Turkish series and dominate the market. Thus, they also wanted to join in the competition by producing their original content. As a result, firstly BluTV and then Puhu TV were founded in 2016 as the internet televisions of Turkey.

1.2.4.1 BluTV

BluTV is the first internet television of Turkey, owned by Doğan Media. It was launched on January 23, 2016. Previously, it was serving as a catch-up platform of D-Smart (a pay TV service of Dogan Media) with the name of "D-Smart Blu". By leaving D-Smart in May 2016, BluTV started to stream local and foreign films, television series, original series (such as *Masum*, *7YÜZ*, *Sıfır Bir*), documentaries and live broadcast channels by adopting SVoD business model. As

BluTV's revenue model depends on subscription fees, users can watch content without being exposed to any advertisements. Users can reach BluTV content on their personal computers, laptops, smartphones, tablets, smart TVs and Apple TVs. BluTV is not under regulation of RTÜK as it is controlled by BTK (Bilgi Teknolojileri ve İletişim Kurumu). For this reason, contents do not include any censorship. However, BluTV continues to release its original series on a weekly, scheduled delivery model.

1.2.4.2 Puhu TV

Puhu TV is an advertising video-on-demand platform, owned by Doğuş Media. It was launched in December 2016, in an attempt to serve as a “catch-up” portal of Turkish TV series and films that is free to every Turkish audience who have Internet access. They deal with production companies such as Ay Yapım, Avşar Film, and Gold Film, and hence, can release television series that air on national channels such as Show TV, Fox TV, TRT, etc. Audiences can watch reruns of Turkish series, that they could not watch on time, several hours after they aired on national broadcast channels, whenever they want. Puhu TV also released its original series so-called *Fi*.

As this study's main research subjects are Turkish audiences who watch internet television, VoD platforms which are available to audiences in Turkey are going to be selected as a case study. Consequently, only Netflix, Amazon Prime Video, BluTV and Puhu TV are included in the scope of this study.

1.3 Literature Review on the Internet Television

These technological changes and digitalization had many consequences for the television industry. The digital distribution of television content via the Internet and the ability to access content on multiple platforms brought along new questions about procedures for producing, distributing and financing television programs in new media era. For this reason, with the on-demand streaming services, contemporary media studies have mostly focused on industrial changes, estimations about the future of broadcasting, advertising sector, VoD platforms'

business models, commercial and technical dimensions, big data usage strategy, recommendation algorithms, and also on Netflix's original contents.

For instance, Gimpel (2015) tried to make sense of the "changes happening in telecommunications, media and entertainment sectors as new players like online streaming services and changing customer demands force firms to adapt their business models" (p. 26), "by drawing upon insights from platform theory" (p. 25). He identified three key questions about the future of the video business by conducting interviews with 22 executives at key positions throughout the video entertainment ecosystem. According to analysis of the data, three questions were: "1) Who will come out on top as the video market transforms? 2) Will people own content or only subscribe to video services? 3) Will advertising agencies maintain control of media buying?" (p. 31). He concluded that "content producers will remain in positions of power nevertheless, industry changes will affect television, home video, and feature film producers differently" (p. 40).

Ala-Fossi and Lax (2016) put forward an estimation about the lifetime of terrestrial broadcasting. Depending on the recent reports of the public service broadcasters (PSBs) in both the UK and Finland, BBC and Yle, and the UK regulator Ofcom (Ofcom, 2014), they have reached a conclusion that "the life expectancy of broadcasting as a free-to-air television platform may be no more than 15 years and digital terrestrial television will be replaced with delivery using internet protocol" (p. 365).

Given (2016) explored two articulations of the concept of television that have motivated 'end of television' narratives in Australia and New Zealand. One is the introduction of online subscription video services from local providers like Fetch TV and an outsider like Netflix. The other is the switchover from analogue to digital terrestrial television, completed in both countries. "The analysis of online subscription video services draws on a survey conducted with 25 senior people in television sector" (p. 110). He concluded that "television in Australia and New Zealand did not end with digital transmission and it is not ending with

Netflix or Fetch TV, but the new television will not be a simply television either” (p. 119).

Shay (2015) conducted an audience-centric study, “attempted to advance a typology that applies audience uses, gratifications, habits, values, and psychographics under the framework of diffusion innovations theory to assist industry practitioners in determining how best to distribute substitutive television content online” (p. 178). This study adopted U&G approach to provide media managers with an academically informed tool that can be used to better understand the needs and motives that lead to platform migration, and also behavior patterns of audiences in digital media era, “so they can adjust their distribution patterns to better reach audiences on the platform they choose to be located on” (p. 187).

Phalen and Ducey (2012) investigated the user experience with multi-screen viewing “as the traditional television viewing experience has given way to a multi-screen environment, in order to give media managers the information they need to make decisions about distribution, programming, and creative business models, so that managers can understand new patterns in the changing media landscape and develop strategies for reaching and engaging viewers” (p. 141). “The study drew on research findings across business and academia to summarize observations about multi-screen audience behavior” (p. 142).

Greer and Ferguson (2015) sought to determine whether using the iPad to watch TV is replacing the viewing of television on traditional sets. The purpose of the study was to “examine the extent to which iPad users are watching TV programs on this technology, their motivations, and attitudes toward the device” (p. 252). Based on U&G approach, they conducted online surveys with 87 iPad users about their iPad usage to watch TV programs. Results showed that, time spent watching TV on an iPad did not seem to be replacing time spent with watching a TV set. Instead of observing an increase in time spent with one medium at the expense of another, respondents were using different media to view the same content. Therefore, iPad use for TV represented a convergence of

portable media, TV viewing and online content. In addition, they suggested that “people who use an iPad to watch TV were similar in their motivations to those observed in Rubin’s (1981, 1984) research about traditional television viewing. As a result, the iPad as a TV source might be perceived as functionally similar to traditional TV” (Greer & Ferguson, 2015: 253).

Cha (2013) investigated “whether (and how) online video platforms displace television with respect to time investment and viewership” (p. 71). He conducted online surveys with “Internet users throughout the U.S. about what type of online video venues consumers use, what type of online video content consumers watch, and the amount of time spent using online video platforms” (p. 74). The study found that “the time spent using the Internet to watch user-generated videos reduced the time spent television” (p. 79). In other words, “the more people spend time using online video platforms, the less time they spend using television” (Cha, 2013: 79).

Fernández-Manzano et al. (2016) explained “why big data and data management have key roles in terms of decision-making strategy for audiovisual content distribution industry, by focusing on Netflix as a case study” (p. 570). They indicated that “Netflix has established a business model that places the user at the core of its decisions” (p. 571). Therefore, Netflix uses data collected from its users in order to “segment its clients, observe their demands and preferences, produce original content matching with their clients’ preferences in mind, offer them more personalized recommendations and consequently, reduce cancellations and achieve long term customer fidelity” (p. 575).

Hallinan and Striphas (2016) demonstrated the significance of Netflix Prize, “a contest offering US\$1m to the first individual or team to develop a recommendation system capable of predicting movie ratings with at least 10% greater accuracy than the company’s existing system” (p. 118), on reinterpreting the meaning of culture. The Netflix Prize “shifted the dominant approach to recommendation systems from more traditional collaborative filtering to a blend of latent predictive elements” (p. 127) and thus, it has also social consequences.

Netflix does not only observe users' preferences by rating system, but also shapes preferences by suggesting content through its algorithms. Consequently, Netflix's recommendation system changes customers' movie culture. They explained this with an example in the production decision behind *House of Cards*, they observed users' watching behaviors and used algorithms to determine a combination of "David Fincher, his style, the collection of genres across which he has worked, Kevin Spacey and the specific genre of political thriller in order to make people watch and love Netflix's original political drama" (p. 128).

Tefertiller (2017) sought to understand what factors motivate audiences to experience a film in the cinema versus waiting to see the film at home, using VoD technology. The researcher conducted an online survey to measure gratification expectations and viewing intentions for five films by using the U&G framework coupled with the theories of reasoned action and planned behavior. The study revealed that the most important factor in "determining theatrical viewing intention was affective gratifications, though other gratifications as well as behavioral control and satisfaction with viewing environment played role in determining audiences' decisions to see a movie in the cinema" (p. 40).

McCreery and Krugman (2017) examined individuals' attitudes towards advertising "while streaming TV and movie content on tablets, as compared to watching TV through the television set, by using the predictors of advertising avoidance, irritation, and skepticism" (p. 197). Their survey of adult iPad users in the U.S. revealed that viewers were more irritated with ads while streaming on the iPad, compared to watching on a television. However, "no significant difference was found between levels of ad avoidance when watching on a television compared to streaming on the iPad" (p. 207).

Nooke, Jorgensen and Mikos (2015) conducted a research about the use of VoD platforms in Germany by investigating user rituals, user motivations to watch films and TV shows on these platforms. They presented a user-oriented survey of the VoD providers available in Germany such as Netflix, Amazon Prime Video, iTunes, maxdome and Watchever, and their patterns of use. The

results of the study revealed that the most salient motivations for watching content on VoD portals were: “scheduling freedom and freedom of movement and equipment as they can access VoD portals on laptops, smart TVs, game consoles, smart phones and tablets” (Mikos, 2016: 156).

Kranz (2015) investigated the term “binge watching”, which means the intensive form of consumption of television series, by conducting “group discussions with a total of 16 participants aged ranged from 20 to 61 years, in Germany” (Mikos, 2016: 157). He concluded that binge watching is a cultural practice in which audiences are emotionally and cognitively involved during their watching experience. He also mentioned that binge-watching is also possible with DVDs, but “VoD platforms make intensive consumption possible by freeing the content from the fixed program schedule of linear television” (Kranz, 2015; Mikos, 2016: 159).

Steiner and Xu (2018) explored what motives people have for binge-watching and analyzed how people binge-watch by applying the U&G theory. They conducted qualitative semi-structured interviews with 36 people whose ages were between 22 and 66 years old. First, they realized that “binge-viewers have some similar motives as regular television audiences”. For instance, audiences binge-watch for relaxation and inclusion” (Steiner and Xu, 2018: 13; Rubin, 1983). However, they also identified “sense of completion, catching up and narrative immersion as unique motivations for binge-watching, which have not been mentioned before in previous U&G research” (Steiner & Xu, 2018: 9).

As noted above, the studies about the Internet television have focused on the patterns of audience behavior in the new media environment in order to contribute to business strategy and to help media managers understand changing modes of television content consumption. As seen, they all focused on the business side of digital televisions. Although the above-mentioned studies provide an initial understanding of the changes happening in the television industry, including production, distribution and financing of television content in the digital era, the extant literature lacks a comprehensive research about users’ motivations

to subscribe to a SVoD model internet television by paying a monthly fee and the role of these motivations in determining the users' current viewing behaviors. To date, no study (except one) has investigated underlying motivations for watching internet television in the light of U&G approach. It is safe to say that, this study is the first academic attempt to explore unique motivations behind the use of SVoD model Internet televisions and viewing patterns of audiences by revisiting the U&G approach.

2. METHODOLOGY

A qualitative research was adopted for this study, with the aim of focusing on examining the ideas, attitudes, perceptions and underlying motivations that audiences have for subscribing to a SVoD model internet television. In qualitative research, understanding research participants' own world, experiences, cognitive processes and behaviors from their own subjective frames is essential (Brenner, 2006). Therefore, qualitative research methods such as in-depth interviews attempt to explain and interpret events from the perspectives of the people who are the subject of the research. In this respect, qualitative research provides a comprehensive and robust understanding "about the meanings which people attach to phenomena under investigation" (Bryman, 1988). This study will benefit from the strength of qualitative research by highlighting the interpretations and perceptions derived from the in-depth interviews as valid data since, the purposes of this study is to explore whether there are emerging internet television viewing motivations and new viewing patterns.

This qualitative study has an exploratory character, because even though internet televisions have been in many people's lives since the mid-2000s, the U&G literature lacks a comprehensive research that explain audiences' motivations for subscription to SVoD platforms and there have been only few previous studies that investigated new viewing patterns by focusing on binge-watching behavior (see Literature Review Chapter). The application of an exploratory research is convenient within an environment in which little is known so far, as in the case of internet televisions in Turkey. Since asking participants to answer the questions that have been used in previous research for traditional media motives could prevent from discovering emerging media motivations, the researcher preferred to ask new questions by taking into consideration new features offered by SVoD platforms such as autonomous scheduling, absence of advertisement interruptions, interactivity, and mobility, with the purpose of exploring whether there are emerging viewing motivations with SVoD platforms,

different from traditional television viewing motivations. Therefore, this exploratory study aims to provide new perspectives by revisiting the U&G approach.

As mentioned in the previous chapter, early U&G researchers like Greenberg (1974) and Rubin (1983) identified a variety of audience motives for television watching by conducting quantitative research and doing large scale surveys. Contemporary U&G researchers (Haridakis & Hansen, 2009; Park et al., 2009; Papacharissi & Mendelson, 2011) continued to measure motivations for using diverse new media by using a N-item media use motives scale adapted from previous U&G research such as Papacharissi and Rubin's (2000) Internet motives scale and/or Rubin's (1983) television viewing motives scale (relaxation, companionship, habit, pass time, entertainment, social interaction, information, arousal and escape) or Greenberg's (1974) television viewing motivations (habit, relaxation, companionship, passing time, learning, arousal and escape). Respondents were asked to indicate how much their reasons for using the particular media in question were like these reasons stated in previous research, on a 5-point Likert scale (1 = *not at all*, 5 = *exactly*). As researchers determined the possible motive choices previously, participants had to respond to the questions that had been used in previous research and thus, participants' responses remained limited within the reality of the researchers. Limiting participants' opinions with a list of 30 or 45 possible statements adapted from early U&G research and asking them to choose a response from inside five response options, like their own reasons for using that medium, will not let participants use their own words. As a result, using existing measures of viewing motives based on traditional broadcast television could inhibit the researcher from exploring new viewing motivations and patterns (Sundar & Limperos, 2013). For this reason, as this study's objective is to understand why audiences prefer paying a subscription fee to an internet television rather than watching free-to-air (FTA) channels and investigate whether there are new viewing motivations that cannot be found in traditional television, understanding audiences' meanings of their own words and

phrases, perceptions, expectations and motives for using SVoD platforms are essential for this qualitative study.

As a result, in-depth interview method was chosen as the means of data collection for this study. As U&G approach emphasizes how and why people use media (Klapper, 1963) and as this study draws on U&G approach as the guiding theoretical framework to examine internet television watching motivations and patterns from the audiences' own perspective, three research questions were formulated. In order to explore both why audiences prefer to subscribe to a SVoD platform instead of watching cable or satellite television channels, and how they watch paid content online on that platform, the researcher formulated the following research questions:

RQ.1. What are the members' initial motivations for subscribing to SVoD platforms?

RQ.2. What are the members' gratifications obtained from watching SVoD platforms?

RQ.3. What are audiences' viewing patterns of watching content on SVoD platforms?

The interview questions were tied to the three research questions which attempted to explore the underlying motivations that audiences have for subscribing to and watching a SVoD model internet television and internet television viewing patterns of respondents. Trying not to limit participants' responses to single-word answers, the interview questions were designed open-ended that let the respondents use their own words to discuss the topic, not those predefined by the researcher. Also, probes and follow-up questions were used to stimulate the respondents in order to expand on their original comments. The interview questions of the study were semi-structured, however the respondents were given "the opportunity to follow their own sequences and move outside of the boundaries when needed" (Yin, 2011: 137). The interviews took place in a conversational mode inviting the respondents to take part in two-way interaction.

The researcher began with a series of basic demographic questions including respondents' age, education, occupation, and location. Following this, the researcher formulated one comprehensive question in which respondents were asked to give a point from 1 to 5 (5 = *it satisfies me very much*, 1 = *it makes me upset*) to a list of features offered by internet televisions, about how much these features satisfy them. This question was developed by taking inspiration from Katz et al.'s (1973) survey method in which they asked respondents the question: "How important is it for you to...?" and they wanted respondents to rate the importance of the need as "not important" (N), "somewhat important" (S), or "very important" (V). Other interview questions were twofold and aimed at exploring why and how people use internet televisions. In order to discover reasons, respondents were asked about their underlying motivations for subscribing to a SVoD model internet television, what they like the most about the platform, what they like the least about the platform, expectations from an SVoD platform, interpretations of the differences between an internet television and traditional television, and perceptions of an internet television. In order to discover viewing patterns, respondents were asked about their daily amount of watching, on which devices they access content, whether they prefer to watch alone or with friends/relatives, and which contents they prefer to watch. There was also a question in which respondents were asked to interpret how watching an internet television helps them to gratify their social interaction, companionship, entertainment, relaxation/escape, information and personal identity needs, which were previously defined in McQuail, Blumler and Brown's (1972), Greenberg's (1974) and Rubin's (1983) research. The reason why the basic types of gratifications that people seek and obtain from viewing traditional television were asked is to understand whether the same gratifications identified in early television U&G studies are identified for the Internet television as well. Therefore, the following hypotheses were suggested:

H.1: Basic types of gratifications identified for watching traditional television are similar to gratifications derived from watching the Internet television.

H.2: New types of gratifications emerge with watching subscription video-on-demand platforms.

2.1 The SVoD Platforms As A Case Study

Within the scope of this study, the local and global internet televisions, which serve in Turkey, namely Netflix, Amazon Prime Video, BluTV and Puhu TV were selected as a case study. Then, Puhu TV audiences were eliminated whereas Netflix, Amazon Prime Video and BluTV audiences were determined to be interviewed. Because, Netflix, Amazon Prime Video and BluTV adopted SVoD business model in which audiences have to subscribe and pay to watch several local and foreign contents such as films, series, documentaries, talk shows and live broadcast channels without being exposed to any advertisement. Although Puhu TV is also a video-on-demand platform, it adopted advertising video-on-demand (AVoD) business model in which audiences do not have to pay any subscription fee to watch and they even do not have to subscribe to the platform, but in return, they are exposed to advertisements and product placements, as Puhu TV's revenue model depends on the payments obtained from advertisers rather than subscription fees. There are not any foreign TV series or films inside the platform. Puhu TV's content is limited with Turkish films, popular Turkish TV series and an original content so-called *Fi*. Indeed, Puhu TV functions as a "catch-up" service, which means a way for viewers to watch television programs' reruns via VoD platforms hours after the original television broadcast. This enables viewers to watch reruns of the programs, that they missed when the program was aired on its original time, when they have free time. Actually, national broadcast channels' websites such as startv.com.tr, showtv.com.tr, trt1.com.tr also air reruns of their series however, Puhu TV provides audiences the ability to watch the same content without censorship. All of the content is free and open to public and thus, every internet user can watch any content by just clicking to www.puhutv.com while surfing on the internet. Therefore, this watching experience can be a random activity. Nevertheless, in the case of Netflix and BluTV, audiences are aware of that they are going to pay a

monthly fee and they consciously decide to subscribe to the platform. Moreover, as Puhu TV offers free content, watching experience is interrupted by short advertisements which are not possible to skip by putting forward. These features make Puhu TV almost similar to traditional television. When considering the differences, as Netflix, Amazon Prime Video and BluTV provide a paid and ad-free service, in order to set the boundary of this study, Netflix, Amazon Prime Video and BluTV audiences were chosen to be examined as this study's aim is to reveal the motivations that underlie this online, subscription-based and paid watching experience. Consequently, Puhu TV and its audiences have been left out of this research.

2.2 Interview Sample

In-depth interviews were conducted with 50 respondents who use Netflix or BluTV – there were no respondent stated that he/she uses Amazon Prime Video – for watching online on-demand content. Qualitative data collection with 50 respondents took place between 15th December 2017 and 31st January 2018. The average duration of the interviews lasted between 30 and 45 minutes. All interviews were recorded on consent of the respondents. The researcher also took notes on non-verbal data such as gesture and facial expressions of the respondents during the interview. For confidentiality reasons, the interview respondents were identified by the codes from R1 to R50. Respondents were reached through social media accounts such as Facebook, Twitter and Instagram of Netflix and BluTV. The respondents who commented under the posts of Netflix and BluTV on Facebook and Instagram, and who mentioned Netflix and BluTV on Twitter were selected. The researcher contacted the respondents through her social media accounts by sending them direct messages in which the research topic was introduced and objective of the research was explained. As social media might not be the best way to reach the respondents, most of them hesitated to participate in the interview. In order to increase the number of respondents and diversify the sample, snowball sampling method was used. The researcher got in touch with her social circle and asked them whether they used Netflix or BluTV. Firstly, she

interviewed with her acquaintances who were currently using a SVoD platform and then, they recommended their friends who were using Netflix or BluTV and gave her their contact information. Any criteria such as age, gender, geographic location, education level, economic status etc. was not taken into account in this study while selecting the respondents. The only criteria sought in the respondents was their subscription to Netflix, Amazon Prime Video or BluTV to be able to understand why and how respondents watch SVoD model internet televisions. Respondents have to fulfil the criteria of using a SVoD platform as the objective is to discover motivations and patterns of SVoD use. Also, equality between the number of female and male respondents was paid attention in the study.

Respondents' ages range from 22 to 48 years. The sample is comprised of audiences who are mostly between 25 and 34 years old. As will be discussed in the analysis section, age range of the respondents overlaps with the internet television company's targeted audience's age group according to media executives at BluTV. Thereby, this indicates that the right sample was selected in this study as it reflects the right target audience. 24 of the respondents are female (48 %) and 26 of the respondents are male (52 %). This signifies an even gender distribution. According to TÜİK's data, in 2017, female population constitutes 49,8 % and male population constitutes 50,2 % of the total population of Turkey (TÜİK, 2018). As male-female respondents' distribution in this study is close to the male-female population distribution in Turkey, representational value of this study seems to be quite high. 30 respondents work in private sector. 10 respondents are university students. Five respondents work in advertising agencies. Two respondents are new college graduates and unemployed. Six respondents are Izmir residents, three of them are from Ankara, one of them is living in Mersin and one of them is from Adana. The rest (39) of the respondents are living in Istanbul. Interviews were conducted via Skype with the respondents who live out of Istanbul. By interviewing with people from different cities of Turkey, the researcher tried not to limit the study only with Istanbul and thus, enhanced the representational value power of the study.

In addition to interviews with Netflix and BluTV audiences, the researcher conducted interviews with two media executives at key positions from BluTV. These key persons were reached by sending them e-mails about this academic research. Interviews took place at the head office of BluTV. Both interviews lasted approximately one hour. The selection of interviewees was made upon in which department they worked and their job definition. First interviewee is Onur Polat, who is working as Customer Value Manager at BluTV. He was selected to interview because he could directly observe audience viewing behaviors, demographics of their users, which contents were viewed the most, how long users stayed on the website and so forth by using data derived from Google Analytics, as he is working in Customer Relationship Management department. He is also working on recommendation systems by using Artificial Intelligence in order to improve user experience. He was asked about how they interpret audiences' changing viewing patterns, how they try to establish online content watching habit on a SVoD platform, difficulties they encounter in terms of reaching audiences in the digital environment, how they compete with other SVoD platforms such as Netflix and Amazon Prime Video, and estimations about future technologies that could provide audiences a more interactive watching experience, rather than industrial changes, VoD sector and marketing strategies. Second interviewee is Sarp Kalfaoğlu, working as Content Executive at BluTV. He was selected to interview because he was responsible for deciding which contents were going to be presented to audiences, which foreign contents were going to be purchased from studios like MGM, and making film and TV series deals with production companies and studios. He was asked about how they define their target audience, what they provide audiences different from traditional television, which factors they take into consideration while producing their original contents, current features that motivate audiences to subscribe to BluTV, why they adopted SVoD business model and what risks they took by making BluTV a paid service.

It is important to gain insights of key persons from media sector about audiences' paid, on-demand content viewing patterns. The data collected from the

interviews with two executives at BluTV enabled the researcher to look at the patterns of internet television viewing and motivations. Their responses were drawn on in analysis chapter to enrich the data and helped the researcher to interpret the data in a more in-depth manner.

3. ANALYSIS OF THE DATA

In this chapter, data analysis is divided into three phases in line with three research questions. Firstly, the researcher will present the data about whether traditional television viewing motivations identified by Greenberg (1974) and Rubin (1983) are still valid for Internet television watching; secondly, after revisiting the existing motivations, she will present updated motivations specific to Internet televisions; and thirdly, she will suggest that new viewing behaviors occur as a result of technological advantages provided by Internet televisions. In order to understand respondents' Internet television viewing motivations more profoundly, a distinction between initial motivations that lead them to subscribe to an Internet television and gratifications that respondents have obtained from their use of the platform was seen necessary. Therefore, in the second phase of the analysis, unique motivations derived from the data will be divided into two categories, such as "gratifications sought" and "gratifications obtained" from watching Internet televisions. As Palmgreen and Rayburn (1979) argued that "when a medium provides or surpasses the expected gratifications initially sought, this leads to recurrent use of the medium" (Quan-Haase & Young, 2010: 352) or when the medium does not fulfill the gratifications sought, people will abandon using the specific medium (Palmgreen & Rayburn, 1979). For this reason, gratifications obtained may differ from gratifications sought or may overlap with each other. After revealing new motivations specific to Internet televisions, new viewing behaviors, which are not possible on traditional TV, will be presented by comparing current data with global findings.

Before discussing the data about viewing motivations and behaviors, it is necessary to present audience profile of Netflix and BluTV. In order to show that an accurate sample was chosen in this study, interview respondents' profiles will be presented by comparing with the target audience of BluTV described by Onur Polat and Sarp Kalfaoğlu.

