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Drivers of customer switching behaviour in streaming video on demand (SVOD) services in South Africa

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A research report submitted to the Faculty of Commerce, Law and Management, University of the Witwatersrand, in partial fulfilment of the requirements for the degree of Master of Management in the field of Digital Business

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ABSTRACT

The evolution of technology has disrupted traditional ways of consuming audio and visual entertainment. Streaming video on demand services (SVOD) have replaced brick-and-mortar-based video rental services and have become more accessible financially and geographically on a global scale. This has resulted in a competitive SVOD market where these platforms need to continually improve their service offerings in order to retain and grow their user base. Thus, the aim of this study was to explore the drivers of streaming video-on-demand services in South Africa. Data was collected through a qualitative approach by using semi-structured interviews. Fifteen interviews were successfully conducted, all of which focused on SVOD users within South Africa. This study found that consumers, above all else, value variety, the size of the catalogue, and exclusivity of content when deciding which SVOD service to subscribe to. However, the value placed on content was considered in conjunction with other important factors such as subscription cost, SVOD user interface, the strength of the recommender system, and the general popularity of the content being offered on the SVOD platform. This study builds on the literature of SVOD switching behaviour in South Africa and provides insight to SVOD companies on their strategic approach to gaining and retaining market share within the competitive environment.

KEY WORDS

Streaming Video On Demand (SVOD), Informational Influences, Attractiveness of Alternatives, Switching Costs

DECLARATION

I, ____Matthew_____, declare that this research report is my own work except as indicated in the references and acknowledgements. It is submitted in partial fulfilment of the requirements for the degree of Master of Management in the field of Digital Business at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in this or any other university.

Name: Matthew Henry Muizenheimer

Signature:

Signed at ……

On the …….. day of …… 20…..

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LIST OF ACRONYMS

- SVOD: Streaming video on demand
- 4G: Fourth-generation wireless
- LTE: Long term evolution
- DVD: Digital video disc
- VHS: Video home system
- TV: Television

Chapter 1. Introduction

1.1 Context of the study

The rise of video streaming services is evident in developed and developing markets around the world with a global market valuation of $59.1 billion in 2021 (Grand View Research, 2022). The market for streaming video on demand (SVOD) services has a compound annual growth rate of 21% and the market is expected to be worth $224 Billion by 2028 (Grand View Research, 2022). SVOD is a service that provides a wide range of varying video and audio content, some of which include TV series, films and documentaries that are accessed by use of an internet connection (Mirabito & Morgenstern, 2012). The key players at the forefront of the SVOD industry are Netflix, Amazon Prime Video, YouTube and Disney+ to name a few (Wood, 2021). Within the context of Africa, Digital TV Research (2021) forecasts that the current number of subscribers will triple, growing from an estimated 5.11 million at the end of 2021 to 15.06 million at the end of 2026 (Digital TV Research, 2021). Among these African countries, South Africa and Nigeria are set to contribute the highest number of paying subscribers with an estimated 2.3 million each. This will make them the only African countries having more than 1 million subscribers (Digital TV Research, 2021). The African SVOD market is dominated by Netflix with a 51% market share however this is projected to fall to 39% by the end of 2026 (Digital TV Research, 2021). This was made apparent in Netflix's quarterly earnings update, released on the April 19, 2022, as the report projected that subscriber numbers would drop by another two million in the current quarter, having already fallen by about two hundred thousand in the previous three months (Clarfelt, 2022).

The rapid adoption of video streaming content has been driven in part by the escalating demand for high-speed internet around the world alongside growing demand for devices that can support digital media (Wood, 2021). 4G/LTE coverage increased significantly from 53% in 2015 to 96.4% in 2020. In addition to the increased accessibility to fast, mobile internet, the growing smartphone demand has also more than doubled to 91.2% over the four-year period from 2016 to 2019 (Taylor, 2021). Africa also has the world's youngest, fastest-growing, and increasingly urbanized workforce (International Finance Corporation, 2020). These demographics coupled with an increase in disposable income as well as higher education levels, have led to a greater consumption of online services (International Finance Corporation, 2020).

The growth of SVOD services within the South African context has led to Netflix planning an investment of R900 million by partnering with local production houses (Leteba, 2022). This magnitude of interest will most likely encourage further investment and strategic development by other SVOD service providers in South Africa in order to retain and grow their market share.

1.2 Research problem

According to Palomba (2022), the success of the SVOD business model is predicated on growing the subscriber base as well as limiting the amount of subscription cancellations from current subscribers, as SVOD service providers do not typically rely on advertisements as a source of revenue (Palomba, 2022).

Significant efforts and resources focusing on brand and business strategy are allocated to retention of customers in order to sustain profitability and competitive advantage. Netflix and

Showmax, operating with the largest market share in Africa with an estimated 2.6 million subscribers respectively by the end of 2021 and 861 thousand users (Kamer, 2022), are both month-to-month subscription services thus, their biggest challenges can be solved with a greater understanding behind customer switching behaviour. Netflix for example, retains only two-thirds of the company's monthly-paying customers 12 months after first signing up (Rieck, 2019). Allocation of these resources needs to be strategically aligned with addressing the root causes behind customer switching behaviour so as to maximise the efficient allocation of resources. The South African market is unique to that of other markets and understanding the switching behaviours behind these consumers in particular would lead to insights that could prove useful to SVOD companies in their efforts to prevent service switching.