Onur Polat, who is Customer Value Manager at BluTV, describes target audience of BluTV as the users who are urban, educated (he means university graduate), young and in AB socio-economic status groups according to TÜAD (Türkiye Araştırmacılar Derneği). Current study's sample comprises of 28 respondents who are university graduate, 15 respondents who have master's degree, five respondents who are university students, one respondent who is Ph.D student and one respondent graduated from two-year vocational school. Moreover, 26 respondents are working in private sector, five of them are working in an advertisement agency, three of them are research assistants, two of them are self-employed entrepreneurs, one of them is a comedian, one of them is a soloist, one of them is a translator, three of them are new university graduates and unemployed (see Table 3.1). In this sense, respondents' profiles overlap with BluTV's target audience's profile. While describing the target audience of BluTV, Sarp Kalfaoğlu, Content Executive at BluTV, also added:

When we say our target audience comprises of users who are in AB socio-economic status group, we actually mean the people who are aware of what is going around the world, who are interested in watching movies, reading books and also who can quickly learn and adopt a new technology. Therefore, our target audience can be described as 'early adopters' who know that they can watch content on the internet and who use television only to cable their laptop with HDMI and watch the content that they download from Torrent. Since we are a young team consisted of workers whose ages are 27-28 years, when we look at our social circle we could not see anybody who is watching traditional television. Then we asked ourselves: what is our target audience watching? This audience is watching Breaking Bad, True Detective, Game of Thrones, The Leftovers etc. and some of cult Turkish TV series such as Behzat Ç., Leyla ile Mecnun and İşler Güçler. For this reason, our target audience has already had a habit of watching on-demand content on the Internet.

Their target audience's profile overlaps with Netflix and BluTV subscribers' profiles who were interviewed in this study. When they were asked whether their traditional television viewing habit has changed with the internet television, 35 respondents reported that they have not been watching traditional TV for a long time. For example, R38 (43-year-old woman) replied:

I have not been watching TV for almost six years. Netflix did not change my TV viewing habits because I had already quit watching national channels before Netflix. Indeed, Netflix has changed my habit of watching movies or series on pirate websites. I used to search for movies on websites like Torrent, but now I don't strive for finding the movie I want like before. Instead of that, I watch a series on Netflix, because Netflix's content is enough for me.

R10 (25-year-old man) also said:

I have not been watching traditional TV for a very long time because I think Turkish series are too ridiculous. I only watch football matches on TV. Therefore, Netflix did not change my TV viewing habits as my viewing habits have already been different. I used to consume video content by finding links and downloading from Torrent but now, I watch foreign series on Netflix. I can say that Netflix reduced my habit of watching content on pirate websites. For example, if somebody tells me there is a series that I must watch but it is not on Netflix, I will probably not strive for searching links. After getting used to the comfort of Netflix, I became lazy about downloading series from Torrent. If I cannot find a series on Netflix, I try to forget it.

Other respondents also indicated similar statements and said that they have not been watching traditional TV for a long time and they feel happy that they are not losing time by watching dull Turkish series or depressing news on Turkish channels. Instead, they spare their time to read books and watch films or series they want to watch. Yet, they also emphasized that their changing viewing habits

have no concern with Netflix or BluTV, it is all about their life-styles. If it had not been for Netflix, they would have continued to watch films or series on pirate websites rather than watching Turkish channels. Some respondents stated that after subscribing to Netflix, they even cancelled their Digiturk membership, because the content of Netflix is enough for them. Nevertheless, they still continue watching films on pirate websites that they cannot find on Netflix.

As it can be seen from the examples, most of the BluTV and Netflix subscribers' profiles overlap with the target audience's profile described by the executives at BluTV. They are interested in watching films and foreign series, and they have been watching films or series on the Internet for a long time. Consequently, Netflix and BluTV did not change their traditional television viewing habits as 35 respondents stated that they have already quitted watching traditional TV before Netflix and BluTV, because of dull and repetitive Turkish series, advertisements, censorship and scheduled programming. As mentioned in the introduction chapter, on-demand viewing behavior has begun when television content became available on the Internet with the platforms such as YouTube and pirate websites. Since 35 respondents said that Netflix or BluTV did not change their traditional TV viewing habits, but Netflix or BluTV changed their habit of video consumption on pirate websites, it can be said that Netflix and BluTV have an impact on reducing or abandoning the habit of viewing video content on pirate websites. Observations of Sarp Kalfaoğlu also support these findings as he says:

I think viewing habits of audiences have already changed with the Internet and social media. We did not change anything. Their patient has fallen and they quickly get bored with long duration content. It is no more possible to tie them to a chair and make them watch something for three hours. In the end, BluTV appeared at this point. We just became a new home for audiences who are tired of watching two hours long series with advertisements. Therefore, telling audiences the on-demand content was not that difficult, as they have already been consuming foreign series similar to our content. We offer audiences, who have already known that

they can consume media content on the Internet, an “edgy” content (that we are not accustomed to seeing on traditional TV) such as Masum similar to True Detective and Sıfır Bir similar to Gomorrah. However, I believe we changed their perception about Turkish series and showed them that they can watch authentic Turkish series on the Internet television.

On the other hand, 15 respondents stated they still watch traditional television but not as much as they used to. In addition, some of the respondents mentioned that they still watch Turkish series but not on the TV set, they watch them on Puhu TV or websites of Turkish channels. For instance, R6 (28-year-old woman) said:

I was not watching traditional television too much and I still do not watch too much, because I do not have a television at home. When I go to my parents’ house, I only watch TV there. So, I don’t think BluTV changed my viewing habits very much. Before BluTV, I already have a habit of watching foreign series like Shameless on the Internet, but BluTV provides easily accessible content. Now, I watch only one Turkish series called Ufak Tefek Cinayetler and I watch it on Star TV’s website.

Similarly, R31 (22-year-old man) also said:

My viewing habits did not change very much with BluTV, because I was not a person who watches TV a lot. Generally, I watch only one Turkish series in a year. This year, I only watch one Turkish series called Çukur and I watch it on Puhu TV, because there is no censorship. After subscribing to BluTV, I started to spend my time mostly on BluTV to watch especially original series of BluTV and old Turkish series. For example, I was watching Kuzey Güney on YouTube, but BluTV bought its copyright. Then, I continue to watch it on BluTV. I can say that now I never turn on traditional TV.

Although these respondents still watch Turkish series, they prefer to watch them on diverse video-on-demand platforms, because they want to benefit from

self-scheduling freedom and ability to watch without interruption by advertisements and interference by censorship.

As well as, there are some respondents who stated that Netflix or BluTV have an impact on changing their traditional TV viewing habits and reduced their time spent on Turkish channels. For instance, R24 (28-year-old woman) said:

Yes, my traditional TV watching habit has changed with Netflix. I used to watch TV more before Netflix and I think it was a useless time. Thanks to Netflix, now I can evaluate my time more efficiently. I still watch Turkish channels for example, I watch Ufak Tefek Cinayetler on Star TV and sometimes I watch O Ses Türkiye just to chill out. But Netflix is ahead of these TV channels, because foreign series appeal to me more. I can say that I watch Netflix 70 % and Turkish channels 30 %.

Likewise, R41 (32-year-old woman) said:

Of course there is a change with Netflix. I started to watch traditional TV channels less. Now I spend my time mostly on Netflix. When I turn on TV, I directly log in to Netflix via its application. But, I still watch traditional TV too. For example, I watch the news and sometimes I shoot a glance at Turkish series. I can say that I watch Netflix 85 % and traditional TV 15 %.

Consequently, Netflix or BluTV changed 15 respondents' traditional TV viewing habits. They used to watch TV more before Netflix or BluTV, but now they spend their time mostly on Netflix or BluTV. Because of interruptions by advertisements, censorship and scheduled programming, even though people still watch Turkish series, they prefer to watch them on VoD platforms. Nevertheless, it cannot be said that VoD platforms cannibalize traditional television, because in 2017, Turkey broke a record in daily television watching rates with 330 minutes around the world, according to the television viewing habits research of Ajans Press (Medyatava, 2017). According to TÜİK's data in 2017, 94 % of families in Turkey prefer to watch television every day as a social activity. As well as, while

an average household spends at least 4,5 hours a day in front of television, 84 % of Turkey population is definitely watching television every day (Sözcü, 2017). As a result, traditional TV viewing rate is still very high in Turkey. On the other hand, people, who are under 35 years old, either have been watching films/series on pirate websites or know that they can consume Turkish series on VoD platforms. Kalfaoğlu explains:

I think there is a rising trend in Turkey in terms of viewing on-demand content on the Internet. People are becoming more aware that they can consume series online. I know, a large segment of Turkey still continues to watch traditional television and SVoD platforms do not have the power to change these habits yet. However, as the number of Internet televisions platforms (Amazon Pırme Video, HBO and Hulu) gradually increase in Turkey, audiences' habits will change eventually. Because all of the Internet televisions' objective is the same: establishing the habit of watching content on SVoD platforms in Turkey. For this reason, the more Internet televisions, such as Netflix, Amazon Prime Video, maybe Hulu and HBO will start their service in 2019, provide service in Turkey, the more likely Turkish audiences' perceptions about paying for the content on the Internet will change. Therefore, existence of Netflix and Amazon Prime in Turkey is an advantage for BluTV in terms of telling more audiences that watching television content is possible on the Internet.

3.1 Motivations in the Framework of the Conventional U&G Model

As mentioned in the methodology chapter, the interview respondents were asked a combination of basic types of gratifications derived from viewing traditional television which were determined by McQuail, Blumler and Brown (1972), Greenberg (1974) and Rubin (1983). The purpose of asking respondents the pre-existing television viewing gratifications, such as social interaction, personal identity, companionship, entertainment, relaxation/escape and information, was to ascertain whether the same gratifications from early television studies are identified for the Internet televisions as well. In order to verify the first

research hypothesis: “Basic types of gratifications identified for watching traditional television are similar to gratifications derived from watching the Internet television”, respondents were presented six needs category and were asked to interpret how Internet televisions help them to gratify their social interaction, personal identity, companionship, entertainment, relaxation/escape and information needs.

3.1.1 Need for Entertainment

The most salient motivation for watching video content on the Internet television emerged as entertainment. All of the 50 respondents stated that they watch Netflix and BluTV in order to fulfill their entertainment needs. In addition, 10 respondents mentioned that their primary motivation for watching video content on Netflix or BluTV was entertainment. Therefore, it can be said that entertainment motivation identified for traditional television still continues for the Internet television as well. In the early television U&G studies of Greenberg (1974) and also Rubin (1983), people who said that their motivation for television viewing is entertainment stated their reasons such as “because it entertains me”, “because it’s enjoyable” (Rubin, 1983: 41), “because it cheers me up” (Greenberg, 1974: 7). In the current study, respondents interpreted entertainment motivation as “having a good time” while watching Netflix or BluTV. Respondents still prefer going out with their friends, watching funny videos on YouTube or playing computer games when they want to have fun, rather than watching Netflix or BluTV. They stated that they watch films or series on Netflix and BluTV mostly for spending their leisure time enjoyable. For example, R37 (29-year-old woman) said:

Watching Netflix satisfies my entertainment need, but it won't be the first activity I would prefer when I want to have fun. I would rather go out with my friends and spend my time with them. Netflix mostly satisfies my entertainment need when I am alone and have no plans to do. Therefore, I can say that I use Netflix mostly to evaluate my leisure time.

The respondents stated that they watch Netflix or BluTV mostly when they have free time at home. They do not create special time to watch Netflix and BluTV. For instance, R46 (26-year-old woman) said: *“When I don’t go out at Friday night because the weather is cold in winter, I generally watch three or four episodes of my favorite series consecutively on Netflix. But normally, I prefer to go to gym or meet my friends”*. Only five respondents mentioned that they spare a special time to watch the new season of the series that they are fan of such as Black Mirror, Stranger Things, La Casa de Papel etc. For example, R41 (32-year-old woman) said: *“I saw that Black Mirror’s new season will be released on the 29th of December and I didn’t make any plans for that Friday night. I just want to sit and watch the whole season in one night”*. Other respondents stated that the time when they watch the series is not important for them as long as they have the possibility to watch whenever they want. They prefer to plan their own time when to watch what and they do not want to plan their life routine according to a scheduled programming. In that case, it will not be entertainment, it would be obligation, according to them. Consequently, their priority for entertainment are their friends, hobbies or sports activities. Watching Netflix or BluTV for entertainment is ranked at the second or third place. Watching films or series on Netflix and BluTV to spend their leisure time enjoyable or when there is nothing better to do, demonstrates the diversionary character of the Internet television use. In other words, this watching behavior signifies a ritualized use of Internet televisions, which means “using a medium more habitually to consume time and for diversion” (Rubin, 2008: 172). For example, R47 (28-year-old man) said:

I use Netflix to evaluate my idle time. Every night, I watch one episode of a series I like before sleeping. I can say that this viewing behavior turned into a ritual for me. Because, I usually have nothing better to do at that time of the night and instead of watching traditional TV, I prefer to watch a series I like.

Similarly, R13 (31-year-old woman) said:

Every morning I go to work with service and I spend a long time on the road. I spend that time watching a series on Netflix on my mobile phone. Thanks to Netflix, I don't understand how the time passes on the road.

In this respect, people use Netflix to pass their time more efficiently. Thus, again this shows the diversionary character of Internet televisions. Moreover, the respondents also indicated that when they are in a bad mood, Netflix or BluTV helps them to cheer up. They mentioned that when they want to laugh, they open a comedy series or an American stand-up show. For instance, R41 (32-year-old woman) said:

There are some times that you don't want to do anything, you just want to sit at home and do nothing. At that times, I don't want to go out and I log in to Netflix. I choose a comedy series to raise my mood and have good time. Thus, in this respect Netflix satisfies my entertainment need.

Furthermore, for the respondents who are not very social in terms of going out with friends or having a hobby, Netflix or BluTV is their primary source of entertainment. For instance, R36 (48-year-old woman) said:

My main motivation for watching BluTV is to spend my time enjoyable. I was in a depression and I think BluTV helped me to get out of the depression. Because, I don't like to go out and enter into the crowd very much so, watching series on BluTV is an enjoyable activity that makes myself feel better.

Likewise, other respondents, who do not do any activities in their free time and spend their time mostly at home after work, stated that they can spend their time at home more enjoyable. It can be seen that, people's entertainment need is associated with their social and psychological circumstances, including lifestyle, loneliness and mood. The more extroverted and social they are, the more they prefer to spend their time with their friends or hobbies and the less dependent they are on Internet televisions for entertainment. According to Perse and Rubin (1990), limited social interaction and greater loneliness result in ritualized media

use and reliance on television. The same situation can be observed in the Internet television viewing habits. The ritualized use of the Internet television is similar with traditional television. In the early television studies, for example, Rubin (1984) emphasized that ritualized viewing includes lower levels of activity and less goal-directed use. Even though watching video content on internet televisions signifies a diversionary media behavior as the respondents stated that they watch Netflix and BluTV mostly to spend their free time enjoyable, it cannot be said that it is a less active and less goal-directed use. Because, they are the audiences who choose what to watch in order to enjoy themselves. In the internet television case, they are not dependent to a scheduled programming of traditional television. They can choose comedy films or series and American stand-up shows on Netflix or BluTV to have fun. Therefore, audiences of internet televisions are in a more active position than traditional TV audiences in terms of selecting the content they want to watch. In addition, they usually have a specific series in their minds to watch when they have free time. In this sense, they are goal-directed because, they do not watch a series of film just to watch something independent from its content in order to kill their idle time, they log-in Netflix or BluTV with the intent of watching that series of film in their minds to spend their free time enjoyable. Watching video content both on traditional television and on the Internet television to evaluate free time may represent the use of the medium for diversion. However, while watching any content that is on TV at that time of the day appears to be a relatively passive activity, watching a specific on-demand content such as a series, film or stand-up show to evaluate free time represents an active use of the Internet television.

3.1.2 Need for Relaxation and Escape

Respondents' need for relaxation and escape is also a significant factor that leads them to watch an Internet television. According to the respondents, watching video content on Internet televisions satisfies their relaxation needs as much as their entertainment needs. Therefore, watching video content on an Internet television for entertainment and relaxation reasons have the teeth in

people's watching behavior. In the early television U&G studies of Greenberg (1974) and Rubin (1983), people who said that their motivation for television viewing is relaxation and escape stated their reasons such as "because it relaxes me", "because it allows me to unwind", "because it's a pleasant rest", "so I can forget about school or other things" (Rubin, 1983: 41; Greenberg, 1974: 6-7). These statements from early television U&G studies are almost same with the respondents' statements. They mentioned that Netflix and BluTV help them to relax, unwind and forget about everyday problems. Therefore, it can be said that relaxation and escape motivation identified for traditional television still continues for the Internet television as well. For example, as mentioned above, R36 (48-year-old woman) stated she was in a depression, and by watching films and series on BluTV she said that she relaxes and forgets about her problems. Thus, she believes that BluTV helped her to get out of the depression. All of the working respondents stated that Netflix and BluTV satisfy their relaxation and escape needs, because they help them to move away from work life stress. For instance, R15 (31-year-old woman) said:

One of my reasons to watch Netflix is to chill out. When I come home after a tiring day, watching a film on Netflix satisfies my relaxation need. I don't think about the problems of daily life when I'm watching the film because, it takes me away and isolates me from the external world.

Likewise, R16 (30-year-old man) said:

I think watching Netflix is like reading a book. Because, when you read a book you create another world for yourself. The same thing happens when I watch Netflix too. I feel that there are other things happening in the world and I'm involved in them via Netflix. This leads to a feeling of isolation and escape from the present world. That feeling helps me to move away from daily life stress.

University students also stated that they watch Netflix or BluTV to unwind and get away from exam stress when they have a study break. For example, R8 (25-year-old man) said:

When I have a study break, sometimes I watch an episode of Planet Earth documentary on BluTV. While I'm watching that documentary, I feel like I break away from everyday life and feel myself in the nature. For this reason, when I have to study, I feel the need of watching series of documentaries I like, with the intent of isolating myself from this world.

Likewise, other students also indicated that watching a series to unwind when they have a study break is their main motivation of Netflix or BluTV use. They also watch Netflix or BluTV for escapist purposes, e.g. postponing doing their homework. For instance, they promise themselves that they will start studying after watching one last episode, but they always watch one more episode again. Moreover, people sometimes use Netflix or BluTV to escape from the things that they do not want to do. For example, R30 (35-year-old man) said:

I sometimes use Netflix as a pretext for the things I should do but I don't want to. When I want to escape from my responsibilities, I can postpone them by watching one more episode of a series on Netflix. Or, when I don't want to do nothing, even think, I watch Netflix.

Using the Internet television for escapist and relaxing purposes represents a passive activity. Since people watch films or series in order to relax and escape from ongoing problems, they do not want to think, decide about or interact with the content. For instance, R10 (25-year-old man) said:

I'm working too hard and when I come home I feel very tired. For this reason, I don't want to use my brain anymore, I just want to be in a passive position and let the content clear my head. As a result, watching Netflix is a passive but relaxing activity for me.

Accordingly, when the respondents were asked whether they want a more interactive watching experience on Internet televisions or whether they want to be

involved into the video content, most of the respondents (33 people) stated that they are happy to be in the passive position and they do not expect an interactive viewing experience from Netflix or BluTV. By interactive viewing experience, the researcher means: deciding what will a character do during the film by choosing between two or more options offered by the scenarist. For example, R13 (31-year-old woman) said: *“I watch Netflix to unwind and have a pleasant rest so, I don’t want to think while I’m watching a film and decide what will the character do in the film”*. Similarly, R17 (28-year-old woman) said:

For me actually, watching television means to stop my brain completely and look at something. Therefore, I don’t want to be a participant while watching. I just want someone to tell me something and listen to it. I love the storytelling characteristic of the TV and don’t want an interactive feature.

While other respondents, who do not want an interactive viewing experience, also think that watching TV has to be a passive activity, they stated that they already have to decide about everything at work or in their everyday lives so, they do not want to tire their brains anymore for deciding what will the character do in the film by thinking about which options to choose. Therefore, they prefer to follow the path decided by the scenarist instead of getting involved in the scenario and thus, they value the comfort of watching films or series without the obligation of thinking or deciding. They mentioned that if they had to decide what will the character do in a film, they would start seeing film watching as an occupation, rather than a relaxation and entertainment activity. All in all, the respondents whose purpose of watching video content on Netflix and BluTV is relaxation, love to be in a passive position in which they do not have to think or interact with the content. Therefore, their watching behavior can be named as ritualized use which includes lower levels of audience activity and involvement in the content.

On the other hand, four respondents stated that they do not watch video content on Netflix for relaxation and escapist purposes because they think that

Netflix original series need to be watched carefully so, they concentrate while watching the original series. For example, R21 (34-year-old man) said:

I think the content on Netflix, like Black Mirror, needs to be concentrated while watching. If I want to unwind, I will watch the programs on traditional TV. For this reason, I don't watch Netflix in the direction of my need for relaxation. I just watch Netflix in order to raise my mood. For example, I choose comedy films or American stand-up shows to cheer myself up. Thus, my Netflix watching behavior materializes in a more conscious way.

These respondents said that since series of Netflix and BluTV are nice, they have a good time while watching them. Thus, watching series on Netflix or BluTV is a pleasant rest for them and satisfies their relaxation need. However, they also mentioned that it changes from content to content. For instance, if they watch thriller series like *Dark*, *Black Mirror* or *Masum*, they are more like a confrontation with reality rather than an escape. But, if they watch more enjoyable content like *Rick and Morty* or *Orange Is the New Black*, they satisfy their relaxation need. When they need to escape from everyday problems, they prefer to watch series that they have watched before, such as *Friends* or *How I Met Your Mother*. Since they have already watched these series before, watching them again makes them not think about everyday realities and forget about work or school.

Consequently, for these people who love watching thriller genre and want to think about the series they watch, watching Netflix is not a ritualized use because, they select this content intentionally and they want to confront with their ongoing problems. Therefore, people's selection of content satisfies their different needs and also causes different usage patterns. While watching comedy genres for diversion and relaxation purposes reflects a ritualized use, watching thriller, politique or historical series like *Black Mirror*, *House of Cards* and *The Crown*, which requires more concentration, signifies an instrumental use.

3.1.3 Need for Companionship

In the current study, 24 respondents stated that they use an Internet television in order to fulfill their need for companionship. These respondents' usage of the Internet television in the direction of their companionship need can be classified under five categories. Eight of the 24 respondents indicated that they use Netflix or BluTV as a friend when they are alone. For example, R13 (31-year-old woman) said:

Normally, I can't stand waiting in the line at the doctor, but now I watch a series while waiting and I don't understand how the time passes with Netflix. Netflix also compensates my loneliness feeling. I watch Netflix when I'm alone and I don't need to talk to someone on the phone anymore.

For this respondent, it can be said that Netflix satisfies her need of talking to someone when she is alone. R24 (28-year-old woman) said: *"I can describe Netflix as a companion. I watch Netflix generally when I'm alone and the existence of Netflix does not make me feel lonely. Thus, Netflix accompanies me when I'm alone"*. These seven people do not use Netflix just to make a background sound at home when they are alone. These respondents' motivation for watching an Internet television is to avoid being alone when no one else was around to talk to or when there is nothing better to do. Five of the 24 respondents stated that they watch Netflix or BluTV while they are eating. Likewise, these people do not use an Internet television as a background sound at home either. They use it to accompany them when they eat. For example, R6 (28-year-old woman) said:

Watching BluTV when I eat is a behavior that results from living alone. I used to eat dinner while chatting with my family in İzmir. Since I live alone in İstanbul now, I get bored while eating alone and I always watch something on BluTV. In this sense, BluTV helps relieving loneliness. But I don't use BluTV as a background sound at home. I log in to BluTV if I will really watch something actively. I don't watch series in a passive audience

position. If I want a sound at home, I open live broadcast channels on the Internet. For example, when I wash the dishes, I open Ahmet Hakan's main news bulletin because, it feels like a family environment sound.

The rest of four respondents indicated similar statements and said that they do not like eating alone and hence, they watch a short-time series on Netflix or BluTV to accompany them while eating. Thus, Netflix or BluTV makes them feel less lonely. Although the respondents in these two categories watch Netflix or BluTV to accompany them when they are alone or eating at home, they select a video content consciously and watch it by paying attention. Since these respondents do not use the Internet television as a background sound, their watching behavior is active and purposive. As a result, their viewing behavior reflects an instrumental use. Four of the 24 respondents stated that they sometimes use Netflix or BluTV as a background sound at home while they are doing something else. For instance, R17 (28-year-old woman) said:

I used to turn on traditional TV as a background sound. Because it was so easy to turn on by a single button. Now I open Netflix with a single button and use it as a background sound. For example, I open an American stand-up show then, I go to the kitchen and cook while the content is playing on Netflix. In this sense, Netflix compensates my loneliness feeling. Therefore, I can say that Netflix took TV's place in my life.

Similarly, R20 (32-year-old woman) said:

When I had Digitürk membership, I used to turn on Digitürk's film channels in order to make a background sound at home. Because it was comfortable to roam around the house while the broadcast was flowing on the TV. But now, I turn on something for example, an old series, such as Gilmore Girls, on Netflix as a background sound and I idle around. Thus, I use Netflix like a television.

For these people, the video content which is playing on the screen is not important. They mostly open a series that they have watched before or an

American stand-up show while they are doing something else. Hence, they use Netflix or BluTV independent from the content playing on the screen when they use these platforms as a background sound. Consequently, these respondents' viewing behavior signifies a ritualistic use as they focus more on using an Internet television as a medium and less on the specific video content. Four of the 24 respondents stated that they watch Netflix or BluTV when they are bored at home and have nothing better to do. Their purpose of use is more like passing time. For instance, R32 (28-year-old woman) said:

One day, I was so bored at home and I randomly open a series on Netflix that I've never heard of the name before. It was a very ridiculous series and not my style. But I still continue to watch it because, it helps me to kill the idle time when I'm bored.

Likewise, for these four respondents, the video content that they are watching is not important either. They may open any kind of content that they have never heard about before just to occupy their time when there is nothing better to do. Thus, these people use Netflix or BluTV as a medium of passing time when they are bored, instead of watching a specific video content. As a result, these respondents' viewing behavior again reflects a ritualistic use since they use the Internet television for diversionary motives such as for passing time. Three of the 24 respondents stated that they sometimes open a series or a documentary on Netflix in order to fall asleep. For example, R34 (28-year-old woman) said:

Since I grew up as an only child, I used to turn on TV to make a sound when I'm alone at home. As it's a habit from childhood, I still can't sleep without the sound of TV. Now I put my laptop next to my bed, I open a series of which I know the characters on Netflix and I fall asleep with the earphones while the series continues to play all night long. But, it shouldn't be a random series. I should know the voices of the characters. When I use Netflix to fall asleep, actually I use it as a companion that relieves me when I'm alone.

Normally, these three respondents do not use Netflix as a background sound at home when they are alone, but they use it to help them fall asleep. It can be said that these people are in a passive position while watching the Internet television and the content they watch is not important for them. Thus, their viewing behavior reflects again a ritualistic use.

When considered the companionship motivation in the early television U&G studies of Greenberg (1974) and Rubin (1983), respondents statements were like: “So I won’t have to be alone”, “When there’s no one else to talk to or be with”, “Because it makes me feel less lonely” (Rubin, 1983: 41), “It's almost like a human friend” (Greenberg, 1974: 8). As a result, it can be observed that the same companionship motivation is still valid for the Internet television in the current study. While the video content they watch is important for the respondents in the first two usage category, respondents in the last three usage category use television as a medium independent from its content just to make a sound at home, relieve their loneliness feeling and occupy their idle time. On the other hand, the same 24 people also watch the Internet television to spend their free time enjoyable and to relax. When they use Netflix or BluTV for entertainment and relaxation purposes, their selection of content becomes more conscious. The remaining 26 respondents, who said that they do not use Netflix or BluTV in the direction of their companionship needs, such as a sound or a medium relieving loneliness, log in to Netflix or BluTV with the intent of watching a specific video content. Therefore, their Internet television usage can be characterized as more selective, involved and active. They also indicated that if they want a background sound at home, they will turn on traditional TV or the music.

3.1.4 Need for Social Interaction

Social interaction need was not a very important motivation that lead people to subscribe to a paid Internet television. Only two respondents stated that they subscribed to Netflix because everybody was talking about Netflix or its original content in their social circle. For instance, R46 (26-year-old woman) said:

Stranger Things has been incredibly popular recently and everybody I know was talking about the series on social media. I felt like if I did not subscribe to Netflix, I would be out of those conversations. Therefore, I subscribed to Netflix only to watch Stranger Things. The most triggering motivation was the thought of 'everybody is watching, so I should watch too'.

Likewise, R15 (31-year-old woman) said: “*At workplace, all my coworkers were talking that Netflix came to Turkey. Netflix was very popular and everybody was watching it but, I haven't heard it before so, I got curious about what Netflix is. I can say that my only motivation for subscribing to Netflix was curiosity*”. Since Netflix is perceived as having a high popularity among peers, its adoption satisfies these respondents' need to be trendy. Moreover, not becoming a member of Netflix might mean being excluded from their social circle. On the other hand, while the rest of the respondents stated they did not subscribe to Netflix or BluTV in the direction of their social interaction needs, they all agree that the content, especially the original series of Netflix or BluTV provide them an extra conversation topic with their friends, coworkers and relatives. Only five respondents stated that the original content of Netflix did not make any contribution to their social life. For example, R35 (36-year-old woman) said:

In general, I'm the one who starts a conversation about a series in my social circle, for this reason, if I hadn't watched popular series like Stranger Things, I wouldn't have fallen behind the conversations. I don't decide to watch a series just because other people are watching it. I watch that series because I wondered. Therefore, Netflix does not satisfy my social interaction need.

For these four people, Netflix or BluTV has not any contribution in terms of satisfying their need for social interaction. They stated that they have already been watching foreign series before Netflix, thus Netflix did not provide them any new subject for conversation with their friends and did not make any contribution to their social life. Sometimes they said that their friends ask them to suggest them

good series, but they emphasized that this does not mean Netflix helps them in terms of socializing. Since they watch lots of series but their friends watch a few of them, a common conversation topic does not emerge among their friends. Therefore, Netflix does not provide them an extra conversation topic in their social circle.

Yet, the rest of the respondents think that Netflix and BluTV has a positive impact on their socializing with their friends. For instance, R31 (22-year-old man) said:

Of course BluTV satisfies my social interaction need. I used to have no series culture and when my friends were talking about a series, I used to stay silent. But thanks to BluTV, now I can participate in conversations more actively. I can watch a series when I have free time and when I meet my friends, we can have a chat about a common series both of us are watching. Now, I have a word to say too.

Another respondent, R41 (32-year-old woman) explained the contribution of Netflix to her social life by giving an example from her own life:

I shared Black Mirror's new season announcement on Instagram. After that sharing, a friend of mine whom I have not talked to for a long time sent me a direct message and she wrote she likes Black Mirror too. Then, a conversation started between us. Therefore, I really think that Netflix socializes me. Maybe sometimes it reduces the time spent outside with my friends, but the content of Netflix absolutely has a positive effect on my communication with my friends.

R17 (28-year-old woman) told about how the content of Netflix has turned their friend meetings into a ritual:

I think documentaries on Netflix are very entertaining in terms of socializing. Because when I meet my friends, everybody tells about a Netflix documentary they watched. For example, I watched The Truth About Alcohol recently and I told them about it. Watching documentaries

on Netflix is like reading little books. It doesn't take too much time and became a way of socializing with my friends. I can say that gathering for Netflix documentaries turned into a ritual in my social circle.

Other respondents indicated similar statements. They did not subscribe to Netflix or BluTV in the direction of their social interaction need, but when they started to watch video content on Netflix and BluTV, they realized that especially the original content of that platforms provides an extra conversation topic in their social circle and they can chat about the common series they are watching. They also do not feel isolated from the world since everybody in their social environment (e.g., friends, coworkers and relatives) watches almost the same Netflix series. Therefore, the content of Netflix and BluTV gives people the feeling of they are connected to the rest of the world. As well as, 42 respondents stated that, especially the content of Netflix makes them feel up-to-date as they are not lagging behind the conversations in their social circle. Thus, the average of the points given to feeling up-to-date is 4,3. Some of them also said that with SVoD platforms, they feel like they have adapted to the technological age and have caught the trend. Consequently, watching content on a trendy platform makes them feel they are more up-to-date than audiences who still watch traditional TV channels. Furthermore, some respondents stated that Netflix or BluTV helps them in terms of belonging to a certain social environment, like workplace. For example, R20 (32-year-old woman) said:

I don't watch football matches and when I go to work in the mornings, I don't want to talk about football. After watching some of Netflix series, I can now start a different conversation topic with my coworkers. I tell them about the series I watched and we suggest each other different series. Thanks to Netflix, we have a common conversation topic now.

Likewise, R18 (26-year-old woman) said:

My coworkers were talking about a series called House of Cards. I was seeing that series on Netflix but it didn't interest me. Since everybody at

the workplace were talking about it too much, I started to watch it too in order not to fall behind the conversations. For this reason, I think Netflix original series have impact on socializing.

On the other hand, people's first choice for socializing is not watching Netflix or BluTV at home, they still prefer going out and spending time with their friends at the first place when they want to socialize. Hence, Netflix and BluTV are in an intermediary position that enable them an extra conversation topic. For instance, they suggest each other good series like "I watched that series on Netflix, you should watch it too" or sometimes they compete with each other about who will finish the series first. Moreover, for some of the respondents gathering with friends to watch a series on Netflix or BluTV became a routine social activity. For instance, R2 (34-year-old man) said:

Netflix series are a reason for gathering with friends. Some evenings we gather at one of us' house and watch a series together. For example, every Monday used to be Stranger Things night. We still continue our ritual of gathering one day per week for watching a certain series together, then we share our comments about the series.

Similarly, R45 (23-year-old woman) said:

When we watch Masum on BluTV, we gather with friends and watch together. Watching Masum with a crowded friend group turned into a ritual. We even watch the series at the same time with our friends who are living in different cities and then critique about the series on the phone. Therefore, I think BluTV definitely contributes to my social life.

Like these people, some of the respondents stated that when their friends come over, if there is nothing to do or they get bored, they watch a series together. Thus, watching a series on Netflix or BluTV together can sometimes be a social activity done with friends. Consequently, social interaction motivation is not a new motivation emerged with the Internet television. In the early television U&G studies, e.g., McQuail, Blumler and Brown (1972) and Rubin (1983) identified

social interaction motivation as a reason for watching traditional television. In Rubin's study people said: "So I can talk with other people about what's on", "So I can be with other members of the family or friends who are watching", "Because it's something to do when friends come over" (Rubin, 1983: 41). Through television, audiences know what is happening in other places and have common topics to talk about with others in their everyday lives. (Livingstone, 2000). As it is seen, social interaction motivation has already been in traditional TV U&G studies and it can be still observed in the Internet television viewing motivations. Internet televisions continue to satisfy audiences' social interaction need as well.

3.1.5 Need for Information

Need for information or learning is not a very prominent factor that leads people to subscribe to Netflix and BluTV in the current study. 13 respondents prefer to search on search engines like Google or read books when they need to learn about something. Therefore, Netflix or BluTV is not the first platform they apply for obtaining information. For example, R20 (32-year-old woman) said: "*I don't use Netflix as a source of information. If I'm curious about something, I will search for it on Google. I won't look on Netflix if there is a documentary about that subject*". For these 13 people who do not use Netflix or BluTV as a source of information, Internet televisions are more like an entertainment and relaxation platforms. They use these platforms mostly for watching films or series, in other words, for diversionary purposes. However, other respondents stated that after having subscribed to these platforms, documentaries on Netflix and BluTV satisfy their need for information. They also think that documentaries on that platforms develop them culturally and provide them new topics for conversation with their social circle. For example, R18 (26-year-old woman) said: "*Netflix satisfies my information need, because its documentary category is very rich. I especially like to watch documentaries about world cuisine like Chef's Table and undersea like Planet Earth. When I watch them, I think I'm culturally developing*". Likewise, R36 (48-year-old woman) said:

I'm curious about foreign countries' means of living and languages, and I can find documentaries about these subjects on BluTV. Thus, watching these documentaries satisfies my information need. When I turn on traditional TV, I only see cooking shows or marriage shows. But, watching other people's lives does not contribute anything to me. Thanks to BluTV, I discover different worlds, learn different cultures of other countries, in brief, I gain a new culture. When I talk to my friends, I can now talk more intelligently and I feel myself more intellectual.

In addition, they indicated that, with Netflix, they can discover documentaries about different subjects which normally do not interest them. For instance, R47 (28-year-old man) said: *"I think Netflix is very satisfying in terms of information. I've watched documentaries by discovering them in the documentary category. I'm not sure that I would have searched for that documentary on the Internet and watched if I hadn't seen it on Netflix"*. Similarly, R10 (25-year-old man) said:

Normally, I'm not a documentary audience that much. I got into the habit of watching documentaries by discovering on Netflix. For example, recently I discovered a documentary about Africa on Netflix. When I saw that documentary, I realized that I know nothing about Africa and now I want to watch it. Thus, Netflix increased my interest in such different subjects.

Consequently, even though the need for learning or information was not the main reason that triggered respondents to subscribe to Netflix or BluTV, after having become a member, they stated that the documentaries on these platforms satisfy their curiosity and general interest about the world. They mentioned that Netflix and BluTV present them more documentary options than they could find on the Internet. They discovered several documentaries via the documentary category of Netflix and BluTV about different subjects which normally do not attract their interest. They emphasized that if they had not encountered with those documentaries on Netflix or BluTV, they would not have searched for them on the

Internet. Therefore, when they watched documentaries on different subjects, they feel that their intellectual levels are increasing and this also contributes to their social life. Furthermore, one respondent, R38 (43-year-old woman), stated that the vegan documentaries on Netflix have a great impact on changing her nutrition style. She said that she was very impressed by the vegan documentaries on Netflix and she has not been eating meat for eight months.

Apart from the need for information about the world, there are minor learning motivations as well. Two respondents stated that their initial motivation for subscribing to Netflix was to improve their foreign language. For instance, R22 (26-year-old man) said:

I was feeling my English was regressing at work, so I thought Netflix would be the most practical way to watch foreign series with English subtitles. Now, at every lunch break I watch one episode for one hour and take notes about speech patterns while watching.

As a result, two respondents' viewing motivations were goal directed, rather than entertainment oriented. They subscribed to Netflix in order to meet their language learning needs and subtitles in various languages offered by Netflix satisfied their language learning needs.

In the early television U&G studies, e.g., in Greenberg (1974) and Rubin's (1983) studies, watching television in the direction of information motivation was considered with regards to social learning, or wanting content which would aid people in their social interactions with other people. For instance, respondents' statements in those studies were like: "Because it helps me learn things about myself and others", "So I can learn how to do things which I haven't done before", "So I could learn about what could happen to me" (Greenberg, 1974: 7; Rubin, 1983: 41). As mentioned above, in the current study, the respondents stated that they learn new things about the world via the documentaries, not about themselves. Only four respondents indicated that through BluTV original content, they could learn what could happen to them in a bad situation in which they have

not been before or they could learn about different lives which are very unfamiliar to them. For example, R7 (22-year-old man) said:

You can never understand how standing face to face with a bad situation can be that difficult before you have experienced it. The first and fourth episodes of 7YÜZ, gave me a lesson about a bad situation that did not happen to me before.

Two other respondents stated that they gained insight about different lives in the outskirts of Adana via the series called *Sıfır Bir* on BluTV. One respondent, R45 (23-year-old woman) said: “*When I watched the documentary called Çalınmış Hayatlar on BluTV, I put myself into the position of those three women who were raped and killed, and by this means, I learnt what could happen to me and my family*”. All in all, these respondents watch documentaries by paying attention, they think about the documentaries they watched, they take lessons from them, they talk about them with their friends and they even make differences in their life styles after watching a documentary. Thus, they became cognitively involved with the documentaries. Consequently, it can be said that when people watch documentaries on Netflix and BluTV, their use of these Internet televisions reflects an active, in other words, instrumental media use.

3.1.6 Need for Personal Identity

Motivation for seeking personal identity emerged very seldom among the respondents of this study. Most of them stated that they do not identify themselves with the characters in films/series on Netflix and BluTV or they do not establish a connection with the characters’ lives. They mentioned that they are aware of they are watching a fiction and thus, they do not enter into the story that much. Nevertheless, in the early television U&G studies, e.g., McQuail, Blumler and Brown (1972) suggested that people watch television in the direction of their need for identification. Because, people can find suitable role models on TV that reflect similar values to them and imitate them while constructing their identities. For this reason, even if television reflects fictional characters and environments,

people need to identify themselves with the characters on television by imagining themselves as being that media character, comparing themselves with that media character, adopting the perspective of that character and seeing different life styles in order to form their identity (Cohen, 2001). Therefore, McQuail et al. (1972) argued that television fulfills audiences' needs of "finding reinforcement for personal values, finding models of behavior, identifying with valued others in the media and gaining insight into one's self" (Alvarado, Buonanno, Gray & Miller, 2015: 367). In the current study, only six respondents stated that the films or series on Netflix and BluTV gratify their needs for personal identity. For example, R31 (22-year-old man) said:

I don't have drug addiction, I didn't even use drugs, but with Sifir Bir, I can see a different life which I haven't experienced before. Sifir Bir allows me to experience another world, which is very unfamiliar to me, from the eyes of real people. I didn't know about drug gangs in the outskirts of Adana, how they produce and sell drugs, how they kill people for drugs etc. I can experience how it feels to live among drug addicts, learn different lives with Sifir Bir and thus, it appeals to me.

As it is seen, vicariously experiencing different lives through observation of other people makes audiences become emotionally involved with the content. Another respondent, R11 (22-year-old woman), told about a direct identification with a character in the series:

I exactly saw myself in the second episode of 7YÜZ. While I was watching, I always asked myself 'if I were that character, what would I do in that situation?'. Since I identified myself with the character very much, I watched the same episode for four times to understand the thoughts of the character thoroughly.

As a result, identification with media characters leads to a cognitive involvement with the content and thus, to recurrent use of the platform. When audiences perceive similarities between their own thoughts and those of the

character, they cognitively involved with the content and continue to watch it. Likewise, R8 (25-year-old man) explained why he watches Sifir Bir:

I watch Sifir Bir because I'm from Mersin and I feel a proximity with Adana culture as they are neighbor cities. Nowadays I live in Istanbul and when I miss my hometown, hearing Adana accent from the characters soothes my longing. Since amateur people, not celebrities, play in the series, there is a reality in the story line. Therefore, I feel I'm watching something a reflection of real life.

Again, perceived similarities lead audiences to become not only cognitively involved, but also emotionally involved with the content. As a result, when media characters fulfill audiences' identification need, this leads to persistent consumption of that series. R36 (48-year-old woman) said:

I see myself in strong woman characters in Turkish series on BluTV. Because, I'm a woman who coped with difficulties, have worked too hard for years to not depend on anyone and grew my daughter by myself. Therefore, when I see a woman character like me, I identify myself with her and become emotionally involved with the series.

Consequently, when audiences find specific characters who are similar to them in terms of personality or life style, they feel intimate with these characters, they see that other people confront with similar problems as well and thus, their identification with them gets easy and their involvement with the content increases. Identification with media characters can be seen as active and purposive, in other words, instrumental media use, because people become emotionally and cognitively involved with the content.

All in all, it can be seen that most of the reasons that motivate audiences to watch traditional television, identified by McQuail, Blumler and Brown (1972), Greenberg (1974) and Rubin (1983), such as entertainment, relaxation, escape, social interaction, companionship and information are still valid for the Internet television use as well. Only personal identity motivation was mentioned very rare

among the respondents. Therefore, except personal identity motivation, since other television viewing motivations are similar to the Internet television watching motivations, the first research hypothesis was verified. For example, in this study, the respondents indicated that they watch content on Internet televisions for mostly entertainment purposes. Similarly, in Rubin's (1983) study, entertainment emerged as most salient factor that motivated audiences to watch television. However, while watching traditional TV for entertainment purposes is associated with ritualistic viewing, according to Rubin (1984), watching the Internet television to satisfy their entertainment needs is associated with instrumental viewing. Because, when audiences on traditional TV want to have fun, they sit down and watch whatever is on TV as broadcast television offers them limited array of content. Since they watch any content on TV mostly for being diverted, they focus more on using TV as a medium rather than focusing on the content. Thus, this viewing practice is characterized by a less-active and nonselective use of television. But, when audiences on the Internet television want to have a good time, they can select specific content that suits their taste from inside a variety of content offered by SVoD platforms, instead of watching whatever is scheduled for them. They watch that content by paying attention to it rather than using it as a medium. Therefore, this viewing experience reflects an active, selective and conscious use of the Internet television.

On the other hand, new technological opportunities and viewing freedom provided by Internet televisions such as accessing to video content on multi-platforms, downloading option, high resolution video quality, interactivity (ability to pause, rewind and re-view content), personalized recommendations, autonomous scheduling (watching whenever the one wants), and absence of advertisement interruptions and censorship have shaped audiences' needs and given rise to new viewing motivations different from those identified for traditional media. For this reason, explaining motivations both for subscribing to a paid Internet television and for continuing to watch video content on a SVoD platform with basic types of motivations identified in previous television U&G studies (McQuail et al., 1972; Greenberg, 1974; Rubin, 1983) might remain

inadequate. Therefore, after having compared the similarities and differences between television viewing motivations and the Internet television viewing motivations, in the second phase of the analysis, the second research hypothesis: “New types of gratifications emerge with watching subscription video-on-demand platforms” will be verified by asking respondents new questions specific to offerings of SVoD platforms that have not been asked in prior studies.

3.2 Revisiting the U&G as A Model: New Gratifications

In order to answer the first and the second research questions about what are the members’ initial motivations for subscribing to SVoD platforms and what are their motivations for continuing to pay a monthly subscription fee to SVoD platforms in order to watch video content, this chapter will be divided into two main parts as “gratifications sought” and “gratifications obtained”. As mentioned in the literature review chapter, Palmgreen and Rayburn (1985) proposed a model of the gratifications sought (GS) and gratifications obtained (GO) process. In U&G theory this model distinguishes between GS and GO (Greenberg, 1974; Katz et al., 1973; Palmgreen, Wenner & Rayburn, 1980). “GS (also often referred to as “needs” or “motives”) refer to those gratifications that audiences expect to obtain from a particular medium before they have actually come into contact with it. By contrast, GO refer to those gratifications that audiences actually experience through the use of the medium” (Quan-Haase & Young, 2010: 352). Considering the differences between GS and GO is important because audiences’ media use behavior is associated not only with what they seek but also what they obtain through that media use. Therefore, audiences’ evaluations of the gratifications play an important role in their media adoption. Within the scope of GS, the reasons why audiences subscribed to SVoD platforms and their expectations before they start to use the platform will be ascertained. An investigation of the motivations for subscribing to SVoD platforms is significant because it can shed light on what factors influence adoption of the platform. Afterwards, within the scope of GO, new motivations specific to Internet televisions that lead them to keep their membership will be revealed.

3.2.1 Initial Motivations for Subscribing to SVoD Platforms

Subscription video-on-demand (SVoD) services seem to succeed in meeting audiences' needs, as they open a road for audiences to change their viewing habits. After presenting the findings about how users satisfy their social and psychological needs by using SVoD platforms, it is time to answer the first research question: "What are the members' initial motivations for subscribing to SVoD platforms?".

"Since gratification seeking involves expectations from media consumption" (Papacharissi, 2008: 142), respondents were asked about their expectations from SVoD platforms in order to understand their initial motivations for subscribing to SVoD platforms. According to interview respondents' statements, four initial motivations that encouraged them to subscribe to SVoD platforms emerged, which are: content, friend suggestion, easy access on multi-platform and high video quality.

3.2.1.1 Content

80 % of the interview respondents (40 people) reported that their primary motivation for subscribing to a paid internet television was the content, especially the original series of Netflix and BluTV. Thus, original content special to Netflix and BluTV emerged as the most salient motivation that encourages people to subscribe to SVoD platforms. In addition, nine respondents among them stated that they subscribed to Netflix and BluTV for only one original series, then they continued to watch other content. For instance, five respondents subscribed to BluTV to watch BluTV's first original content *Masum*, three respondents subscribed to BluTV to watch *Sifir Bir* and one respondent subscribed to BluTV to watch *7YÜZ*. Only one respondent stated that she subscribed to Netflix in order to watch Netflix's original content *Stranger Things*. For example, R26 (29-year-old-man) said:

Actually, I was seeing advertisements of BluTV on the Internet, but I never thought to subscribe to BluTV, because I prefer to watch video content on

pirate websites. But when I learnt that BluTV bought Sıfır Bir's copyright and it will be no more on YouTube, I paid monthly subscription fee and become a member of BluTV in order to support the cast of Sıfır Bir.

Another respondent R31 (22-year-old man) stated:

I was watching some Turkish series on YouTube like Kuzey Güney and Sıfır Bir. Then one day, I learnt that BluTV bought the copyright of the series. This was the first time I heard about BluTV. Since the series I was watching are now on BluTV, I subscribed to it. Then I also watched BluTV's original series like Masum and 7YÜZ.

The respondents, who subscribed to BluTV for only *Sıfır Bir*, indicated that they like *Sıfır Bir* because it is more genuine than traditional TV series as the casting comprises of amateur people from Adana. Since, most of the TV series is running on a standardized system, they stated that they can guess what will happen at the end and therefore, this does not excite them. According to the respondents, these internet series need to prove themselves, for this reason they write more authentic scripts in order to make audiences watch them. Even swearwords in *Sıfır Bir* are sincere to them. They said that in daily life they swear as well, so when they hear swearwords, they feel like the series reflects the real life. Moreover, as there is no censorship on BluTV, they can hear swearwords in *Sıfır Bir* and this make them feel more free than on TV. They mentioned that they love this freedom in *Sıfır Bir* too. Finally, since the casting comprises of amateur people who try to tell about drug gangs in Adana's outskirts by financing themselves, respondents wanted to support their labor by paying a subscription fee to BluTV.

Respondents who subscribed to BluTV for only *Masum* and *7YÜZ* mentioned that if it is a Turkish series, the actors who play a part in the series become more important. They stated that the actors in these series such as Haluk Bilginer and Genco Erkal are very qualified. Thus, they thought that if Haluk Bilginer plays in this series, it should be worth-watching and they subscribed to

BluTV. They also said that in order to watch these qualified actors which they cannot see on traditional TV series, they consent to pay a monthly subscription fee to BluTV. For example, R27 (26-year-old woman) said:

I discovered BluTV with Masum, because the casting attracted my attention. When I saw Haluk Bilginer was in the casting I thought it would be a qualified series. Hence, I subscribed to BluTV and after watching Masum, I watched other BluTV original series too. I can say that my main motivation was to satisfy my curiosity about the series.

Fandom can also be a triggering motivation for people to subscribe to a SVoD platform. For instance, R11 (22-year-old woman) said: “*One of my friend suggested me to watch 7YÜZ because I am a fan of Ekin Koç. I subscribed to BluTV to watch 7YÜZ and then I liked other original series of BluTV so, I decided to keep my membership*”.

Other respondents subscribed to Netflix or BluTV for all of their original series, not for a specific series. 13 respondents mentioned that they saw advertisements of Netflix original content on social media such as Facebook, Twitter, Instagram and YouTube or they heard about Netflix series from bloggers and YouTubers. Especially, Netflix’s slogan “Netflix and chill” was a significant factor in terms of attracting people’s attention. Thus, people get curious about Netflix original content and subscribe to watch them. For instance, R34 (28-year-old woman) said:

I was fed up with Hollywood productions and I was trying to find different content from different countries. Then, I saw Netflix’s slogan ‘Netflix and chill’ on YouTube and heard about Netflix original series, such as Stranger Things, from some YouTubers I follow so, I got curious about these series. My initial motivation for subscribing to Netflix was to find different content from the world. For example, a Brazilian series called % 3 satisfies my expectations.

The respondents also stated that they cannot find anything to watch on traditional TV which attract their interest and thus, they are gratified to see lots of content that will appeal to their film or series pleasures, aggregated on one platform. Consequently, they agree to pay for a SVoD platform where there are solely content that will appeal to them. For example, R43 (29-year-old man) said:

I was always seeing advertisements of Netflix's original content on Instagram and hearing about Netflix's series from my social circle. This gave me an impression that there is a lot of content on Netflix and there are good series like Black Mirror, Narcos, Breaking Bad etc. that appeal to my interest. Since these series are on Netflix, I subscribed to Netflix. When I first log in to Netflix, the content I saw there made me very happy. Then I told to myself that Netflix is the platform I need. Films, series and documentaries on Netflix are enough for me. I will no more try to find links to download series from Torrent.

Like Netflix original content, respondents were curious about BluTV original content as well. For example, R45 (23-year-old woman) said:

Actually, I discovered BluTV with trailers of Masum on Facebook and YouTube, but I subscribed to BluTV not just for Masum, for all of its original content. I was aware of these kinds of platforms abroad, but BluTV was the first internet television in Turkey and this made me excited. I also got curious about what would they produce as original content, what differences they would make and what would they present differently from TV. I can say that the quality of the original series went over my expectations.

In addition, BluTV's original content can be an appealing factor for people who love to watch local content but complain about monotype Turkish series and censorship. For instance, R36 (48-year-old woman) said:

I was fed up with standardized Turkish series on traditional TV. Every time I turn on TV, I see either Özcan Deniz or Emrah and marriage shows.

Scenarios are too boring, there are too much advertisements, the scenes involving sexuality and swearword are always censored. So, I was not feeling I could watch freely. For this reason, I subscribed to BluTV with the expectation of finding more authentic content. I don't like to go out, I like to stay at home more. So, watching films and series is a need for me. After watching some of BluTV's original series, I found their casting very qualified and subjects very authentic. Therefore, BluTV satisfies my need of watching films and series.

Consequently, BluTV's original content is valuable for the members of BluTV, because they are tired of watching monotype scenarios such as love, intrigue, richness and poverty in traditional Turkish series. They mentioned that the content on Turkish series do not appeal to them because they do not make any contribution to their world view or make them interrogate something about life. Therefore, they stated that the original content of BluTV such as *Masum*, *7YÜZ*, *Çalınmış Hayatlar* and *Bize Gezmek Olsun* are more qualified in terms of scenario, dialogues and the casting. Respondents also mentioned that since BluTV offers them different scenarios with its original series, they feel as if they were liberated from traditional TV channels.

3.2.1.2 Friend Suggestion

44 % of the respondents (22 people) reported that their initial motivation for subscribing to Netflix and BluTV was friend suggestion. 15 respondents, who stated their primary motivation was the content, also mentioned friend suggestion as their initial motivation as well. They indicated that their friends' suggestion is more influential in terms of triggering them to subscribe to Netflix or BluTV than the advertisements. As the respondents hear their friends' experience, they can understand what Netflix or BluTV is more comprehensively. Since Netflix and BluTV began their broadcasting life in Turkey in 2016, they are relatively new platforms even for the people who have been already watching foreign series on the Internet. Thus, they might think that paying a monthly subscription fee to these SVoD platforms is unnecessary when they can consume video content on

pirate websites for free. For this reason, hearing the experience from their friends plays an important role in the adoption of SVoD platforms. This is also consistent with the Diffusion of Innovations theory¹, which has shown that adoption of new ideas and technology often take place through communication among the participants in a social system e.g., friends, workfellows and family members (Rogers, 1983). For example, R29 (27-year-old woman) said:

I was seeing advertisements of Netflix both on television and social media. I heard Narcos at first, but I thought one day I will watch it somehow. So, I was not very impressed by the advertisements. But, when I first experienced Netflix at my friend's home, my ideas changed and I decided to subscribe. Because by this means, I had a chance to understand how Netflix was different from other online platforms. I think, hearing from a friend who experienced it before is more efficient than the advertisements.

Another respondent, R10 (25-year-old man) also stated:

I encountered with Netflix via the advertisements I saw on social media. But advertisements did not attract my attention so much. Then, I saw my friends were sharing stories on Instagram while watching a series by writing a note 'Netflix and chill' on the photo. When I was talking to my friends about on which platforms they watched those series, I was always hearing 'Netflix' as the source. So, I think hearing experiences from my friends is more influential than the advertisements.

¹ Diffusion of Innovations (DOI) is a theory that seeks to explain how, why and at what rate new ideas and technology spread. Everett Rogers (1983) defines diffusion as “the process by which an innovation is communicated through certain channels over time among the members of a social system” (p. 5). According to Rogers (1983) “an innovation is an idea, practice, or object that is perceived as new by an individual or other unit of adoption” (p. 11). Rogers proposes that four main elements influence the spread of a new idea: innovation, communication channels, time, and the social system. If SVoD platforms are considered as a kind of innovation and word of mouth as a communication channel, studying adoption of SVoD platforms by the members of a social circle from DOI theoretical framework is appropriate. Since 22 respondents in this study mentioned that they subscribed to a SVoD platform because their friends suggested them, it can be said that social circle plays an important role in the adoption of a new technology. However, DOI theory is only relevant with “Friend Suggestion” motivation title. There are different factors which play a role in the decision-making process of subscribing to a SVoD platform such as content, easy access on multi-platforms and high video quality. Therefore, as DOI theory is not in accordance with the whole study, it was not addressed in the scope of this study.

Even though these people discovered Netflix and BluTV by encountering with advertisements on the Internet and social media, advertisements did not provide them enough motivation to subscribe to a SVoD platform by paying money. Thus, friend suggestion is a more triggering motivation than advertisements. Moreover, some respondents had heard about Netflix from their friends who live abroad before Netflix started its service in Turkey. They watched some films and series on their friends' accounts and since they loved the experience, they subscribed to Netflix as soon as it came to Turkey. For instance, R20 (32-year-old woman) said:

I first met with Netflix via my friends who moved from the United States to Turkey four years ago. We watched a few episodes of House of Cards together at their house on their Netflix US account. While we were watching, I experienced the comfort of watching on Netflix. Later, when Netflix came to Turkey, I immediately subscribed to it and I am still a member.

3.2.1.3 Easy Access on Multi-Devices

24 % of the respondents (12 people) reported their initial motivation for subscribing to Netflix was the ease of use provided by the technology of this platform. Content and video quality are also important motivations for these respondents, but the most triggering factor is the ease of use of Netflix. Almost all of the respondents (43 people) stated that they have already been watching video content on pirate websites. Thus, accessing the video content by free of charge was not difficult for them. However, they also mentioned that searching for a series on different websites and remembering the website they found the series with high video quality or waiting for the series to download from Torrent, connecting laptops to TV with HDMI cable etc. cause a waste of time. For this reason, people got tired of all this process and were expecting a direct access to content with just one click. While Netflix and BluTV can be accessed through computers, laptops, smart phones and tablets, it is also available on Smart TVs, Apple TVs, and game consoles such as Xbox 360 and PlayStation. There is also a

Netflix button on remote control devices of new model Smart TVs. Therefore, having a Smart TV, Apple TV or PlayStation at home is an important motivation for subscribing to Netflix and BluTV for the respondents who were in need of accessing the video content with one click and watch seamlessly. For example, R35 (36-year-old-woman) stated:

In fact, I could watch most of the Netflix original series on pirate websites and 720p resolution was enough for me. But when we bought Apple TV and discovered that accessing content via Netflix application on Apple TV is very easy, I decided to subscribe to Netflix. Now, I can watch whenever I want by directly logging in to its application without losing time to find the series on pirate websites.

Likewise, other respondents indicated similar statements and added that at first, they were thinking that paying a monthly subscription fee to Netflix was unnecessary because, they could download film and series they want to watch from Torrent for free. Yet, when they discovered that there is an application of Netflix on their Smart TV and they can access to video content with only one button on the remote-control device of Smart TV, they understood that watching on Netflix was very practical and easy. For instance, R18 (26-year-old woman) said:

Actually, at first, I didn't understand what Netflix is when it came to Turkey. Since there is a free trial period for one month, I uploaded the application of Netflix to my iPad just to try. But I did not care about Netflix so much at that time because I could watch foreign series on pirate websites for free so, paying for content seemed meaningless and I cancelled my membership. Later, my parents changed our TV and bought Sony Smart TV at home. I realized that there is a Netflix button on the remote control, I clicked on it and chose a membership package. At that time, I understood searching for the series on pirate websites is very tiring and accessing to content by just clicking on Netflix button on the remote

control is very easy. This easy access offered by Netflix's Smart TV application convinced me to pay for the content.

It can be said that, even though these respondents were hearing about Netflix original series from their social circle or seeing advertisements on the Internet, they didn't take action toward subscribing to a SVoD platform until having bought a Smart TV at home. Thus, having a Smart TV or Apple TV is a triggering factor that motivates them for subscribing to Netflix and BluTV. Similarly, R19 (32-year-old woman) stated:

I started to use Netflix when I was doing my masters' in the United States. However, I didn't keep my membership when I turned back to Turkey. When Apple TV came into our life, we subscribed to Netflix with my husband. Before Netflix, we were watching series on pirate websites and I can say that our video content consumption on pirate websites stopped with Netflix. We only continue to watch films on pirate websites which are not on Netflix. But, if we hadn't bought Apple TV, we wouldn't have subscribed to Netflix and would have continued to watch on pirate websites.

As it is observed, for 12 respondents, technological advantages provided by Netflix (e.g., direct access by one click) are the triggering motivations for subscribing to Netflix.

3.2.1.4 High Video Quality

24 % of the respondents (12 people) reported that one of their initial motivations for subscribing to Netflix and BluTV was high video quality. As mentioned above most of the respondents (43 people) stated that they have already been watching video content on pirate websites. Thus, accessing foreign content by free of charge was not difficult for them. However, since pirate websites allow to watch with maximum 720p video quality, they were in need of watching with a high video quality. For example, R47 (28-year-old-man) stated:

Actually, I could find Netflix original content on pirate websites, but I wanted to watch them with a high video quality. I have 4K (Ultra HD) resolution TV at home and Netflix is the only platform that offers 4K resolution. Thus, my main motivation for subscribing to Netflix was its high video quality. Now, I don't have to watch the series with 720p resolution while I have 4K TV. Thanks to Netflix, I can get in return all my money's worth that I paid for 4K TV.

Likewise, R44 (35-year-old man) said:

Normally, I'm a person of the old school. I used to try to find HD resolution of every single video content I watch on pirate websites. But when I strove with these difficulties for all this time, I got tired. When I saw there is HD option in the subscription packages on Netflix, I was convinced to pay a monthly subscription fee for a high video quality.

As it is seen, since the respondents are tired of searching from one pirate website to another to find foreign series with good video quality, they were expecting to access directly to video content with high video quality on SVoD platforms.

3.2.2 Gratifications Obtained from Watching SVoD Platforms

According to Palmgreen and Rayburn (1979), “when a medium fulfills the expected gratifications, this lead to persistent use of the medium”. Hence, gratifications obtained are an important factor in terms of determining an individual's media habits. As mentioned above, there are four initial motivations that lead the respondents to subscribe to Netflix and BluTV. In the second phase, the researcher will provide whether their initial needs are satisfied or not, by answering the second research question: “What are the members' gratifications obtained from watching SVoD platforms?”

As this study seeks to provide gratifications specific to SVoD platforms, rather than merely reflecting pre-existing motivations identified in early U&G studies on traditional media, technological features offered by SVoD platforms

were also taken into consideration. For this reason, in addition to interpretations of the respondents about what motivates them to keep their memberships, the average of the points from 1 to 5 (5 = *it satisfies me very much*, 1 = *it makes me upset*) given to characteristics of SVoD platforms about how much they satisfy the respondents were also evaluated (see Table 3.2). When examining the factors that motivate respondents to continue to pay a monthly subscription fee to a SVoD platform and to watch video content on that platform, five motivations were identified based on the data derived from in-depth interviews, which are: original content, convenience, scheduling freedom and user's control over content, users' access without interruption and interference, and personal recommendations. It is worth mentioning that respondents stated more than one motivation that keep them as a member of Netflix or BluTV. Therefore, the respondents who say the original content motivates them to watch Netflix or BluTV can also say that convenience provided by these platforms is an important motivation that leads them to keep their membership as well.

3.2.2.1 Original Content

As mentioned above, most of the respondents (40 people) stated that their primary motivation for subscribing to SVoD platforms is the content. When the respondents were asked what motivates them to continue to pay a monthly subscription fee to a SVoD platform, the content, especially the original content of Netflix and BluTV appeared again as the most salient motivation for watching video content on these platforms. While 34 respondents indicated that the content (especially original series and documentaries) gratifies their initial expectations, four respondents stated that the content on BluTV and two respondents stated that the content on Netflix is not sufficient and does not gratify their expectations. Palmgreen and Rayburn (1979) argue that "when a medium does not fulfill the gratifications sought, audiences will often become disappointed and will predictably cease utilizing the specific medium" (Quan-Haase & Young, 2010: 352). In the case of the Internet television, people, who are not satisfied with the content of Netflix or BluTV, think of cancelling their membership and start to

seek out different platforms such as pirate websites or rival platforms that can provide the gratifications they are seeking. For example, R45 (23-year-old woman) said:

Actually, I subscribed to BluTV to watch the original content because I find them more quality than traditional TV series. Even though the quality of original series were beyond my expectations, variety of content didn't satisfy my expectations. The number of their original content is insufficient and thus, I'm thinking of cancelling my membership.

Likewise, R8 (25-year-old man) said:

I subscribed to BluTV to watch only Sifir Bir. But then, I realized that I can access various series and films. Normally, there are mostly American series on pirate websites but BluTV offers different series from different countries of Europe. After Sifir Bir, I watched Masum, Gomorrah and Deutschland 83. Although BluTV provided me an advantage of accessing European series, its content is still insufficient. For this reason, I'm thinking of subscribing to Netflix for more foreign series.

Consequently, when quantity of content does not satisfy audiences' expectations, the emotional tie between the platform and the viewer ruptures. Thus, this leads audiences to abandon paying money for limited content and search for different platforms where they can find more content. As a result, while quality of content is a necessity, quantity of content is as important as the quality for audiences.

It can be said that people subscribed to BluTV in order to watch mostly Turkish series and they are curious about especially the original content. For instance, the original series called *Masum*, *7YÜZ*, *Sifir Bir* and documentaries called *Çalınmış Hayatlar* and *Bize Gezmek Olsun* are the most preferred contents. Since the respondents are bored with repetitive scenarios in Turkish series on traditional TV, they are glad to see that when there is no rating concern, authentic and different scenarios can be processed in Turkish series on the Internet

television platform. They mentioned that BluTV original content has no concern to appeal to mainstream, on the contrary, the original series like *Masum* and *7YÜZ* address to a niche audience. This provides both the quality of the series is higher and the series durations are shorter. In this sense, they see BluTV as a positive development that can serve as an example for the Turkish series sector. They also describe BluTV as a pioneer in terms of showing that it is possible to produce quality Turkish series without using repetitive scenarios like love, intrigue, richness and poverty. For instance, R27 (26-year-old woman) explained the importance of BluTV as follows:

I can describe BluTV as a platform that has the power to transform television industry in terms of showing that producing quality content is possible in short duration series as well. Because Turkish series on traditional TV last for two hours and working conditions are too heavy. When the series last for approximately 50 minutes like Masum or 7YÜZ on BluTV, I think there might be less exploitation. For this reason, I think BluTV can be a positive pressure on television industry in terms of making television content more quality and shortening the time of the series.

Analysis below of Sarp Kalfaoğlu is significant to this research in terms of explaining the fact that adopting SVoD business model enables them to offer more authentic content than traditional TV. Since BluTV members emphasized that their main motivation for paying money to their platform is the original content of BluTV, the analysis of Kalfaoğlu overlaps with the respondents' statements as he thinks that the main factor that enables people to pay money to BluTV is quality content. He explained it in the following terms:

If we had adopted advertisement VoD business model, we wouldn't have had a wide freedom like we have now. If we were offering free content like Puhu TV, we would have some concerns about how to generate an income. If you adopt AVoD business model, firstly, you have to sell your content abroad. Arabic countries such as Qatar and Dubai are the countries which pay the most money and these countries want content in which alcohol and

drug consumption, homosexuality and sex should not be too much. You cannot work with actors who are not beautiful or handsome because, these countries expect to see beautiful and handsome actors. In addition, you should extend the duration of series because, you cannot sell an eight episodes series with 40 minutes to these Arabic countries. These countries expect long duration series and pay for this kind of content. Therefore, if we had not wanted a monthly subscription fee from our audiences, we would have been able to sell our content to Arabic countries. Thus, even though actor X requires to be in the casting, we have to choose Kıvanç Tatlıtuğ because, he is handsome and Arabic countries love to see him in the series. Secondly, you have to earn money by advertisements and product placement. The marks do not want to give an advertisement to content where there is a lesbian, where people swear, use drugs or fight. If we had adopted AVoD model, we could not have broadcasted Sıfır Bir, because no mark would have given an advertisement to Sıfır Bir and thus, we could not have met the budget of the series. Thirdly, you have to earn money by selling the content to national TV channels like Show TV, Kanal D, etc. In order for these TV channels to buy your content, you have to produce the series based on love and intrigue subjects in order to get rating. All of these three ways of earning money are opposite to our purpose. We want our audiences to pay monthly 12,90 Turkish liras and not make BluTV dependent on abroad, advertisements or national TV channels. In return, we promise them to offer authentic content like Masum, 7YÜZ and Sıfır Bir. In brief, our main purpose of adopting SVoD model is to produce more freely. Is money a necessity? Yes, because it is the only way we can produce quality and authentic content. We believe that when audiences find quality content they are seeking for, they will be convinced to pay money to our platform. For example, after Masum and 7YÜZ, we saw that audiences embraced the content and continued to pay money. Because, they want this kind of platforms to increase in order to watch more authentic content. When we looked at the statistics, we saw

that our membership number tripled with our first original series Masum. Consequently, I think the primary motivation that leads people to pay money is content.

Statements of the respondents overlap with the inference of Kalfaoğlu. They indicated that they consent to pay money to BluTV, to watch such talented actors and authentic content. They do not mind paying a sum of money in return for more quality content. Nevertheless, they expect the continuity of original content production.

When the 10 respondents (who are BluTV members) were asked to give a point from 1 to 5 to the content of BluTV about how much the content satisfies them, the average of the points given to the original content is 4,6; films is 4,2; foreign series is 4,1; documentaries is 3,7; festival films is 3,5; live broadcast channels is 3,0. Consistent with statements of Kalfaoğlu, the original content of BluTV is the primary factor that satisfies the expectations of audiences. Even though respondents like the film category of BluTV, they think that it is insufficient and it should be developed. Since they usually cannot find the films they want to watch, they go towards pirate websites. Foreign series such as *The Handmaid's Tale*, *Deutschland 83* and *Gomorra*, which cannot be found on pirate websites, also satisfy audiences expectations but, they mostly prefer to watch Turkish content on BluTV. If they want to watch cult foreign series like *Game of Thrones*, *Shameless* etc. they watch them on pirate websites because, they stated that new seasons of these series come very late on BluTV. Respondents also complained about limited foreign series on BluTV. They indicated that since the number of BluTV original content is very limited, there is not much left to watch after finishing those original series. Therefore, up-to-date content and the extent of the offerings are very important in terms of reinforcing the loyalty of audiences towards the platform. Half of the BluTV members (five people) stated that they watched documentaries such as *Planet Earth* and *The Putin Interviews* and Turkish festival films like *Sivas*, *Kuzu* and *Tepenin Ardi*. However, they said that even though they liked these documentaries and festival

films, they found the categories still inadequate. All of the respondents stated that they were not aware of there are live broadcast channels on BluTV. When they heard there are live broadcast channels during the interviews, they said it may be a good option for people who do not have a TV at home. For example, R6 (28-year-old woman) said: *“I don’t have a TV at home and I was opening TV channels’ web sites when I wanted to watch live broadcast. But, watching on BluTV will be a more practical solution”*.

40 respondents are Netflix members and 30 of them stated that their primary motivation for continuing to pay a monthly subscription fee to Netflix is the content. Like in the case of BluTV, respondents mostly prefer to watch original content of Netflix. Netflix originals such as *Black Mirror, Stranger Things, Narcos, Dark, Mindhunter, La Casa de Papel* and *House of Cards* are the most prominent motivation for many respondents to keep their membership. Respondents prefer to watch Netflix original series because, they find them more quality in terms of both scenario and production than other foreign series. For instance, R17 (28-year-old woman) said: *“I think Netflix originals are more quality than other series and they have their own style. I find their subjects more scientific, historical, in brief, more informative. Therefore, when I’m watching the original series, I have a good time”*. Another respondent R38 (43-year-old woman) also said:

Content on traditional TV is so empty that it doesn’t contribute to my world view. When I watch TV, I feel like I’m wasting time and I feel myself guilty. But, Netflix original content has historical, scientific and technological aspects and thus, gives me a different point of view. Therefore, when I watch Netflix, I feel like I’m having quality time rather than feeling guilty.

The respondents also mentioned that since Netflix originals address to a niche audience, they feel themselves more intellectual. They also indicated that their series culture has increased with Netflix original series. When the 40 Netflix members were asked to give a point from 1 to 5 to Netflix originals about how

much the original content satisfies them, the average of the points given to Netflix originals is 4,7.

On the other hand, the respondents stated that they do not have a perception about Netflix originals like “if it is a Netflix original series, it is definitely a good series”. The reason why they mostly prefer Netflix originals is because Netflix releases an entire season of its original series. Thus, they do not have to wait for the next episode for a week. They also like to watch other foreign series such as *Breaking Bad*, *Better Call Saul*, *How to Get Away with Murder*, *Mad Men* etc. but they complained about the long delay before new seasons of these series are available on Netflix. Most of the respondents are aware that this delay is because of copyright agreements with license holders. But, they frequently wish new seasons of these series would be released on Netflix sooner because, they do not want to watch these series on pirate websites while paying a subscription fee to Netflix.

Moreover, since Netflix constantly renews its content, people love the variety of content. The average of the points given to content variety is 4,3. They stated that whenever they log in to Netflix, they can always find some series or films according to their mood. For example, R5 (30-year-old man) said:

Whether it appeals to you or not, you can always find all kinds of content. When I want to cheer myself up, I can find comedy films or series, or when I want to watch something exciting, I can choose a content from action category.

Even though they are unhappy because of not finding some of the cult foreign series like *Game of Thrones*, *Friends*, *How I Met Your Mother*, *Shameless*, etc., they are aware that because of copyrights, all the foreign series cannot be available on Netflix. They have to watch these series on pirate websites. Consequently, they stated that the existing content on Netflix satisfies them more than enough. For example, R15 (31-year-old woman) said: “*I think the content of Netflix is sufficient. Netflix also frequently renews its content so, I never say ‘I*

watched all the content and nothing left to watch'. There is always plenty of content that can satisfy users' need". Content variety of Netflix also serves people to discover different content. For instance, R32 (28-year-old man) said:

Yes, some old series like Friends are not on Netflix, but I changed my expectation. When I want to watch these kinds of content, I no longer look at Netflix. I use Netflix to discover more up to date content and I'm very satisfied with what I found.

Only two respondents evaluated the content variety as a negative aspect of Netflix. For example, R46 (26-year-old woman) said:

There are too much content on Netflix. I sometimes think I'm lost in the content. Sometimes I cannot decide what to watch and spend two hours while trying to choose which content to watch. One day, I was too confused about what to watch and I exit without watching any content.

Other respondents stated that they are not lost in the content as they generally start to watch a series in the direction of their friends' suggestions or they choose from the customized content suggested by Netflix whenever they seesaw between content options.

The average of the points given to the film category is 4,2. Even though the respondents mentioned that they are satisfied with the foreign series on Netflix, they are not very satisfied with the film archive as well as series. All of the respondents complain about the fact that the films on Netflix are not sufficient and not up-to-date. For example, R24 (28-year-old woman) said:

I continue to pay money to Netflix especially for its original series and documentaries. Indeed, I think the film archive is very old and thus, the films don't satisfy my expectations. Since I pay for Netflix, I expect more and up-to-date films. I want to find films on Netflix that I missed in theaters. But again, I have to watch the films on pirate websites that I cannot find on Netflix.

Likewise, other respondents stated that they subscribed to Netflix with the expectation of finding more films, but they became disappointed when they saw the film archive was not sufficient and up-to-date. All the respondents wish there would be more films, because they do not want to watch them on pirate websites when they are paying money to Netflix. Most of the respondents also indicated that Netflix original films such as *Bright* and *War Machine* are too Hollywood style, populist and perfunctory. They thought that original films also should be developed in terms of scenario. However, since the original series of Netflix satisfies their expectations more than enough, they do not think of cancelling their membership.

The average of the points given to the documentaries is 4,1. As mentioned in the need for information section, 30 of the 40 Netflix members stated that they watch documentaries beside foreign series and they are satisfied with the documentary category of Netflix. They stated that the documentaries enable them to discover different subjects which do not interest them before. For this reason, they think that the documentaries are very informative and develop them in terms of culture. For example, R24 (28-year-old woman) said:

There is a documentary called Abstract Thought which satisfies me in terms of my profession. If I hadn't seen that documentary on Netflix, I wouldn't have searched for it on the Internet. Therefore, Netflix documentaries inform me about different subjects that I could never discover on my own.

The average of the points given to the American stand-up shows is 3,5. 11 of the 40 Netflix members stated that they watch stand-up shows because they are funny and make them spend their time entertaining. They sometimes open a stand-up show just to make a background sound when they are alone at home. In addition, the respondents all mentioned that the American stand-up shows or talk shows such as *Dave Chappelle* and *David Letterman* enable them to get to know American culture and sense of humor. Thus, this provides them a proximity with American culture. For instance, R21 (34-year-old man) said:

I can learn American sense of humor through stand-up shows. Before Netflix, I didn't know what Americans laugh or don't laugh at. This opened me a new window towards a different world and I saw that there is a common language in jokes. Sometimes I don't even understand what they are laughing at, but I still love to watch them.

The average of the points given to festival films is 3,2. Only seven of the 40 Netflix members stated that they watch festival films on Netflix, but they said that they are not very satisfied with the film variety. They often mentioned that they could not find most of the festival films they are looking for on Netflix. Moreover, some of the respondents, who are both Netflix and BluTV members, stated that festival film archive of BluTV is richer than Netflix. Only one respondent, R12 (25-year-old man), indicated that his main reason for subscribing to Netflix was festival films and he is very satisfied. He explained as follows:

I can find festival films on Netflix that I cannot normally find on pirate websites. For example, it wasn't that easy to find homosexual films and to watch them with HD video quality on pirate websites. When I found them, there was always the subtitles problem. Therefore, I think festival film archive of Netflix is very wide and satisfies my expectations.

3.2.2.2 Convenience

Convenience is the second most important motivation in the decision to continue watching video content on SVoD platforms. When the respondents were asked to describe Netflix and BluTV in three words, one of the three words was mentioned by all of the respondents, which is: “practical”, “functional” or “user-friendly”. 32 respondents mentioned that convenience provided by Internet televisions transformed their viewing habit to a more practical experience. In the scope of convenience, the respondents emphasized easy access on multi-devices, downloading option, ability to pause and resume content, skipping the intro of the series, high video quality, original language and problem-free subtitles in multiple

language options as the most important features of Netflix and BluTV that motivate them to keep their membership besides original content.

As mentioned above, 12 respondents reported their initial motivation for subscribing to Netflix and BluTV was the ease of use provided by the technology of these platforms. While these 12 respondents' need for accessing to video content in an easier way is satisfied by Netflix, 20 more respondents stated that easy access on multi-devices is also a significant factor that motivates them to continue watching video content on SVoD platforms. The average of the points given to the ability of watching content on multi-devices is 4,3. These 32 respondents had already been watching the original content of Netflix on pirate websites before they subscribed to Netflix. However, they stated that they were tired of searching for series on pirate websites, trying to find good video quality and proper subtitles, striving to connect their laptops with TV via HDMI cable. Thus, once they get used to the comfort of accessing to the video content via the applications of Netflix or BluTV with one click on Smart TV's, Apple TV's, game consoles, smart phones and tablets or via the browser on laptops and home computers, it is no more possible to turn back to their old habit of watching video content on pirate websites. For instance, R15 (31-year-old woman) said:

I use Sony Smart TV at home where I can directly log in to Netflix via its application. When I need to watch a film or series, I just press the Netflix button which is on the remote control of Smart TV. I think, having high quality films and series at my hand whenever I want with the remote control is a great convenience. Therefore, being easily accessible is the most important motivation. If there hadn't been its application on Smart TV, watching Netflix would have come to my mind less.

Likewise, other respondents appreciate also the convenience of “click and watch”. They no more want to lose time for searching for the series on pirate websites or finding links and wait for the films or series to download. Therefore, they value SVoD platforms' advantage of always being within easy reach. For example, R10 (25-year-old man) said:

I used to search for links on the Internet and wait for the video content to download from Torrent. But, it wasn't very practical and Netflix reduced this waste of time. Netflix is always within easy reach whenever I want. Now, the main motivation for keeping my membership is the ease of use of Netflix.

Moreover, the respondents think that this convenience provided by Netflix and BluTV compensates the content deficiency of these SVoD platforms and they can get their money's worth with the quality service provided by especially Netflix such as HD video quality, multiple language options, accurate subtitles, and advanced technological infrastructure. For example, R20 (32-year-old woman) said:

I think the service quality of Netflix is very high. When you start watching something, you can always be sure about that it will continue without any problem. The video never freezes. On the pirate websites, you always encounter with interruptions by poker or casino advertisements. But when you watch on Netflix, you never come across with any problem that will affect your viewing experience negatively. Therefore, when I want to watch something, I directly choose Netflix.

Similarly, other respondents' expectation from SVoD platforms was playing the video content without any problem. Since people are satisfied with the service quality of Netflix, the average of the points given to the service quality of Netflix (including technical infrastructure, video quality, original language and subtitles) is 5. For instance, R47 (28-year-old man):

I was expecting from Netflix to play the videos without any problem. I don't want to be worried about whether the links will work or the subtitles will be accurate. I just want to click on the video content and watch seamlessly. I can be sure about that if I choose a film or series, I can watch it without any problem. Hence, my expectation from Netflix was that and I can say that Netflix satisfies my expectation more than enough.

However, BluTV members indicated that they sometimes had problems while watching video content. “Especially, during the evenings and on Sundays when traffic on the platform is heavy” (Mikos, 2016: 156), technical infrastructure of BluTV might remain incapable and the video might freeze for a long time. There can also be errors in subtitles or the original language option sometimes disappears. Thus, the average of the points given to the service quality of BluTV is 3,3. On the contrary, they all agree that even when the Internet speed is too low, their viewing experience on Netflix is never interrupted. Some of the members of both Netflix and BluTV mentioned that because of this bad viewing experience they decided to cancel their BluTV membership. Since the number of original content is not sufficient either, they said that there is no more a reason that motivates them to keep paying money to BluTV.

The respondents also mentioned that technological advantages offered by Netflix and BluTV, such as ability to pause and resume content, skipping the intro, downloading option, “My List” section and notifications, provide them medium-specific gratifications. These technological features are not found on other online platforms, they are specific to SVoD platforms. Therefore, the respondents were not expecting these features before they subscribed to Netflix and BluTV. But when they start using the platforms, they obtained gratifications derived from these technological features they experience while using the Internet television. Therefore, gratifications sought from the Internet television mentioned above, do not always predict gratifications obtained from the medium. Since these technological features are specific only to SVoD platforms, the gratifications obtained from these platforms are unique. Even though they are unique gratifications, as they provide audiences comfort and ease of use, they will be considered under the “convenience” section.

The average of the points given to the ability to pause and resume content is 4,9. Users can pause the video and then continue watching on pirate websites too, but if they close the website on which they are watching the video, they have to remember at which minute they paused the video, because pirate websites do

not register users' viewing behaviors. On the contrary, Netflix and BluTV offer a service that shows users at which minute they paused the video on the home page and enables them to continue watching automatically from where they paused. This is a new feature which is only special to Netflix and BluTV and provides users ease of use. For example, R33 (34-year-old man) said:

Sometimes I may fall asleep while watching a series and paused the video. The next day, I don't have to remember at which minute I paused because, I can continue automatically from where I paused. Therefore, this feature makes my viewing experience easier. I used to forget from which minute I should continue watching and I was always winding the video back and forth when I was watching on pirate websites. Thus, this was causing a waste of time.

Likewise, R35 (36-year-old woman) said: *"This is a great feature and it is one of the features worth paying money. It rescues me from striving to remember at which episode and at which minute I paused. Thus, it saves me time"*. As it is seen, people appreciate the freedom of moving without thinking provided by the Internet television. As they mentioned above, they have to think about lots of things in their daily lives and when they are watching a film or series in order to unwind, they no more want to think about at which minute they paused the video. Therefore, this feature helps their mind.

The average of the points given to the ability of skipping the intro of a series is 4,5. This feature is offered only by Netflix and thus, only Netflix members commented about this feature. The respondents value this feature because skipping the intro saves them time as it prevents users watching the same intro every time. For instance, R10 (25-year-old man) said:

This is an incredible feature! I can't believe how nobody could think of it before. I never liked watching intros of series and therefore, I used to forward the video manually. But if I forward too much, I had to rewind

again and this was causing me a more waste of time. Netflix enables me to skip the intro automatically and it definitely saves time.

They only watch intros if they like the generic song of the series. In addition, the respondents, who watch the episodes of a series successively – in other words, binge-watch – stated that they skip the intro and start watching directly the next episode. Hence, this feature is very important for the binge-watchers as it is meaningless to watch the same intro when watching successively and it prevents them wasting time. While most of the Netflix members mentioned that skipping the intro is one of their favorite features of Netflix, two respondents stated that they like watching intros. For example, R24 (28-year-old woman) said: *“Watching the intro of a series is a nice moment for me, because I can prepare myself emotionally for the series. For this reason, I don’t prefer skipping the intro”*. Moreover, they said there is a labor in the production process of the series and thus, skipping the intro is a kind of disrespect towards directors, scenarists, etc. Consequently, except these two respondents, people like this feature because, they do not want to waste their time with forwarding and rewinding the video while they are trying to gain time.

The average of the points given to the downloading option is 3,8. This feature is again specific only to Netflix and thus, only Netflix members commented about this feature. Downloading feature enables users to watch video content where there is no Internet connection. Users can choose video content from downloadable content category and download them on their smart phones when there is internet connection. Then, they can watch this content outside without spending from their Internet quota. 19 of 40 Netflix members stated that they use downloading feature. Gratifications obtained from downloading feature depend on life styles of the respondents. For example, R13 (31-year-old woman) and R46 (26-year-old woman) stated that since they spend one hour on the shuttle while going to work every day, they download the series on their smart phones when they have WIFI connection and watch while going to work without spending gigabits from their Internet package. Hence, Netflix helps them to

evaluate this time spent on the road more efficiently. Therefore, downloading option is very significant for the respondents who spend lots of time on the road and motivates them to continue paying a subscription fee to Netflix. Furthermore, people, who go on business trips frequently appreciate this feature as well. For instance, R5 (30-year-old man) and R21 (34-year-old man) said that they go abroad a lot due to requirements of their jobs. They download the episodes of their favorite series on their smart phones before the flight and watch on the plane. Other respondents love this feature because it enables them to access to the content easily during a journey and when there is no Internet connection. For example, R17 (28-year-old woman) said:

I'm really satisfied with this feature. During my trip in Norway, I had to go on a long train journey. I downloaded episodes of the series at the hotel and watched four episodes during the journey even there was no Internet connection. For this reason, this feature is a great comfort for me while travelling.

In brief, for these 19 respondents, who want to access to the video content on the road without spending gigabits from their Internet package, on the plane or during a journey abroad where there is no Internet connection, downloading option is a significant feature that motivates people for continuing to pay a subscription fee to Netflix. On the other hand, for the respondents who prefer to watch Netflix at home, downloading option does not make any sense.

The average of the points given to the “My List” section is 3,8. “My List” section enables users to see which video content they watched and also to make a list of the video content they plan to watch. 26 of the 50 respondents stated that they use “My List” section on Netflix and BluTV, because it facilitates remembering which films, series or documentaries they watched. For example, R24 (28-year-old woman) said:

One day, I wanted to suggest a series to my friend but I couldn't remember the name of it. Then, I looked at “My List” section on my Netflix account

and found the series easily. If it hadn't been for "My List" section, I could not have remembered the name.

Consequently, if users forget what they watched on Netflix or BluTV, "My List" section is always there to show them the video content they watched even one year ago. This feature also makes it easier to find their favorite series by one click, rather than writing the name of the series on the search bar. Thus, this feature helps them to save time. Moreover, some of the respondents use "My List" section as a digital archive. For instance, R48 (37-year-old man) said:

If it hadn't been for Netflix, I would have had to keep the entire seasons of lots of series in my hard disk. But now, all my favorite series are gathered in one place and they are as far as by one click. I really love this feature since it serves like a digital archive.

Other respondents value "My List" section because it gives them the feeling of making a collection films or series. For example, R15 (31-year-old woman) said:

I sometimes go back and look at what I watched a year ago. It is like uploading photos on Instagram or Facebook and then, going back to three years ago and seeing how I was looking like. I think, "My List" section is the television version of collecting photos. It enables me to collect films and series I watched.

As a result, besides facilitating to remember the video content that users watched, "My List" section also gratifies users' needs for making a collection.

The average of the points given to the notifications is 3,4. 20 of the 50 respondents stated they like and use notification feature of Netflix and BluTV. While these notifications can appear on the homepage of the platform, they can be sent to users via mail or SMS. The respondents like the notification feature because it notifies them about the release date of the new season of a series or when a new film or series is put on the platform. Thus, they do not have to check every day whether the new season of the series that they are waiting for is

released. This also provides users to discover new films or series that they have not heard before. For instance, R41 (32-year-old woman) said:

I'm waiting for new seasons of some series to be released and getting notifications about the date facilitates my life because, I can arrange my time about when to watch it. For example, I learnt that Black Mirror's new season will be released on 29 December. So, I didn't make any plans for that night, I will stay at home and watch the series.

For other respondents, getting notifications is not important because they indicated that they are already checking the platform regularly or they can hear about the release date of new seasons of the series from their social circles or social media.

All in all, technological features provided by Netflix and BluTV, such as skipping the intro, mobility, downloading option, “My List” section and notifications, facilitate users’ viewing experience. These features are specific to SVoD platforms and thus, users obtained medium-specific gratifications from these technological features. Even though these technological advantages also motivate people to keep their memberships, they have a supplementary character. Since, the respondents stated that customized content recommendations, watching without interruption by advertisements, accessing to the content on multiple devices, pausing the video and continuing from where they resumed are more valuable motivations that encourage them to continue paying a monthly subscription fee to SVoD platforms.

3.2.2.3 Scheduling Freedom and User’s Control Over Content

The third most important motivating factor for the use of SVoD platforms are scheduling freedom and user’s control over content. The average of the points given to scheduling freedom is 4,9. As mentioned in the literature review chapter, on-demand viewing habit started with the DVR (digital video recorder) which overturned the traditional, scheduled television viewing practice by allowing people to record TV programs and watch at a later time without relying on the

scheduled broadcast time defined by traditional TV (McCreery & Krugman, 2017; Baker, 2007). When television content became available on the Internet in the early 2000s, content variety and viewing options increased. Online streaming options in the 2000s, allowed users to create their own schedule and to access to video content through their personal computers (Lotz, 2009). Therefore, accessing to video content whenever users want is not a new viewing practice because users have already been watching content on YouTube or pirate websites at a time that is convenient for them. But, video-on-demand platforms enable users to access directly to a plethora of video content without downloading to their computers like on Torrent or waiting for content to be loaded like on pirate websites. Since video content can now be constantly streamed on SVoD platforms, users can access to content whenever they want. Since users can now access to video content via the application of Netflix and BluTV on their tablets and smart phones, video content became more accessible and portable and thus, users can watch content wherever they want. Moreover, with the downloading option provided by Netflix, users can select films or series from the “downloadable content” section, download the content to their mobile devices and can even watch them where there is no Internet connection. Now, viewing no longer means having to sit in front of a television set to access scheduled linear TV content. In other words, TV content is freed from the traditional TV set in the living room and became accessible even on the plane. In brief, these technologies allow users to watch whatever they want, whenever they want and wherever they want. As a result, the respondents appreciate the freedom to view content that appeals to their interest at a time that is convenient for them, even when they are not at home. For example, R23 (31-year-old man) said:

Traditional TV has a scheduled programming and you have to adapt yourself to that program. But, I don't have to be dependent on the scheduled broadcast on Netflix. Netflix gives me the control to decide when to watch what and thus, I can schedule my own time. But I don't have any control on traditional, scheduled TV. Also, while I often encounter with content that I don't like on TV, Netflix is a platform where

there is content that appeals totally to my interest. I can choose any content relevant to me whenever I want. Therefore, I see Netflix as a special area where I can be the only one who makes decisions.

Likewise, R35 (36-year-old woman) said:

I can decide which content I want to watch that day, not the scheduled broadcast of traditional TV. Indeed, I'm aware of that I can only choose from inside of the content that Netflix wants me to watch so, again I have limited options. But, even to be able to choose from inside those content is very important. Moreover, Netflix doesn't dictate me to watch that content at that time. For example, if I have only one-hour free time, I can find myself a one-hour long content. Therefore, Netflix gives me the freedom to schedule my own time and enables me to spend my time more efficiently.

As it is seen, since SVoD platforms enable an autonomously scheduled viewing practice by giving users the control over scheduling, which was traditionally in the hands of the broadcaster, users feel themselves more free in terms of both scheduling their time and selecting the content they want to watch according to their mood. Audiences do not have to wait eight pm to watch a film or series anymore or get stressed about missing the broadcast time of the series if they come home late. Because, SVoD platforms never dictate a time when content should be watched and there is not the possibility of missing the broadcast time of a series because all video content is always accessible on the platform. As a result, the respondents see this scheduling freedom as the greatest difference from traditional TV and they stated that their one of the main motivations for preferring to watch content on SVoD platforms is the opportunity of watching whatever and whenever they want.

Moreover, as mentioned above, new technologies such as ability to pause and resume content, skipping the intro, mobility, downloading option, and “My List” section, provided by SVoD platforms have expanded the scope of interactions of users with the content. As their interactions with content have

increased, they became more active in terms of controlling content. Users are now able to pause content whenever they want and continue watching from the minute they paused even they exit the platform, to rewind when they could not hear or understand something, to skip the scene they do not want to see, to skip the intro if they want and start directly watching the series, to collect films or series in “My List” section in order to remember what they have previously viewed or to make list of films or series that they are planning to view. These technological features make users feel they have control over content. For instance, R41 (32-year-old woman) said:

Netflix is a platform where I'm the one who manages everything. For example, I lose my concentration very quickly while watching and hence, I love to have ten minutes breaks and drink or eat something after watching 45 minutes. On Netflix, I don't have to wait for advertisements to have a break like on TV. Since I can control when to pause and continue watching content, I feel myself gained power when comparing with TV.

Similarly, R18 (26-year-old woman) said:

Netflix is a platform under my control. I can pause content whenever I want and have a break for eating or going to toilet. Also, I can decide when to watch what. When I log in to Netflix, it offers me lots of content options and allows me to choose any of them. But, I don't have any control on traditional TV. For me, having the control is the greatest advantage of watching content on Netflix. I also feel myself more free than before because, my access to content became easier. Since I can download content to my iPad, I can watch content during travelling and even on the plane. Thus, this makes me feel more free.

Consequently, especially possibility to pause video content and continue from where users paused and downloading option provide users freedom of movement. As it can be seen from the examples, the respondents, who use downloading option, appreciate this feature provided only by Netflix because,

they said that since they are not always at home, downloading content to their tablets and smart phones enable them to view content at any time anywhere (even where there is no Internet connection). Thus, this feature freed them from home and gave them freedom of movement. In addition, the respondents feel they have control over content as they can pause content whenever they want to have a break without having to wait for advertisements, they can stop content whenever they are sleepy or bored and continue watching the next day, they can rewind content whenever they do not understand something, they can watch the same content again, they can skip the intro, they can watch series consecutively without having to wait for a week to view the new episode and so forth. In brief, every action is under users' control. This is one of the main reasons why the respondents prefer watching content on SVoD platforms instead of watching traditional TV. To sum up, since SVoD platforms provide users a different kind of viewing experience in which users make deliberate choices about what, when and where to watch, users are no more in a passive and unconscious position in which they used to sit down in front of a TV set and watch whatever is scheduled for them on TV. It can be said that the respondents are gratified to be in an active position because, when they were asked is there any changes in defining themselves after starting watching content on SVoD platforms, they stated that they feel themselves having control, gained power and more free when compared with TV.

Respondents' statements are consistent with the explanation of Onur Polat in which he told about the advantages provided by SVoD platforms:

First of all, we provide users the freedom of scheduling their own time. Users can view video content whenever they want. If they want, they can also view episodes of the same series consecutively (binge-watching) or can spend their whole weekend by watching films or series. But on broadcast television, audiences must conform what the broadcasters offer them. Therefore, they were in a passive position on broadcast TV. In addition, users can watch content on their mobile devices via BluTV's application when they are outside. So, BluTV gives them freedom of

movement. Moreover, we increase users' content choices and give them the power of selecting which content they want to watch. If we have three thousand content, we publish all of the three thousand contents at the same time rather than publishing a single content like a TV channel. Thus, while some users watch festival films, other users may watch documentaries simultaneously. Consequently, there is a one-to-many relation on BluTV. In other words, users are free in terms of selecting any content that attracts their interest.

On the other hand, Polat also argues that giving all the power to audiences might not always make them happy. He thinks that audiences sometimes want to be governed. His argument is compatible with the respondents' statements because, when they were asked whether they wish SVoD platforms would offer an interactive viewing experience, in which they can direct characters in a film, 33 respondents indicated that audiences should not be that involved in the content. They stated that they do not want to interfere in content, they just want to select whatever they want and watch it without having to decide about what the character will do in the next scene. The respondents, who do not want an interactive viewing experience, also stated that having all the control over content is not that good while watching because, they prefer to follow the path designed by the scenarist rather than getting involved in the scenario. According to them, this sense of wonder about what will happen at the end makes watching a film or series exciting. In addition, some of the respondents mentioned that directing the characters in a film is not different from playing a game. They said that they would rather play a game than watching a film on Netflix and directing the character in that film. Because, they watch that film in order to see imagination of the scenarist. If they had to direct a character, they would choose playing a game because everything is already under their control in a game. As a result, as Polat indicated, audiences do not always want to have all of the control and decide everything. Therefore, while they are gratified to be in an active position in terms of deciding when and where to watch what, they want to conserve the passive

position of traditional TV audience who just watches and does not interfere in content.

By contrast with 33 respondents, 17 respondents stated that interacting with content would be a great viewing experience in terms of gaining more control over content. They would like to involve in the content and interfere in the scenario by choosing one of the options presented by the scenarist and direct the character towards the way they want. This signifies that these respondents do not want to be solely the consumers of content, but they also want to be producers of content. Thus, demand of interactivity indicates that audiences want to be in a more active position and to get involved in SVoD platforms.

3.2.2.4 Users' Access Without Interruption and Interference

As explained in the literature chapter, SVoD platforms' revenue model depends on monthly subscription fees paid by the users rather than on the advertisements. This is the distinctive aspect of SVoD platforms which distinguish them from both traditional TV and AVoD platforms. For this reason, SVoD platforms provide users a different kind of viewing experience than traditional TV, which is freed from interruptions by the advertisements. All of the respondents in this study, see the absence of commercial interruptions as a great advantage of SVoD platforms and hence, the average of the points given to uninterrupted viewing experience is 5. Users appreciate the absence of advertisements because they see advertisements as a waste of time and think that advertisements interrupt the flow of the film or series and thus, disturb their concentration. Respondents also indicated that the authority to decide when to pause the video content and when to continue should be in their hands. For example, R15 (32-year-old woman) explained it in the following terms:

Viewing without being exposed to advertisements is one of the greatest advantages of Netflix. For me, the advertisement is a break and I should be the one who decides to have a break while watching. I shouldn't be waiting for advertisements to go the toilet. I should be able to go to the

toilet whenever I pause the video. When the broadcaster decides to go for a commercial break, I feel like the control is taken from my hands. In addition, advertisements are a waste of time. People desperately watch a Turkish series on TV from eight p.m. to midnight because of advertisements.

This viewing experience without interruption by adverts also gives users the freedom of planning their own time. They indicated that if they have a one-hour free time for example, they can choose a one-hour long series and spend their free time more efficiently. They can be sure about that if it writes “one hour” on the series, it will certainly take time one hour and thus, they will not have wasted their time by being exposed to almost half hour-long adverts on TV. The respondents are also complainant about the short advertisements on Puhu TV although it offers free content. For instance, R46 (26-year-old woman) said:

I really can't stand even the four or five successive 20 seconds advertisements on Puhu TV. Because advertisements appear in the thick of a series and disturbs my viewing concentration. I don't want to watch advertisements at that time, but I can't skip the adverts so, I'm forced to watch to be able to continue. Since it's happening out of my control, I don't want to waste even my 20 seconds for watching advertisements. Netflix allows me to pause whenever I want and this is a feature worth paying money even on its own.

Similarly, other respondents also said that they do not want to be interrupted by adverts while watching an exciting film or series. While they are watching within that mood, they do not want to see a chocolate commercial suddenly. They think that every advert inside a series kills their mood. In addition, since they have to wait for the adverts to end, they feel like the control is taken from their hands. Therefore, they do not want to waste even their 20-30 seconds for watching adverts. They do not want to be interrupted unless they want to have a break to drink or eat something. Consequently, users appreciate this viewing experience (the possibility to watch a movie or series from beginning to end

without commercial interruptions) and mentioned that they pay a monthly subscription fee to SVoD platforms for not being exposed to adverts.

As mentioned in the literature chapter, while VoD platforms (Netflix, BluTV and Puhu TV) that broadcast over the Internet is under regulation of Bilgi Teknolojileri ve İletişim Kurumu (BTK), terrestrial television or broadcast television is under regulation of Radyo Televizyon Üst Kurulu (RTÜK) in Turkey. The difference between the regulation of BTK and RTÜK can be explained by the statement of Sarp Kalfaoğlu:

We are only dependent to the regulation of BTK. When users encounter with problems, for example, if they cannot log in to BluTV even though they paid the subscription fee or if they are overdrawn, BTK resolves these kinds of technical problems related to customer satisfaction. Since we are not under regulation of RTÜK, we are not restricted in terms of content. Therefore, delivering TV content over the Internet provides a more free environment and by this means, we can present our users more authentic and free content.

Consistent with the statements of Kalfaoğlu, all of the respondents appreciate the absence of the government interference in these SVoD platforms and they stated that when there is no censorship in the scenes containing sexuality, swearword, violence etc., they can feel the emotion better that the scenarist wanted to transmit to the audiences. Since the love, anger, happiness or sadness can be expressed with all its naked in a film or series, this film or series seems more genuine and sincere to users. But when the censorship is applied to a scene in a film or series by RTÜK, people feel like that content loses its authenticity and cannot reflect the emotion that the scenarist wanted to transmit them. For instance, R20 (32-year-old woman) said:

For me, watching films or series without censorship is one of the most important features of SVoD platforms. When there is no censorship, fictional life in the film or series is getting closer to real life. I think this is

the reason why we find Masum genuine and sincere. The characters in Masum swear, drink raki, smoke etc. and all of them make characters closer to the real life. On traditional TV, even the swearwords of Kemal Sunal like 'eşek oğlu eşek' are censored but, I am at this maturity to make that decision about whether hearing a swearword is bad for me.

Other respondents expressed similar statements and added that censorship destroys the integrity of the content and reduces the depth of the scenario. They mentioned that sometimes a message may be given with a cigarette smoke or a person drinking alcohol, but when this scene is censored, the scenario becomes superficial. They think that there is a meaning under the fact that the censored scene was put there by the director. Thus, according to the respondents, when that scene is censored, originality of the production is destroyed. For example, R10 (25-year-old man) said:

I feel like I'm not watching that content when I watch it with censorship. While making a film or series, directors and scenarists feel an artistic concern. If they put that scene containing sexuality or violence in that film or series, I think that they must have thought this scene was necessary for the integrity of the scenario. Therefore, the scenes should be shown to audiences as the way they were shot. Otherwise, I think it's disrespect to the piece of art. It's like saying 'you can read this book but don't read these five pages'. Thus, for me, censorship destroys the integrity of the piece of art.

Moreover, some respondents think that the authority to decide whether to watch content containing sexuality, violence or drugs should be in their hands and a government mechanism should not interfere in their decision. For instance, R23 (31-year-old man) said:

Watching content with censorship makes me feel insulted. Because, it's like a government mechanism tells me: 'you are not competent to watch this content therefore, we censored that scene for you'. But, real life is not

censored. We swear in our daily lives too. For this reason, I want to watch that film or series as it was shot. For example, the other day I was watching a film and there was a bloody scene so, I took forward 30 second and skipped that bloody scene. As a result, I'm able to do this. If I don't want to watch it, I don't watch it. A government mechanism should not decide on behalf of me.

As it is seen, when people are exposed to censorship in a film or series, they feel like the authority to decide whether to watch that content is taken from their hands and their freedom is restricted. Censorship makes them feel they are not free, because a government mechanism restricts the film or series they are watching on behalf of them. Moreover, since censorship is applied only in Turkey, it reminds them that they are living in Turkey and they feel uncomfortable with feeling the interference of government in a film or series they are watching.

In addition, the members of Digiturk complain about being exposed to lots of censorship even on a platform that they pay a monthly subscription fee. They think that if they will be exposed to censorship on Digiturk, there is no point in paying money. Therefore, the absence of censorship on Netflix and BluTV was the feature that they were looking for and they see it as one of the most valuable features worth paying money for.

All in all, since all free to air (FTA) channels and Digiturk is under the regulation of RTÜK, the scenes in films or series containing sexuality, nakedness, swearwords, alcohol consumption, smoking and drug use, broadcasted on these platforms are censored. For this reason, people were missing more free content in which characters can kiss, drink alcohol, use swearwords etc. because these scenes make the content more genuine and sincere, and they want to feel the emotion that the director aimed to transmit them. Therefore, the respondents see the absence of interference as one of the most important changes that SVoD platforms have brought to their lives. They stated that they feel more free with Netflix and BluTV when compared to the past, because they can watch films and

series without feeling the interference of government. They like to be warned with signs, which show audiences how is the content that they are going to watch (e.g. +18, violence or sexuality), before start watching that content. But, they want to be the one who decides whether to watch that content. They do not want another authority interferes their decision. As a result, users no more want to be in a passive position and consent to the government to decide which scene will destroy their moral or psychology on behalf of them. They love to be in an active position in which they obtain the control to decide which scene to watch or to skip.

However, with a new legislation approved in February 2018, broadcasting over the Internet has come under the regulation of RTÜK. With this new law, RTÜK will be able to ban or inhibit broadcasting of films or series on Netflix, BluTV and Puhu TV, which are against Turkish value judgements and moral order (BBC, 2018). In other words, RTÜK will now be able to apply censorship to the content of SVoD platforms like on traditional TV channels. Since these interviews were conducted with the respondents between December 2017 and January 2018, there is no effect of this law on their responses related to censorship. Yet, attitudes of users toward this new law and the question of whether users will continue to pay money to Netflix and BluTV even though they are aware of that they are watching censored content should be examined in further research.

3.2.2.5 Personalized Recommendations

Personalized recommendation system is a service offered by Netflix and BluTV, which recommends users customized content based on their previous content consumption, viewing choices and ratings given by the users. Algorithms of these platforms track users' content preferences and analyze their viewing behaviors, and then, recommend users films, series or documentaries which are similar to their past consumption. Since the better Netflix and BluTV show that they know their users, the likelier users will keep their memberships (Jenner, 2017), these platforms always work on to develop their algorithms which collect data from their users "in order to improve members' retention, reduce

cancellations, achieve long term fidelity, and obtain positive satisfaction ratings for their content” (Fernández-Manzano et al., 2016: 571; Gómez-Uribe & Hunt, 2016).

In this study, 32 of the 50 respondents stated that they benefit from personalized recommendations offered by Netflix and BluTV, and they are satisfied with this service. The average of the points given to personalized recommendations is 3,8. The respondents stated that they appreciate personalized recommendation system because, as it knows which kind of content they may like and not, it helps users which films or series to choose. They also mentioned that they are satisfied with these recommendations because they mostly match with their past consumption in the rate of 90 per cent. For instance, R41 (32-year-old woman) said:

I love to encounter with customized content recommendations on the homepage when I log in to Netflix. Since the content variety of Netflix is too wide, sometimes I can't decide which content to watch and these recommendations help me to make a choice among the content. For example, I want to watch a film on that day, but I don't have any idea what kind of film I want to watch. Thus, when recommendations say 'you liked this film so, we suggest you to try this one', I trust Netflix because it knows my taste, and I try the film recommended by Netflix. At least, I can have an idea about that content from the beginning. I don't have to watch until the half of the film to see if I will like it or not, like on traditional TV.

Moreover, personalized recommendations help users to discover new content that they have not heard the name before and also to encounter with more content which are in genres they like. For example, R12 (25-year-old man) said:

I'm really satisfied with personalized recommendations of Netflix. Because, I cannot always find a good film by searching by myself and these recommendations help me to discover some good films that are exactly my style. I sometimes check their recommendations about whether

they really know my style and whether they really consider my previous content consumption. I can say with peace of mind that film recommendations of Netflix match in the rate of 90 per cent with the films I watched before.

As it can be seen from the examples, personalized recommendation system is a distinguishing feature of SVoD platforms. Recommending audiences customized content based on users' past consumption is not possible on traditional TV, as it aims to address to main stream audience. Because, if the TV content is convenient to the taste of main stream audience, they will get higher ratings and thus, they will earn more advertisement revenue. However, since these SVoD platforms do not have a concern about addressing to main stream audience and obtain revenue from advertisements, they can embrace all of the audiences at the same time who have different sense of films or series. Netflix and BluTV enable audiences, who like science-fiction genre, to watch science-fiction all the time or audiences, who like romantic comedy genre, to watch romantic comedy all time. As personalized recommendation systems are specific to SVoD platforms, gratifications obtained from this feature provides a unique gratification.

On the other hand, Onur Polat wanted to draw attention to a different point about personalized recommendations. He explained the negative aspect of personalized recommendations in the following terms:

People love to receive customized content which matches with their film or series taste, but this may also cause a cocoon effect. I mean, when recommendations only show content which is exactly your style, you spin a cocoon around yourself and stay in it. Maybe you will like a film or series which is not your style, but these recommendations make it latent for you. For example, when I listen to music on Spotify, it doesn't recommend me a different type of music from the music genre I regularly listen. I realized that this does not develop my music knowledge. But, when I listen to the radio and encounter with a song which is not my style, it widens my world

view and I feel like I tear the cocoon. Therefore, too much personalization is actually a problem.

In order to understand whether the respondents think that personalized recommendations have also a negative aspect, they were asked whether this recommendation system restricts their viewing experience in the direction of their previous content consumption. According to the data, statements of the respondents were divided into two points of view. On the one hand, there are the respondents who stated that recommendation system does not constrain them from reaching different content because it is in their power to reach other content. For instance, R32 (28-year-old woman) said:

I find the recommendations of Netflix very successful, because they really match with my previous content consumption. I don't think this recommendation system limits me in the direction of my past consumption, because it's just an algorithm and it's doing the best it can do. For me, it's a system designed with good intentions to please users more. If I don't like its recommendations, I have also the chance to discover other content by scrolling down. So, I don't think recommendation system has a negative aspect.

Another respondent, R49 (26-year-old man) also thinks:

I'm satisfied with customized content suggestions of Netflix. For example, if I watch a documentary about history then, it brings documentaries about history to the fore on my homepage. This recommendation system presents a content variety and widens my vision. Therefore, as long as I'm the one who decides to watch either content in the direction of my previous viewing choices or different kind of content, I don't think it restricts me with my past consumption. If I don't want to watch something about history that day, I can choose content from other categories. Okay, it brings history related content into the forefront, but it presents you other

content options too. As a result, it doesn't choke me with content about history.

Consequently, these respondents think that the recommendation system is valuable for them as it is a feature which is not found on traditional TV or on pirate websites. They stated that sometimes they might overlook some good content that will match with their taste. Since this recommendation system brings customized content into the forefront on the homepage of users, it facilitates to discover that content from inside of the platform's immense archive. They do not think that personalized recommendations inhibit them from accessing different content, because they have the control to decide to watch whether the recommended content or different content.

On the other hand, there are some respondents who complained that once they watched a film or series about a specific subject, the algorithms start to recommend them content always in the same subject with their previous viewing choices. For instance, R46 (26-year-old woman) said:

All of the recommended content matched with my series taste in the rate of 95 % so far. Therefore, since there is a plethora of content on Netflix and it's hard to know which series is suitable to my taste, I set my priority according to these recommendations before I start to watch a series. However, the recommendation system also has a negative aspect. For example, after I had watched The Crown, all of the content about royal family started to appear in front of me in the recommendations or after I had watched Narcos, Netflix started to recommend me all the content about drug smuggling. But it doesn't mean that if I like that series, I will like the other ones which are similar to those I watched before. I don't want to watch similar content after having watched the original one.

Likewise, other respondents also stated that they are satisfied with the recommendation system offered by Netflix and most of the time, they try to watch the recommended content. They also find recommendations successful as they

match in the rate of 85 per cent with their interest. However, they sometimes think the algorithms limit them because, they only bring content, similar to those they watched before, into the forefront. But, they also want to watch different kinds of films and series or discover new content, and to be able to reach them, they have to scroll down and down. As it is seen, even though these respondents appreciate the recommendation system, they sometimes think that it limits them only with the content similar to their previous viewing choices. While they still continue to benefit from customized content recommended by the platform, they feel that they have to make an extra effort to step out of line and discover different genre of content.

10 respondents stated that they are not satisfied with the recommendation system because, they think that the algorithms of Netflix and BluTV are not working well and they need to be developed. They also think that the recommendation system limits them and causes them to miss other content that might attract their interest. For instance, R20 (32-year-old woman) said:

Actually, I don't like the recommendation system because, I think the content recommended by Netflix is very limited. It only recommends me content in the direction of my previous content choices. For example, if I watch a British series, it starts constantly recommending me British series. Hence, another content, which might interest me, could remain in the background. For this reason, I think its algorithms do not work well and inhibit me from discovering different content.

Another respondent, R35 (36-year-old woman) said:

I think algorithms of Netflix do not work accurately because, its recommendations do not match with my series taste. Since I've already watched all of the good content, algorithms start to recommend me similar but old dated content. Maybe it's a problem derived from the fact that Netflix Turkey is not as good as Netflix US yet, but algorithms must be developed.

Other respondents indicated similar statements and criticized the recommendation algorithms of SVoD platforms. They also said that they wish the recommendation system would offer them different kind of content by notifying them as follows: “this content is out of your viewing habit, but you may not want to miss it”. By this means, they would like to discover different content that might interest them. In addition, none of the BluTV members (10 people) are satisfied with personalized recommendations of BluTV. They all stated that its recommendations do not match with their previous viewing choices and are too populist and Hollywood style content. Therefore, they do not pay attention to personalized recommendations of BluTV when they want to watch a film or series. Nevertheless, they value the recommendation lists of celebrities, namely Özgür Mumcu, Berrak Tüzünataç etc. For example, R8 (25-year-old man) said:

I've been reading columns of Özgür Mumcu for a long time and seeing his recommendation list was very valuable for me. Since Özgür Mumcu is a journalist whose ideas are appreciated, the series he watched are worth watching for me too. By this means, I discovered Deutschland 83 for instance. Watching the films or series recommended by him gave me a point of view.

The rest of the respondents (seven people) stated that they pay no attention to personalized recommendations of Netflix and BluTV. They prefer to start watching a film or series in the direction of suggestions from their social circle if they do not have a certain film or series title in their mind when they log in to the platform. When they encounter with an advertisement of a series that interests them on social media, this also triggers them to start watching a series.

All in all, personalized recommendation system is a feature that is specific to SVoD platforms. TV viewing pattern can be described as more random and scheduled. Audiences are not able to know whether they will like the content they are watching on TV at that time of the day. They have to watch that content for a while and then decide to continue watching it or change the channel to find more suitable content. Yet, when recommendation algorithms of SVoD platforms notify

users as: “you liked that content, so you might like that one too” based on users’ past viewing patterns, users may have an idea about the content if they will like it or not and this helps them to decide which content to watch when they do not have a specific film or series in their mind. Therefore, while TV dictates audiences to choose one of the content on several TV channels, SVoD platforms give users the control to decide which content they will like or not. Users are also free to choose another content out of the recommended content on SVoD platforms. Thus, SVoD platforms allow users to choose content according to their personal moods, rather than limiting them with the content similar to their previous content choices. Consequently, since this recommendation system is not found on traditional TV, it provides unique gratifications to users different from the gratifications obtained from traditional TV. Since SVoD platforms are user-centered platforms, users are gratified to see that their desires and expectations are considered and placed at the core of the platform. Automatically receiving the content that will address to their taste and not striving for finding the right content by zapping from channel to channel like on TV are the most important gratifications obtained from the recommendation system. As a result, users love to be in an active position in which their choices and desires are at the forefront and chance of choice is given to them.

In conclusion, when Internet television viewing motivations are divided into two categories, in the scope of gratifications sought, four initial motivations that lead audiences to subscribe to a paid Internet television emerged, which are: content, friend suggestion, easy access on multi-platforms and high video quality, and in the scope of gratifications obtained, five new motivations specific to SVoD platforms were identified, which are: original content, convenience, scheduling freedom and user’s control over content, users’ access without interruption and interference, and personal recommendations. It can be observed that the respondents’ initial expectations before they started to use SVoD platforms (in other words, gratifications sought) were satisfied because they still continue to pay a monthly subscription fee to Netflix and BluTV. The respondents frequently stated that offerings of SVoD platforms such as accessing to content on multi-

devices, downloading option, ability to pause and resume content, skipping the intro of a series, watching without interruption by advertisements, personalized recommendations, and so forth satisfy their expectations more than enough. Only the content variety and service quality of BluTV may sometimes remain inadequate in terms of satisfying users' expectations and this disappointment makes them think of cancelling their BluTV membership. Thus, it is obvious that gratifications obtained are significant factors that determine whether audiences will continue to use SVoD platforms.

As it is seen, except content gratification, all of other gratifications are medium-specific gratifications that are obtained during the experience of technological characteristics and business model of SVoD platforms. Therefore, these gratifications are beyond merely being a reflection of social and psychological needs that people already have for watching TV. While most of the traditional TV viewing motivations like entertainment, relaxation, social interaction etc. are still valid for viewing Internet televisions, unique motivations specific to SVoD platforms, that cannot be found on traditional TV, also emerged.

This second phase of the analysis presents that when people are asked new questions considering technological characteristics of the new medium (in this case SVoD platforms) rather than solely relying on existing motivation categories identified by Greenberg (1974) and Rubin (1983), new motivations specific to the new medium emerge. As a result, the second research hypothesis: "New types of gratifications emerge with watching subscription video-on-demand platforms" was verified.

3.3 On-demand Viewing Patterns of Audiences

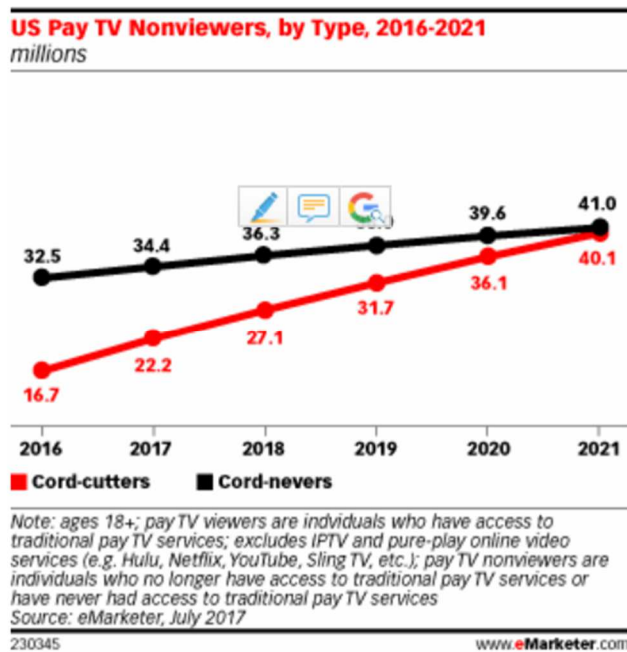
After presenting audiences' initial motivations for subscribing to SVoD platforms and new motivations for continuing to pay a monthly subscription fee to SVoD platforms, it is observed that the "fundamental reason of the changing nature of users' motivations for using a medium is the technology of the medium itself" (Sundar & Limperos, 2013: 511). As Ruggiero (2000) suggested that

specific features of newer media are important for revisiting U&G approach, because they will provide an array of new behaviors to examine, in this section, the third research question: “What are audiences’ viewing patterns of watching content on SVoD platforms?” will be answered with data derived from the interviews (see Table 3.3). First, global findings about on-demand viewing habits of users around the world will be presented. Then, the data from current study will be presented by comparing it to global findings. After having presented general on-demand viewing habits of the respondents, new viewing patterns that emerged with SVoD platforms will be presented. Viewing patterns special to SVoD platforms will be classified under two titles: individualization and binge-watching.

3.3.1 Global Video-on-Demand Consumption Trends

According to Leichtman Research Group’s press release in the first quarter of 2017, the top six cable companies, including Comcast with 22.5 million members and Charter with 17.1 million members, lost about 115,000 video subscribers in 1Q 2017, compared to a gain of about 50,000 subscribers in 1Q 2016. Satellite TV services lost about 320,000 subscribers in 1Q 2017, compared to a gain of about 175,000 subscribers in 1Q 2016. Netflix had 50.85 million users in the U.S. whereas, the number of cable TV users was 48.61 million in the first quarter of 2017. According to eMarketer, this situation is understandable because viewers in the U.S. are shifting their attention to video-on-demand platforms in place of pay TV options, known as “cord-cutters”. Cord-cutters are adults (ages 18 and older) who cancel their cable or satellite TV subscriptions in favor of online streaming services as a consumer’s sole source of television and movies. In 2017 alone, there were 22.2 million cord-cutters in the U.S. This is a 33.2% increase over 2016. There were also 34.4 million “cord-nevers” in 2017. These are the people who have never had a subscription to cable or satellite TV services. According to eMarketer’s forecast, by 2021, the number of cord-cutters will nearly equal the number of cord-nevers (Figure 3.1). However, this does not mean that people who canceled their cable or satellite TV subscriptions were switching to Netflix (eMarketer, 2017).

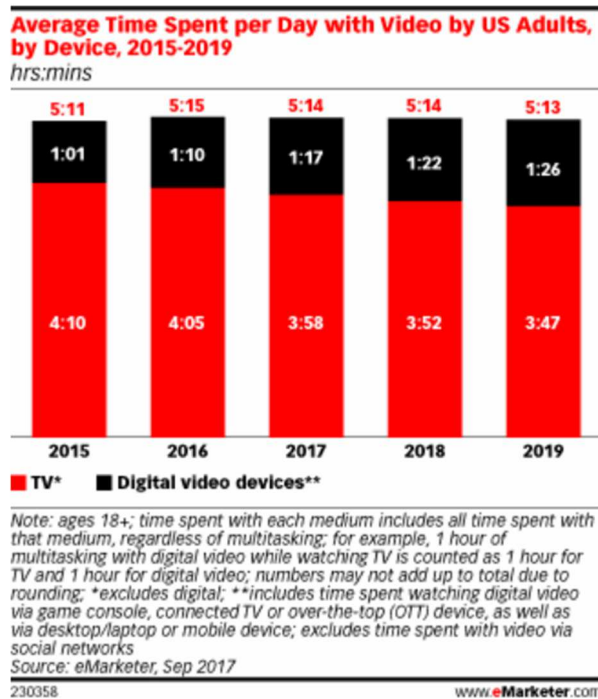
Figure 3.1: Number of cord-cutters and cord-nevers in the U.S. between 2016-2021 (in millions)



Reference: emarketer.com, 2017

Moreover, U.S. adults are spending less time in front of the TV. In 2017, the average time spent watching TV (excluding digital) among U.S. adults dropped 3.1% to 3 hours 58 minutes, the first time it has dropped below 4 hours a day. On the other hand, digital video consumption is on the rise. U.S. adults consumed 1 hour 17 minutes of digital video in 2017, up 9.3% over 2016 (eMarketer, 2017) (Figure 3.2).

Figure 3.2: Average time spent watching TV per day among U.S. adults, by Device, between 2015-2019



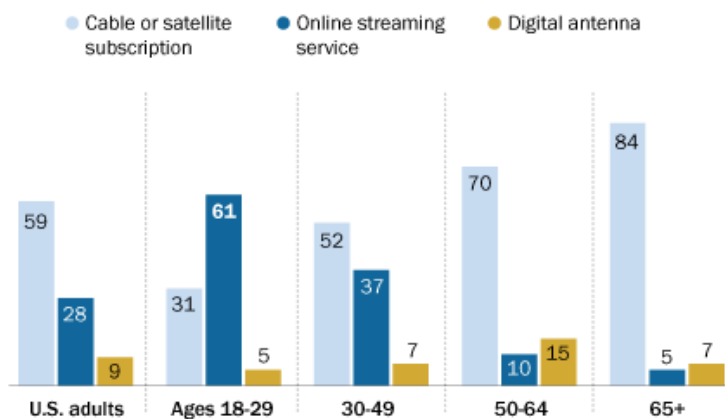
Reference: emarketer.com, 2017

According to Pew Research Center, the rise of online streaming services such as Netflix, Amazon Prime Video, Hulu, etc. has dramatically altered the viewing habits of Americans, especially young adults. About six-in-ten of those ages 18 to 29 (61 %) said the primary way they watch television now is with online streaming services, compared with 31 % who said they mostly watch via a cable or satellite subscription and 5 % who mainly watch with a digital antenna, according to a Pew Research Center survey conducted in August 2017. Overall, 59 % of U.S. adults said cable connections are their primary means of watching TV, while 28% cited streaming services and 9 % said they use digital antennas (Rainie, 2017) (Figure 3.3).

Figure 3.3: Percentage of U.S. adults who say ... is the primary way they watch television content

Young adults use streaming services most to watch TV

% of U.S. adults who say ___ is the primary way they watch television



Source: Survey conducted Aug. 15-21, 2017.

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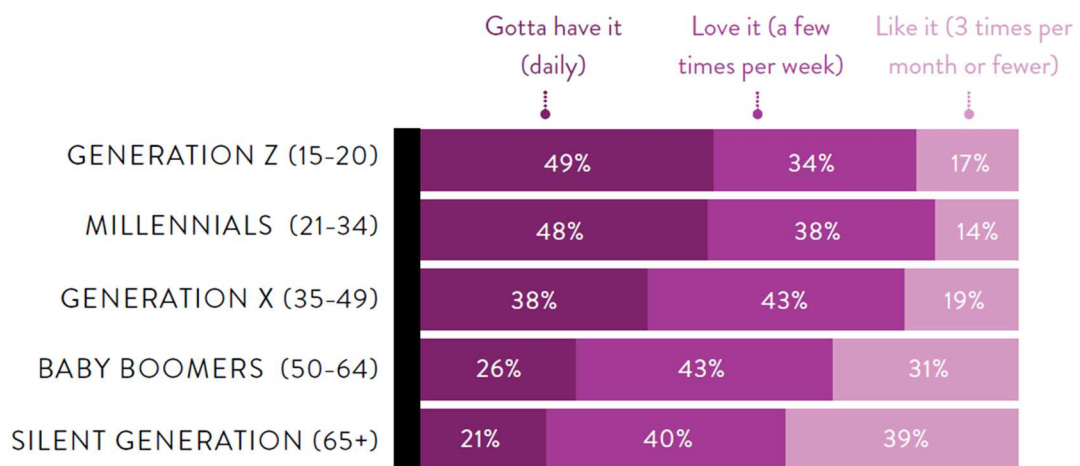
Reference: Pew Research Center, 2017

On-demand viewing is rapidly becoming an integral part of daily viewing habits for many people not only in the U.S., but also around the world. According to Nielsen Global Video-on-Demand Survey conducted in 2015 in 61 countries from North America, Latin America, Europe, Asia-Pacific and Middle East/Africa, nearly two-thirds of global respondents (65%) said they watch some form of content on VoD platforms (Nielsen, 2016). Watching video programming via a paid online streaming service, in other words via subscription video-on-demand (SVoD) platforms, is the most prevalent in North America with 35 % of respondents and in Asia-Pacific with 32 % of respondents stating that they subscribe to an online streaming service (Nielsen, 2016). In addition, according to a research from Strategy Analytics’ TV and Media Strategies Service in 2018, 250 million households paid for an online streaming service such as Netflix, Amazon Prime Video and Hulu. The research also predicts that the number of homes

paying for a subscription video-on-demand platform will reach nearly 300 million by the end of 2018 and more than 450 million by 2022 (Mercer, 2018).

According to Nielsen’s Global Video-on-Demand Report in 2015, “while a higher percentage of Generation Z (aged 15–20) and Millennial (aged 21–34) respondents reported watching on-demand content daily or more often (49% and 48%, respectively) than their older counterparts, more than one-fifth (21%) of Silent Generation respondents (aged 65+) and one-quarter (26%) of Baby Boomers (aged 50-64) indicated that they watch at least once a day. Generation X respondents (aged 35-49) fall in the middle, both age-wise and in self-reported on-demand viewing, with 38% saying they view daily” (Nielsen, 2016) (Figure 3.4).

Figure 3.4: Self-reported viewing frequency among those who watch any type of VoD programming on any online device



Reference: Nielsen Global Video-on-Demand Survey, Q3 2015

As it is seen from the figure that the majority VoD viewers of all ages watch video content a few times a week or more often.

3.3.2 Viewing Habits of Audiences in Turkey

In this study, global video-on-demand consumption trends have been monitored to see whether there is an overlap with the existing data. In this study, age of the respondents ranges from 22 to 48. 42 (84 %) of the respondents are in

Generation Y, in other words, Millennials (21-34) and eight (16 %) of the respondents are in Generation X (35-49) in a total of 50 respondents. This age distribution is consistent with internet television companies' target audience's age range which is 25-34 years according to Onur Polat, who is Customer Value Manager at BluTV. He also explains that Generation Z (15-20) users are not target audience as they do not have purchasing power yet.

Six of Generation X respondents said they watch on-demand content two hours, while two of them watch three hours when they log in to their Netflix or BluTV account. Four of Generation X respondents stated watching on-demand content every day, whereas the other four of them said they watch less than five days per week. 18 of Millennial respondents reported they watch any type of on-demand content for two hours, more than four days per week. Eight of Millennial respondents stated they watch three hours, while seven of them watch four and more than four hours. 17 of Millennial respondents said they log in every day and watch at least one episode of a TV series, while 21 of them said they log in less than five days per week. Six of Millennial respondents, who log in every day, watch three and more than three hours. Consistent with global findings of Nielsen, Turkish Millennials in the study are more likely to pay for an Internet television to watch on-demand content. According to current findings, older respondents watch less VoD than younger respondents.

20 respondents stated that they have Smart TV or Apple TV at home and prefer to watch content on these devices because, accessing to content by pressing on Netflix or BluTV button on remote control provide ease of use. Eight respondents indicated that they watch Netflix or BluTV by connecting their laptops to TV with HDMI cable. Two respondents access to Netflix and BluTV on PlayStation. Consequently, 30 respondents are still consuming video content on a fixed TV set in the living room even though Netflix and BluTV offer them to watch content wherever they want. The most important reason why they prefer to watch content on a fixed TV set is the fact that they love to watch on a big screen. They indicated that watching content on a mobile device is not as satisfying as

watching on a bigger screen because the quality of Netflix series is seen more clearly on a big screen. This finding is consistent with global findings of Nielsen's Global Video-on-Demand Report in 2015 which suggested that "two-thirds of global respondents (67 %) agree watching VoD programming on an online or mobile device is not as good as watching on a bigger screen" (Nielsen, 2016). In addition, users' device preference depends of their life style. For instance, the respondents who are married said that since they watch together with their partners, they prefer watching on a big screen. But, they also added that if they had been living alone, they might have watched on a laptop or tablet.

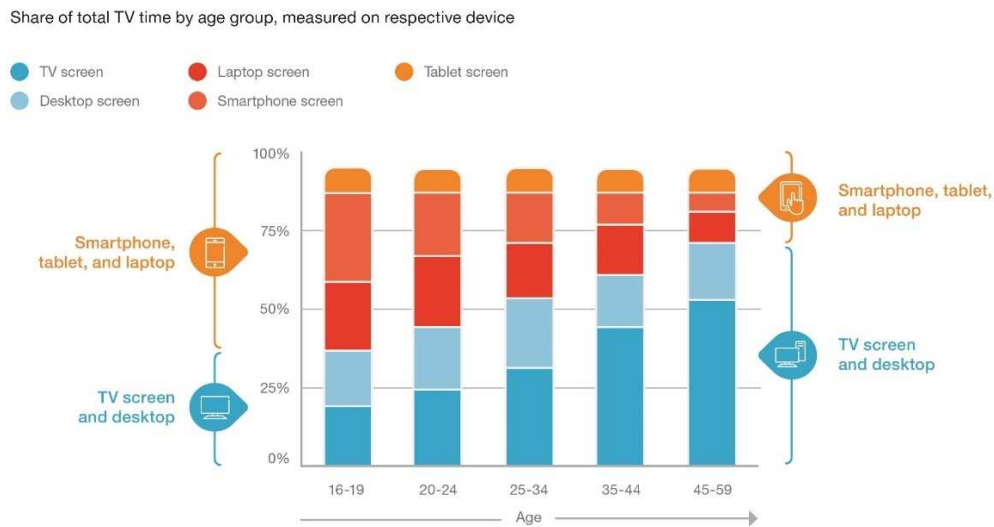
18 respondents stated that they watch content on their mobile devices, such as tablets and smart phones, via applications of Netflix and BluTV. The average of the points given to SVoD platforms' mobility feature is 4,4. The respondents who watch only on mobile devices indicated that they prefer to watch on their smart phones or tablets, because they love to lie on the bed while watching and they are gratified with the comfort that mobile devices provide them. Also, they do not want to strive for connecting their laptops to television with HDMI cable. As mentioned above, downloading option on Netflix also enables them great freedom as they can watch content on the plane and during their trips in foreign countries. Finally, 13 respondents stated that they watch Netflix or BluTV on their laptops via browser. They appreciate freedom of movement provided by accessibility on multi-devices feature of SVoD platforms, because they can carry their laptops from room to room where they feel most comfortable, but they cannot carry the TV set.

Furthermore, while 22 respondents mostly prefer to watch video content only on a TV set which has a bigger screen, for some of them, mobile devices have a supplementary role in their viewing experience. For example, eight respondents stated that they usually watch content on Smart TV, Apple TV or by connecting their laptops to TV when they are at home, but they also watch content on their smartphones or tablets when they are on the way or travelling. Since SVoD platforms enable synchronization between different devices, users can start

watching a series on Smart TV at home and then, continue watching on their mobile devices from where they resumed while travelling. They sometimes use several devices at home too. For instance, they start watching a series on Smart TV in the living room and when they need to sleep, they turn off Smart TV and continue watching on their tablets in the bedroom. Since SVoD platforms allow users to access to content on multiple devices, they appreciate this freedom of movement and flexibility provided by these platforms as they are not stuck in front of television in the living room anymore.

Finally, global findings, based on interviews with over 22,500 consumers aged 16-59 and 60-69, across 20 countries, conducted by Ericsson ConsumerLab, show that a new viewing pattern is developing. According to Ericsson ConsumerLab TV & Media Report 2015, there was a considerable growth in consumers watching video on a mobile device. For instance, 61 % of users watched video content on their smartphones in 2015, which signifies an increase of 71 % in watching video on smartphones since 2012. In the US, smartphone video viewing rose 136 % in 2015. “Accounting for tablets, laptops and smartphones together, mobile devices accounted for nearly two-thirds of the total time teenagers worldwide – more than half in the U.S. (55 %) – spent watching TV and video content” (Burger, 2015) (Figure 3.5).

Figure 3.5: Share of total TV time by age group, measured on respective device



Reference: Ericsson ConsumerLab, TV and Media, 2015

This increase is comprehensible because, while users could watch video content solely on online video sharing platforms such as YouTube or Vimeo, it is now possible to access to video content via mobile applications of Netflix and BluTV on mobile devices. Therefore, it can be estimated that the percentage of viewers using mobile devices to watch video content would increase more in the following years.

3.3.2.1 Individualization

Most of the respondents (27 people) stated that they watch content on Netflix or BluTV when they are alone. In other words, Netflix or BluTV watching is a kind of personal leisure-time activity that is done alone, especially for the respondents who are single and living alone. They prefer to watch alone because they stated that they see Netflix or BluTV as their private area comprises of content that appeals to their pleasure and they do not want to share this area with their friends or families. They also indicated that they can concentrate on content more and understand it better when they watch alone. For example, R12 (25-year-old man) said: *“I prefer to watch films or series when I want to be alone with*

myself. When I watch content on my own, I feel myself more focused on the content and thus, I feel better". On the contrary of the respondents who enjoy staying alone with themselves, some respondents reported that they watch Netflix when they are alone at home to compensate their loneliness. For instance, R24 (28-year-old woman) said: *"I always watch Netflix when I'm alone because, the existence of Netflix doesn't make me feel alone and accompanies me in my loneliness"*.

Six respondents stated that they watch series both with their friends and on their own. For these people, Netflix or BluTV watching is organized as a social activity in a group of friends. For instance, R33 (34-year-old man) said:

I both watch some series with my friends and on my own. Sometimes we gather at one of us' house and organize a series night. For example, we were gathering every Monday evening to watch Stranger Things together. I can say that this activity became a ritual for us. But, there are also some series that I watch alone.

Moreover, four respondents, who live with their housemates, stated that they mostly watch series together and they seldom watch a series on their own. They also indicated that watching Netflix or BluTV turned into a common activity they do together at home.

13 respondents stated that they share their Netflix and BluTV accounts with their wives/husbands or girlfriends/boyfriends. Viewing behaviors of couples are divided into two: the partners watch both together and alone. For instance, R19 (32-year-old woman) said:

There are series both I watch alone, that my husband watches separately, and that we watch together. For example, we watch Narcos together, my husband watches Stranger Things on his own and I watch House of Cards on my own. Before Netflix, there weren't any series we watch together. But, since accessing to content on Netflix via Apple TV is very easy,

watching a series on Netflix became an activity that we do together with my husband.

They also reported that they watch the series, that they watch individually, when they are alone and their partners are not at home. In most couples, the partners love to watch alone because, they feel like they are making time for themselves.

All in all, it can be seen from the examples that viewing experience on Netflix and BluTV is an individual activity that is mostly done alone. Since SVoD platforms offer all of their content to users at the same time, each user can watch different content simultaneously. In addition, since SVoD platforms can be accessed through a variety of devices at the same time, such as computers, laptops, tablets, smart phones, Smart TVs, Apple TV's and game consoles, friends, who share the same account, can watch different content on different devices simultaneously. In this sense, VoD use leads to an audience fragmentation and signifies a trend towards individualization. This finding is also consistent with global findings derived from Nielsen's Global Video-on-Demand Survey in 2015, in which respondents stated that they love the integration of content across devices that allows each person in their household can watch different programming at the same time (Nielsen, 2016).

Accessibility to on-demand content on portable devices, such as tablets and smart phones, through applications has also an important role on individualization of viewing behaviors of users. "These new accessibilities allow for more individualized viewing experience" (McCreery & Krugman, 2017: 199). Tablets and smart phones freed television content from the traditional TV set in the common consumption location, which was living rooms, and enabled users to watch content in their bedrooms, on public transportation, on the plane and other public places. Thus, these new technologies overturned the traditional TV's function of gathering the family members together in the living room. As a result, SVoD platforms allow users to individualize their viewing practice by offering

them all kinds of content simultaneously and enable them to view at anytime and anywhere, as long as they have their mobile devices with them.

3.3.2.2 Binge-watching

“Binge-watching” or “media marathoning” according to Perks (2014), is a mode of consumption (Jenner, 2017), that occurs when a viewer watches more than two episodes of the same series at one sitting (Mikos, 2016). Mary McNamara (2012) also defined binge-watching as: “any instance in which more than three episodes of an hour-long drama or six episodes of a half-hour comedy are consumed at one sitting” (McNamara, 2012). Actually, binge-watching behavior has become a trend with the rise of the DVD box set (Jenner, 2017). People could watch a hole season of a TV series in one day on DVD, which is not possible on traditional television. With Netflix, that initially focused on the DVD rental and sales by mail business, people could download movies overnight and can watch the next day, with the benefit of avoiding the risk of seeing that the DVD they wanted had already been rented. After discovering YouTube in 2005 and witnessed how popular streaming services had become despite the lack of high-definition content, Netflix began to move away from its original core business model based on DVD rental by mail, by introducing video on demand via the Internet in 2007. By abandoning the model of weekly episode release, Netflix made available all of the episodes of the first season of its original series *Lilyhammer* (Jenner, 2017: 309; Netflix, 2017). Netflix continued to release an entire season if its original series like *House of Cards*, *Orange Is the New Black*, *Stranger Things*, *La Casa de Papel* and so forth (Jenner, 2017; Netflix, 2017). Nevertheless, while other SVoD services like Hulu and Amazon Prime Video produce their original content, they still publish some of their original content in weekly episodes (Jenner, 2017). Therefore, Netflix is the first and only SVoD platform that provides a new viewing experience in which audiences can watch consecutive episodes of a series in one sitting without being interrupted by the advertising breaks or having to wait for a whole week for the new episode like on traditional TV.

The average of the points given to binge-watching of television series is 4,3. 33 respondents stated that they love to watch episodes of the same series consecutively. According to Ericsson ConsumerLab TV & Media Report, binge-watching is very common among SVoD viewers in the U.S. Nearly nine of 10 of binge-watchers in the U.S. (86 %) said they watch a series in this way at least once a week, while binge-watching rate is 66 % in this study (Burger, 2016).

The respondents in this study, are gratified to know that they have this possibility to watch a series consecutively whenever they want without having to wait for a week, even if they do not always watch in this way. Binge-watching depends on users' life conditions. For example, while university students or unemployed respondents stated that they mostly binge-watch their favorite series and spend approximately four hours every day on Netflix or BluTV, the respondents who work said that they do not have time for binge-watching on weekdays and can watch maximum two episodes successively. But, they also added that if they had had more time, they would have binge-watched the series. However, all of the respondents mentioned that they do not binge-watch every series. Binge-watching behavior also depends on whether audiences love a series. If they like a series very much, they do not want to cut their excitement and they continue watching even they need to sleep. But, if they do not love a series that much, they do not get curious to see the next episode. Therefore, it cannot be said that binge-watching became a viewing habit for every user. For example, R44 (35-year-old man) said:

It's good to release an entire season of a series in one go. Netflix provides me this option and lets me to decide how much to watch in one sitting. Depending on the series, my viewing behavior may change. If it's a heavy-going series, I watch one or two episodes, but if it's an exciting series I can't stop watching even I should sleep and watch successively until two am. For example, I finished Mind Hunter in two days. But for me, binge-watching has not turned into an addiction.

As it is seen, users do not always binge-watch. They watch episodes of the same series consecutively when their curiosity gets better of them and cannot wait to see the next episode. Therefore, it can be said that need for satisfying their sense of curiosity underlies binge-watching behavior. Moreover, some respondents stated that when they emotionally engaged with a series, they do not want to interrupt their watching experience. They like to stay in that fictional world and want this world to continue to move away from everyday problems. Thus, need for escape also triggers them to keep watching the episodes consecutively. In addition, the respondents reported that the features of automatic transfer to next episode and skipping the intro direct them to binge-watching. By this means, users do not have to click on the next episode and can continue watching without interruption of intros of series. Especially, the feature of skipping the intro on Netflix, facilitates binge-watching experience and prevents wasting time.

On the other hand, the respondents also think that binge-watching has a negative aspect. They stated that when they have finished a series so quickly, they got sad and felt like they fall into emptiness. For this reason, some respondents said that they prefer to watch the series they love by dividing into days.

All in all, it is seen that since it is entirely up to users to watch when, what and how much, binge-watching is also associated with scheduling freedom that provides basis for independent audience. If users want to finish a series in one sitting, they can do it on Netflix. If they do not have time for binge-watching or want to watch a series by dividing into days, they are the users again who can decide when and how to watch what. However, while Netflix abandoned the model of weekly episode release of its original series, BluTV continues releasing new episodes of its original series weekly. But, this does not bother BluTV members because, they said that the more they wait for the new episode, the more they get excited and thus, watching experience becomes more pleasant. They also added that if they want an uninterrupted watching experience, they wait for all episodes of the series to be uploaded to the platform and then they watch all

episodes at one sitting or watch by dividing into days. In other words, it is under users' control to decide how to watch what. Consequently, internet televisions allow for this kind of audience independence, rather than dictating when and how many episodes should be watched.

CONCLUSION

Developments in the Internet technologies and emergence of new content distribution platforms, such as social network sites and pirate websites, had many consequences for TV viewing experience. These new digital technologies released content from traditional broadcast schedule and opened a road for a new viewing practice that can be organized around personal schedules, in other words, “on-demand” viewing practice. Once content was freed from broadcast schedule and became available at any time that is convenient for audiences, questions about why and how people watch TV content on online platforms started to come to the fore. However, until now, little is known about audiences’ motivations for watching paid video content on the Internet television, on-demand viewing behaviors, gratifications obtained from that viewing experience and the extent to which these are different from traditional TV viewing motivations. In order to contribute to the existing body of literature on this new viewing experience on the Internet television, this study aimed to examine needs and motivations of audiences for watching video content on subscription video-on-demand (SVoD) platforms that require a monthly subscription fee, and their changing viewing patterns. Within the scope of this study, SVoD platforms serving in Turkey, which are Netflix and BluTV, were adopted as case studies and members of these platforms were selected as interview participants. By analyzing 50 Netflix and BluTV members’ viewing experiences through in-depth interviews, this study ascertained which gratifications audiences seek to obtain before subscribing to SVoD platforms, what motivates them to continue paying a monthly subscription fee to SVoD platforms after they became a member and how they view on-demand content on these platforms. The data derived from in-depth interviews were also enriched by interviews conducted with two executives from BluTV.

This study matters in terms of being the first academic research that examined Internet televisions on the audience level. Therefore, instead of examining production, distribution and financing of television content, audiences’

motivations for watching content on Internet televisions and their consumption behaviors were investigated in this study. Since the Internet television audiences are the main research instrument of this study, an audience-based approach, Uses and Gratifications (U&G) was applied as the guiding theoretical framework. Until now, U&G researchers have adopted pre-existing measures used in early television studies (Greenberg, 1974; Rubin, 1983) while examining the reasons why people use different media. Therefore, they identified almost the same gratifications and motives for new types of media (Kaye, 1998; Papacharissi & Rubin, 2000; Kaye & Johnson, 2002, Lucas & Sherry, 2004; Haridakis & Hansen, 2009, Papacharissi & Mendelson, 2011) with those that have been identified for television viewing (Greenberg 1974; Rubin, 1983). As a result, they claimed that “when comparing the gratifications from early television studies to new communication technologies, newer media do not really afford any new gratifications that cannot be found in traditional media” (Sundar & Limperos, 2013: 508). However, the method of surveying people by presenting them pre-existing motivations identified for traditional TV viewing and asking them to indicate how much these motivations are like their own motivations for using a new media technology might inhibit researchers from discovering new motives and gratifications for using newer media. Since using pre-existing U&G measures designed for traditional media might remain inadequate in terms of explaining possible new motivations for using newer media, previous television viewing motivations, such as relaxation, companionship, habit, pass time, entertainment, social interaction, information, personal identity and escape, identified by McQuail, Blumler and Brown (1972), Greenberg (1974) and Rubin (1983) were asked the respondents by adapting them to SVoD platforms. Consequently, motivations in the framework of the conventional U&G model were revisited and according to the data derived from interviews, it was observed that audiences have similar viewing motivations for watching the Internet television as audiences had for traditional TV viewing. Thus, the first research hypothesis was verified. However, the research has shown that these updated motivations are quite different from the motivations identified in the previous U&G studies. For

example, “relaxation” and “escape” motivations were categorized separately in Greenberg’s (1974) and Rubin’s (1983) studies. But in this study, since the respondents’ answers for both relaxation and escape motivations were too close to each other, these two motivations were analyzed together under one title. Likewise, “passing time” motivation was taken together with “companionship” motivation, instead of a separate motivation like in Greenberg’s (1974) and Rubin’s (1983) studies, as the respondents indicated that they watch Netflix or BluTV with the purpose of passing time when they are bored at home and have nothing better to do. Finally, “identification” motivation for television viewing, identified by McQuail, Blumler and Brown (1972), did not emerge as a remarkable motivation in this study.

In the first section of the data analysis, “entertainment” and “relaxation” emerged as the most salient motivations for watching Internet televisions, from among previous television viewing motivations. Since the respondents stated that they watch films or series on SVoD platforms to spend their leisure time enjoyable, to relax after a tiring day and also, when they have nothing better to do and when they are bored, their viewing behavior signifies ritualistic viewing. Yet, this does not mean that users are in a passive and nonselective position. On the contrary of ritualistic viewing behavior on traditional TV, users are in an active, selective and goal-oriented position on SVoD platforms, because they are the users who decide what to watch in order to enjoy themselves, not the broadcast schedule of TV. In addition, they mostly have a certain series title in their mind when they log in to a SVoD platform. If they cannot decide what to watch, they take suggestions from their social circle or benefit from customized content recommended by the platform. As a result, in either case, users have the authority to decide whatever they want to watch, which used to be in the hands of broadcaster. Only few respondents stated that they sometimes use Netflix or BluTV as a background sound when they are alone at home. In these moments, they generally open a series that they have watched before or an American stand-up show while cooking or doing another thing. In other words, they use Netflix or BluTV as a medium independent from its content playing on the screen when they

use these platforms as a background sound. Thus, their viewing behavior refers to a nonselective and uninvolved use of the Internet television, in other words, ritualistic viewing (Rubin, 1984). But most of the time, users' watching behavior reflects selective and purposive orientation towards Internet televisions as they log in to the platform with the intent of watching specific content and they prefer to watch it by paying attention. Since users can select content they want to watch, schedule their own time and watch that content at a time that is convenient for them, on-demand viewing reflects an active and goal-oriented behavior, in other words, an instrumental viewing (Rubin, 1984). Furthermore, when audiences watch documentaries, their viewing behavior again signifies an instrumental use of Internet televisions, because they select documentaries with the purpose of gaining information about a subject.

In the second section of the data analysis, in order to provide a more comprehensive understanding of specific motivations for watching content on Internet televisions, motivations were divided into two main parts as "gratifications sought" (GS) and "gratifications obtained" (GO). In the GS part, the first research question, which is: "What are the members' initial motivations for subscribing to SVoD platforms?" was answered. In this part, users' expectations from Netflix and BluTV, and the factors that motivated them towards subscribing to SVoD platforms were ascertained. Based on the findings, four initial motivations that lead them to subscribe to SVoD platforms emerged, which are: content, friend suggestion, easy access on multi-platform and high video quality. Content, especially the original series of Netflix and BluTV such as *Stranger Things* and *Masum* respectively, emerged as a primary motivation for many users to subscribe to a paid internet television. Users pay for the original content of these platforms because they find it more quality than the content on traditional TV. However, quantity of content is also as important as quality of content because, if users find quantity of content insufficient, their viewing experience may result in cancellation of membership.

Since this study aims to provide new gratifications specific to SVoD platforms by revisiting the U&G approach, in the gratifications obtained part, the researcher adapted U&G approach to the technological characteristics of SVoD platforms. In the GO part, the second research question, which is: “What are the members’ gratifications obtained from watching SVoD platforms?” was answered. Considering the results obtained from this part, five new motivations special to SVoD platforms were identified, which are: original content, convenience, scheduling freedom and user’s control over content, users’ access without interruption and interference, and personal recommendations. Technological advantages offered by SVoD platforms, such as ability to watch content whenever they want, easy access on multiple devices, high video quality, accurate subtitles, downloading option, skipping the intro, ability to rewind, pause content and continue watching from where users paused, emerged as significant factors that motivate users to continue watching content on SVoD platforms. It can be observed that since technological features offered by SVoD platforms provide users a different viewing experience than traditional TV, they unveil unique gratifications obtained from the use of SVoD platforms. The difference between users’ motivations in the framework of the conventional U&G model and gratifications obtained is the fact that these are medium-specific gratifications derived from technological features of the medium that users experience while using SVoD platforms, rather than social and psychological needs. Therefore, it is obvious that solely using pre-existing gratifications measures designed for traditional media and trying to adapt television viewing motivations identified by Greenberg (1974) and Rubin (1983) to new media technologies, inhibit researchers to discover new motivations. Consequently, when U&G approach is revisited by considering technological features special to a new medium, it is seen that unique motivations emerge with the use of that new medium, which are different from those that have been identified for traditional media. In this study, U&G approach was adapted to SVoD platforms and new motivations for watching content on Internet televisions, which are different from traditional television viewing motivations, were presented by taking into consideration

technological characteristics of these platforms. Thus, the second research hypothesis was verified.

In the third section of the data analysis, third research question, which is: “What are audiences’ viewing patterns of watching content on SVoD platforms?” was answered based upon the data derived from interviews. According to Sundar and Limperos (2013), “emerging media technologies have led people to form new habits” (Steiner & Xu, 2018: 7). In this study, it is observed that when technological advantages offered by SVoD platforms are taken into consideration, an array of new viewing behaviors emerge, which are: individualization and binge-watching. Accessibility to on-demand content on multiple devices enables users to individualize their viewing experience. For example, users now can watch content on Netflix or BluTV on their laptops, tablets and smart phones in their bedrooms alone, without having to watch on a TV set with their families in the living room. Also, portable devices such as tablets and smart phones allow users to watch content at any time anywhere and lead to a more individualized use of SVoD platforms. Furthermore, as Netflix releases a whole season of its original series, it motivates users to watch several episodes of one series consecutively, in other words, to binge-watch. Even though, users stated that they feel like they fall into emptiness when they finish the series they love in a very short time, they appreciate the possibility of accessing to a whole season of their favorite series whenever they want. As a result, Netflix provides an entirely different viewing experience from traditional TV’s model of weekly episode release.

All in all, users’ ability to decide when to watch what, users’ access to content on portable devices wherever they want, user’s control over content such as pausing or rewinding content, skipping the intro of a series, binge-watching, users’ access to content without interruption by advertisements and interference by censorship etc. all of these abilities indicate that audiences, who have started to evolve from passive to active position with Web 2.0 practices, have gained more power with SVoD platforms. Moreover, the fact that audiences continue to pay money for these affordances signifies that audiences are gratified to be in an

active position and to have control over content. This can be understood from the words they used when defining themselves after they started to use SVoD platforms, which are: gained power, control holder and free. They feel themselves gained power because they can watch whatever, whenever and wherever they want to watch instead of passively watching whatever is on TV. They feel more free as they can schedule their own time and they no more have to be dependent on a broadcast schedule of traditional TV. They also feel more free in terms of content. For example, since content on these platforms does not contain censorship, they stated that scenarios can be much more courageous and thus, they feel themselves freed from government pressure. In addition, they feel that they have more control over content because they can pause content whenever they want to have a break and continue watching from where they paused or skip the intro and start watching the series directly whereas audiences have to wait for advertisements to have a break on traditional TV. In this respect, it can be said that individual decisions and preferences have come to the forefront rather than appealing to the mainstream.

To date, there has been no study that examined what motivates audiences to view content on a paid Internet television and how they consume content on this platform from their own perspective, by adapting U&G approach to SVoD platforms. Therefore, this study achieved its objective at the beginning in terms of proving that when people are asked new questions related to characteristics of a new medium, rather than solely asking them existing questions that have been used in traditional media studies, new motivations will emerge. In conclusion, contribution of this study to the U&G literature is the fact that it presents new viewing motivations for Internet televisions, in addition to television viewing motivations that were previously identified by McQuail, Blumler and Brown (1972), Greenberg (1974) and Rubin (1983), and new viewing patterns.

These Internet television viewing motivations can be diversified in future research as the number of SVoD platforms serving in Turkey increases and as they provide viewers new technological opportunities such as interactive viewing

experience, in which viewers can decide what will the characters do, or a new viewing experience with virtual reality (VR). These technologies will lead to a more personalized viewing experience and thus, SVoD platforms should be examined again in future research in the light of these technologies.

As mentioned at the beginning of data analysis chapter, 50 respondents have already had a habit of watching video content on the Internet and 35 of them had already quitted watching traditional TV before Netflix and BluTV. However, this data should be understood as most of the population of Turkey is not watching traditional TV, because there is still a large audience who watch television on an average 330 minutes a day in Turkey, according to the data of Ajans Press in 2017 (MedyaTava, 2017). Reaching this audience and telling them watching content on the Internet is possible by breaking their traditional TV viewing habits, seems to be the biggest challenge that SVoD platforms have to overcome. In addition, lack of the culture of paying for content in Turkey is still an obstacle in front of the expansion of SVoD platforms. According to the experts at BluTV, culture of paying for content will establish in time and as the number of SVoD platforms serving in Turkey such as Amazon Prime Video, Hulu, HBO etc., increases, it will be easier to convince audiences to pay for content and to establish the habit of watching content on SVoD platforms. According to the researcher's estimations, in the long term, when Generation Z (age 15-20) obtains purchasing power, a new target audience who does not have a traditional TV viewing habit or who has never consumed content on traditional TV channels, might occur in Turkey. Since audiences' viewing habits affect directly advertising sector, when Generation Z becomes the target audience of advertisers, if Generation Z watched the Internet television instead of traditional TV, advertisers would stop giving advertisement on traditional TV. As a natural result, with this new audience, internet television watching rates might be higher than traditional TV watching rates. Thus, these changing viewing habits and their impact on the future of television industry and advertising sector should be investigated for future research.

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ANNEXES

Table 3.1: Demographic information about interview respondents

Respondents	Membership	Gender	Age	City	Education	Occupation
R1	Netflix	Male	25	İstanbul	Bachelor's degree	Business Analyst
R2	Netflix	Male	34	Ankara	Bachelor's degree	Copyrighter
R3	Netflix	Male	27	İstanbul	Bachelor's degree	Computer Engineer
R4	BluTV	Female	25	İzmir	Master's degree	New graduate / unemployed
R5	Netflix	Male	30	İstanbul	Bachelor's degree	Tourism Operations Specialist
R6	BluTV	Female	28	İzmir	Master's degree	Research Assistant
R7	BluTV	Male	22	İstanbul	University Student	Student
R8	BluTV	Male	25	Mersin	Bachelor's degree	New graduate / unemployed
R9	Netflix	Female	30	İstanbul	Bachelor's degree	Marketing Specialist
R10	Netflix	Male	25	İstanbul	Bachelor's degree	Hotel Consultant
R11	BluTV	Female	22	İzmir	University Student	Student
R12	Netflix	Male	25	İstanbul	Bachelor's degree	Digital Communication Specialist
R13	Netflix	Female	31	İzmir	Bachelor's degree	Operation Coordinator
R14	Netflix	Male	25	Adana	Bachelor's degree	Software Engineer
R15	Netflix	Female	31	İstanbul	Bachelor's degree	Co-founder of Atom Digital
R16	Netflix	Male	30	İstanbul	Bachelor's degree	Secretary General
R17	Netflix	Female	28	İstanbul	Master's degree	Account Manager
R18	Netflix	Female	26	İstanbul	Master's degree	HR Junior Specialist
R19	Netflix	Female	32	İstanbul	Master's degree	Business Development Director
R20	Netflix	Female	32	İstanbul	Bachelor's degree	Business Analyst
R21	Netflix	Male	34	İstanbul	Master's degree	Founder of M3 Works
R22	Netflix	Male	26	İstanbul	Bachelor's degree	Customer Operations Specialist
R23	Netflix	Male	31	İstanbul	Bachelor's degree	Software Engineer
R24	Netflix	Female	28	İstanbul	Master's degree	Junior Art Director
R25	Netflix	Male	22	İstanbul	University Student	Student
R26	BluTV	Male	29	İstanbul	Master's degree	Dealer Manager
R27	BluTV	Female	26	İstanbul	Master's degree	Research Assistant
R28	Netflix	Female	25	İstanbul	University Student	Student
R29	Netflix	Female	27	İzmir	Bachelor's degree	Corporate Communications Specialist
R30	Netflix	Male	35	İstanbul	Bachelor's degree	Comedian
R31	BluTV	Male	22	İstanbul	University Student	Student
R32	Netflix	Female	28	İstanbul	Bachelor's degree	Brand Manager
R33	Netflix	Male	34	İstanbul	Master's degree	Foreign Sales Specialist
R34	Netflix	Female	28	İstanbul	Ph.D Student	Book Translator
R35	Netflix	Female	36	İstanbul	Master's degree	Marketing Executive
R36	BluTV	Female	48	İstanbul	Two-year vocational school	Singer
R37	Netflix	Female	29	İstanbul	Bachelor's degree	Sales Executive
R38	Netflix	Female	43	İstanbul	Master's degree	Teaching Assistant
R39	Netflix	Male	42	İstanbul	Bachelor's degree	Sales Representative
R40	Netflix	Female	26	İstanbul	Bachelor's degree	Customer Operations Specialist
R41	Netflix	Female	32	İzmir	Bachelor's degree	Business Analyst
R42	Netflix	Male	34	İstanbul	Master's degree	Human Resources Consultant
R43	Netflix	Male	29	Ankara	Bachelor's degree	Sales Manager
R44	Netflix	Male	35	Ankara	Bachelor's degree	Copyrighter
R45	BluTV	Female	23	İstanbul	Bachelor's degree	New graduate / unemployed
R46	Netflix	Female	25	İstanbul	Bachelor's degree	Process Development Engineer
R47	Netflix	Male	28	İstanbul	Bachelor's degree	Civil Engineer
R48	Netflix	Male	37	İstanbul	Master's degree	Advertising Manager
R49	Netflix	Male	26	İstanbul	Master's degree	Customer Operations Specialist
R50	Netflix	Male	35	İstanbul	Master's degree	Purchasing Executive

Table 3.2: Points given to characteristics of SVoD platforms about how much they satisfy the respondents

Respondents	Memberships	Mobility	Content variety	Ability to select content	Original content	Service quality	Ad-free viewing	Watching without censorship	Downloading	Access on multi-devices	Notifications	Feeling up-to-date	Binge-watching	Ability to review content	Resuming content	Skipping the intro	My List	Personalised recommendations	Film categories	Documentaries	Stand-up shows	Festival films	Live broadcast channels
R1	Netflix	3	4	5	5	5	5	5	3	5	5	5	4	5	5	5	3	3	4	5	5	2	0
R2	Netflix	3	4	5	3	5	5	5	3	3	2	4	5	4	4	4	4	4	4	4	3	3	0
R3	Netflix	3	5	5	5	5	5	5	4	5	4	3	5	3	5	5	3	2	5	3	3	3	0
R4	BluTV	5	4	5	5	4	5	5	0	4	5	5	5	5	5	0	4	5	4	3	0	3	3
R5	Netflix	5	5	5	5	5	5	5	5	5	5	4	5	5	5	5	5	5	5	5	3	0	0
R6	BluTV	3	4	5	4	2	5	5	0	5	3	3	2	3	5	0	4	2	4	4	0	5	3
R7	BluTV	5	4	3	5	4	5	5	0	5	3	4	5	5	5	0	5	2	5	4	0	3	3
R8	BluTV	5	4	5	5	2	5	5	0	5	5	4	3	4	5	0	5	4	2	5	0	3	3
R9	Netflix	3	5	5	4	5	5	5	4	4	4	5	5	4	5	0	5	4	2	5	5	3	0
R10	Netflix	5	5	5	5	5	5	5	3	4	2	3	5	5	5	5	3	5	4	5	3	3	0
R11	BluTV	5	4	5	5	2	5	5	0	2	5	5	5	5	5	0	5	3	5	3	0	3	3
R12	Netflix	5	5	5	5	5	5	5	4	4	5	5	5	5	5	5	4	5	5	5	3	5	0
R13	Netflix	5	3	5	5	5	5	5	5	5	3	4	3	3	5	5	5	4	4	3	3	3	0
R14	Netflix	4	2	5	5	5	5	5	3	4	3	4	3	4	5	5	3	5	2	4	3	3	0
R15	Netflix	3	5	5	5	5	5	5	3	4	3	5	5	5	5	4	5	5	5	5	3	4	0
R16	Netflix	5	5	5	5	5	5	5	3	4	3	4	5	5	5	5	4	3	4	3	3	2	0
R17	Netflix	4	5	5	5	5	5	5	5	4	3	5	3	3	5	5	3	5	5	5	5	3	0
R18	Netflix	5	4	5	4	5	5	5	5	5	3	5	5	5	5	5	3	4	5	5	3	3	0
R19	Netflix	5	4	5	5	5	5	5	3	5	3	5	4	5	5	5	3	4	3	5	3	3	0
R20	Netflix	4	4	5	5	5	5	5	3	4	3	5	1	5	5	5	3	2	4	4	3	3	0
R21	Netflix	5	2	5	4	5	5	5	5	4	1	3	5	5	5	5	5	5	5	3	5	3	0
R22	Netflix	5	4	5	4	5	5	5	4	3	4	4	3	5	5	5	4	4	4	4	3	3	0
R23	Netflix	3	5	5	4	5	5	5	3	5	4	4	5	4	5	5	3	5	4	5	5	3	0
R24	Netflix	5	5	5	5	5	5	5	5	5	4	5	5	4	5	5	3	4	5	5	3	5	0
R25	Netflix	5	5	5	5	5	5	5	3	3	3	5	5	5	5	5	5	3	4	5	3	5	0
R26	BluTV	5	4	5	3	4	5	5	0	5	1	3	3	3	5	0	3	3	2	3	0	3	3
R27	BluTV	3	4	5	5	2	5	5	0	5	1	5	4	3	5	0	3	3	5	3	0	4	3
R28	Netflix	3	4	4	5	5	5	5	5	5	3	4	5	3	5	5	5	4	2	4	3	3	0
R29	Netflix	5	5	3	5	5	5	5	5	5	5	4	5	5	5	5	5	5	5	4	3	3	0
R30	Netflix	3	4	5	5	5	5	5	3	3	3	5	5	5	3	3	3	4	5	5	5	3	0
R31	BluTV	5	4	5	5	4	5	5	0	4	3	5	4	5	5	0	5	4	5	5	0	3	3
R32	Netflix	4	5	5	5	5	5	5	3	3	3	5	5	5	5	5	4	5	5	5	3	3	0
R33	Netflix	5	5	5	4	5	5	5	5	5	2	4	4	3	5	5	5	5	5	3	4	3	0
R34	Netflix	4	4	4	5	5	5	5	3	4	3	4	5	4	5	5	3	4	4	3	3	3	0
R35	Netflix	4	4	5	5	5	5	5	3	4	1	5	5	3	5	0	3	4	4	4	3	3	0
R36	BluTV	5	5	5	5	5	5	5	0	5	4	5	5	5	5	4	4	5	5	5	0	4	3
R37	Netflix	5	4	5	5	5	5	5	3	4	3	4	5	5	5	5	4	2	4	4	3	3	0
R38	Netflix	3	4	5	5	5	5	5	3	3	3	3	5	4	5	3	3	2	4	5	3	3	0
R39	Netflix	5	4	5	5	5	5	5	4	5	5	5	5	3	5	5	5	5	5	3	3	5	0
R40	Netflix	5	4	5	4	5	5	5	3	5	5	4	5	5	5	5	5	4	4	3	3	3	0
R41	Netflix	3	4	5	5	5	5	5	3	3	5	3	5	4	5	5	3	5	5	5	3	3	0
R42	Netflix	5	5	5	4	5	5	5	5	5	5	3	3	5	5	5	5	5	5	3	3	3	0
R43	Netflix	5	5	5	5	5	5	5	3	4	2	4	3	4	5	3	3	2	4	5	3	3	0
R44	Netflix	5	4	5	5	5	5	5	3	4	3	5	4	4	5	0	3	5	4	4	4	4	0
R45	BluTV	5	4	5	5	4	5	5	0	5	3	5	5	3	5	0	4	2	5	2	0	4	3
R46	Netflix	5	4	5	5	5	5	5	5	5	5	5	5	3	5	4	3	5	3	3	3	3	0
R47	Netflix	5	5	5	5	5	5	5	3	5	3	5	5	5	5	5	3	4	5	5	3	3	0
R48	Netflix	5	4	5	5	5	5	5	3	5	5	4	5	5	5	5	5	5	5	4	5	3	0
R49	Netflix	5	4	4	5	5	5	5	5	5	4	5	4	5	5	5	3	5	4	5	3	4	0
R50	Netflix	5	5	4	5	5	5	5	5	5	2	4	5	5	5	5	3	2	2	3	5	3	0
Sum:		4,4	4,3	4,9	4,7	4,6	5,0	5,0	3,8	4,3	3,4	4,3	4,3	4,0	4,9	4,5	3,8	3,8	4,2	4,1	3,5	3,2	3,0

Table 3.3: Internet television viewing patterns of the respondents

Respondents	Membership	Age	Daily Watching Time	How many days a week?	Device accessed	How do they watch?
R1	Netflix	25	2 hours	4 days a week	Smart TV	Both with his girlfriend and alone
R2	Netflix	34	2 hours	Every day	Connecting laptop to TV	Both with friends and alone
R3	Netflix	27	2 hours	Every day	Smart TV	With his housemate
R4	BluTV	25	2 hours	1-2 days a week	Laptop	Alone
R5	Netflix	30	3-4 hours	Every day	Apple TV and iPad	Both with friends and alone
R6	BluTV	28	1 hour	3-4 days a week	Laptop	Alone
R7	BluTV	22	2 hours	Every day	Laptop	Alone
R8	BluTV	25	3 hours	Every day	Smart phone	Alone
R9	Netflix	30	1 hour	Every day	PlayStation and Laptop	Both with her husband and alone
R10	Netflix	25	2 hours	Every day	Laptop and iPad	Alone
R11	BluTV	22	2-3 hours	4 days a week	Smart phone, iPad and laptop	Alone
R12	Netflix	25	4 hours	3 days a week	Smart phone	Both with his boyfriend and alone
R13	Netflix	31	1 hour	Every day	Smart phone	Alone
R14	Netflix	25	1 hour	4 days a week	Smart TV	With his housemate
R15	Netflix	31	3 hours	1-2 days a week	Smart TV	Both with her boyfriend and alone
R16	Netflix	30	2 hours	4 days a week	iPad	Alone
R17	Netflix	28	2 hours	Every day	Connecting laptop to TV	Both with her husband and alone
R18	Netflix	26	1 hour	4 days a week	Smart TV	Alone
R19	Netflix	32	2 hours	5 days a week	Apple TV	Both with her husband and alone
R20	Netflix	32	3-4 hours	Every day	Connecting laptop to TV	Both with her boyfriend and alone
R21	Netflix	34	2-3 hours	3-4 days a week	Smart TV	Both with friends and alone
R22	Netflix	26	1 hour	Every day	Smart phone	Alone
R23	Netflix	31	2 hours	Every day	Connecting laptop to TV	Alone
R24	Netflix	28	3 hours	5 days a week	Connecting laptop to TV	Alone
R25	Netflix	22	4-5 hours	2 days a week	Laptop	Alone
R26	BluTV	29	1 hour	1-2 days a week	Smart phone and laptop	Alone
R27	BluTV	26	2 hours	1-2 days a week	Laptop	Alone
R28	Netflix	25	3-4 hours	Every day	Smart phone and laptop	Both with friends and alone
R29	Netflix	27	2 hours	4-5 days a week	Smart TV and smart phone	Alone
R30	Netflix	35	2 hours	2-3 days a week	Connecting laptop to TV	Alone
R31	BluTV	22	2 hours	3 days a week	Laptop	Alone
R32	Netflix	28	2 hours	5 days a week	PlayStation	Both with her boyfriend and alone
R33	Netflix	34	2 hours	Every day	Smart TV and iPad	Both with friends and alone
R34	Netflix	28	2-3 hours	3 days a week	Connecting laptop to TV	Both with her boyfriend and alone
R35	Netflix	36	3 hours	Every day	Apple TV	Both with her husband and alone
R36	BluTV	48	2 hours	Every day	Laptop	Alone
R37	Netflix	29	3 hours	Every day	Smart TV and iPad	Alone
R38	Netflix	43	2 hours	Every day	Apple TV	With her housemate
R39	Netflix	42	2-3 hours	Every day	Apple TV and smart phone	Both with his wife and alone
R40	Netflix	26	4 hours	Every day	iPad	Alone
R41	Netflix	32	2-3 hours	4 days a week	Smart TV	Alone
R42	Netflix	34	2 hours	2-3 days a week	Smart TV and smart phone	Both with his wife and alone
R43	Netflix	29	2 hours	1-2 days a week	Apple TV	Alone
R44	Netflix	35	2 hours	5 days a week	Apple TV	Both with friends and alone
R45	BluTV	23	4-5 hours	4 days a week	Connecting laptop to TV	With her housemate
R46	Netflix	25	2 hours	Every day	Smart phone and laptop	Alone
R47	Netflix	28	1 hour	4 days a week	Smart TV, laptop and smart phone	Alone
R48	Netflix	37	2 hours	3-4 days a week	Laptop and iPad	Both with his wife and alone
R49	Netflix	26	2 hours	3-4 days a week	Smart phone and laptop	Alone
R50	Netflix	35	2 hours	2 days a week	Smart TV	Alone

Interview Questions

Name and surname:

Age:

Education:

Occupation:

- 1) How did you discover Netflix/BluTV?
- 2) What are the motivations that led you to subscribe to a paid Internet television?
- 3) Did you subscribe to Netflix/BluTV for only a specific series or do you watch all of its content in general?
- 4) How often do you log in to Netflix/BluTV?
- 5) How many hours do you watch content on these platforms on an average per day and at which time of day?
- 6) On which devices do you watch Netflix/BluTV?
- 7) Do you watch Netflix/BluTV alone or with your family, friends, etc.?
- 8) Has there been any change in your traditional television viewing habits since you have started to watch Netflix/BluTV?
- 9) As an audience, what kind of differences do you observe between traditional TV and Netflix/BluTV?
- 10) What had you been expecting before you subscribed to Netflix/BluTV different from traditional TV?
- 11) How did Netflix/BluTV satisfy your expectations after you had subscribed to these platforms?
- 12) As an audience, how do you define yourself after having subscribed to an Internet television?

13) How does Netflix/BluTV help you to satisfy the social and psychological needs listed below?

a) Social interaction:

b) Entertainment:

c) Companionship:

d) Personal identity:

e) Relaxation:

f) Escape:

g) Information:

14) How much of the features offered by Netflix or BluTV satisfy you? (Please give a point from 1 to 5)

5= it satisfies me very much

4= it satisfies me

3= I can take it or leave it

2= it does not satisfy me

1= it makes me upset

- Mobility (watching whenever and wherever you want)
- Content variety
- Ability to select content
- Original content of Netflix/BluTV
- Service quality
- Watching without interruption by advertisements
- Watching without interference by censorship
- Downloading option (special to Netflix)
- Accessibility on multi-devices
- Notifications
- Feeling up-to-date
- Binge-watching
- Ability to review content

- Ability to resume content
- Skipping the intro of a series (special to Netflix)
- “My List” section
- Personalized recommendations
- Film categories
- Documentaries
- Stand-up shows (special to Netflix)
- Festival films
- Live broadcast channels (special to BluTV)

15) Can you describe Netflix/BluTV with three words?

16) What kind of a feature would you like to find on Netflix/BluTV, that is not available on these platforms now?

For example;

- Ability to make comments under films and series
- Sports programs (football or basketball matches etc.)
- An interactive viewing experience
- A viewing experience with Virtual Reality (VR)