Consumers of SVOD services within South Africa may also have more than one subscription at any one time which would mean that they have made a decision to include some SVOD services and exclude others. This would mean exploring switching behaviour within this context will uncover what drives subscribers to keep the SVOD services that they have, as opposed to subscribing to one and not the other.

1.3 Research questions

The main research question in the context of this study would be:

What are the factors that influence SVOD consumers to switch service providers in South Africa?

Thus, the subsequent sub-questions which form the foundation to answering this main question would be:

i. Which *external sources of influence* do SVOD consumers consider before switching to other services, and why?

ii. Which *interpersonal sources of influence* do SVOD consumers consider before switching to other services, and why?

iii. Which *experiential sources of influence* do SVOD consumers consider before switching to other services, and why?

iv. Which *switching costs* do SVOD consumers consider before switching to other services, and why?

v. Which *qualities of attractiveness of alternatives* do SVOD consumers consider before switching to other services, and why?

1.4 Significance of the study

Despite the increase in the availability and accessibility of SVOD services within South Africa since 2012 as well as the literature review conducted between 2012 and 2022 within relevant databases Sage Premier Journal Collection, Communication & Mass Media complete as well as ProQuest Central, there is no evidence of any research that looked at the contributing factors of switching behaviours in SVOD in South Africa. Furthermore, the reasoning behind why some SVOD services are subscribed to and others are not introduces the importance of research from the subscriber's perspective within the context of switching behaviour.

Research into the feasibility for SVOD companies to address these concerns also needs to be considered which will require a greater understanding of consumer switching behaviour which this research will help address.

From a theoretical perspective, the move away from traditional consumption of video entertainment as well as greater accessibility to high-speed internet has created a space for researchers to explore the decision making process of consumers navigating the market for SVOD services. This would include developing the understanding behind switching behaviours from one service to another.

Therefore, this research will contribute to the understanding of SVOD consumer behaviour in response to various influences within the unique context of South Africa.

1.5 Delimitations of the study

i) Only paid SVOD services will be considered.

ii) Only SVOD services available in South Africa will be considered.

1.6 Definitions of terms

i) Consumer Switching: The migration of customers from one supplier to another (Niels Hermes et al., 2012).

ii) SVOD: Streaming video on demand

iii) 4G: Fourth-generation wireless

iv) LTE: Long term evolution

v) DVD: Digital video disc

vi) VHS: Video home system

vii) TV: Television

1.7 Assumptions

i) Respondents will reflect normal perspectives and experiences and will provide an honest, subjective account.

ii) Respondents have subscribed to or paid for an SVOD service before.

1.8 Chapter 2 and 3 outline

The following two chapters of this research report will delve into literature review and research methodology, respectively.

Chapter 2. Literature Review

2.1 Introduction

This chapter of the research addresses the literature review conducted around customer switching behaviour in the context of online services. Within this phenomenon there has been research conducted on various relationships of factors which influence customer switching behaviour. Based on the reviewed literature, the factors which were found to influence customer switching behaviour include trust, e-loyalty, perceived value and benefits, corporate image, switching costs, attractiveness of alternatives, customer satisfaction, informational influence (External/Interpersonal/Experiential) and purchase decision involvement.

2.2 Background discussion

The emergence of digital technologies and the manner in which video entertainment is consumed has changed with companies like Netflix taking advantage of the movement.
According to Investor's Business Daily (2010), the move away from traditional video rental of physical DVDs and VHS has caused companies like Blockbuster to file for bankruptcy protection resulting in the closure of 800 stores.

While growth within the United States for Netflix services has slowed down from 26% in 2012 to 10% in 2017, growth within the international streaming segment has seen steady growth of above 40% (Oliveira & Ribeiro, 2019). One of the sources for this growth has been evident through growing markets namely, Africa and the Middle East which had a projected growth of 10.9% until 2020 (Oliveira & Ribeiro, 2019). Furthermore, Africa, while being the least

internet connected continent, had a penetration rate of internet usage which tripled between 2008 and 2014 (Penard et al., 2015). Thus the growth and increased accessibility of broadband internet has also been a contributing factor, increasing the adoption of online services such as SVOD.

The South African market, in comparison with the rest of Africa, is a very mature and developed one in relation to SVOD services. Nearly 1 in 2 South African households are subscribed to a SVOD service (Telecoming, 2021). Outside of Africa these statistics still prove competitive with the world average being below 30% of households (Telecoming, 2021). In 2021, South Africa had a market of $ 353 million, with users spending nearly $ 107M per annum in SVOD subscriptions (Telecoming, 2021). In 2025 it is projected, with current growth rates of 9% per annum, South Africa is projected to have almost 5 million active SVOD subscriptions (Telecoming, 2021).

The South African market for SVOD services is not only mature and developed but also competitive, thus it will serve SVOD service providers to delve into consumer switching behaviour and the various phenomena that impact it, as it would illuminate areas of concern which these SVOD companies could use as inputs into their strategies to remain competitive in a growing market. The remainder of chapter 2 will comprise the exploration of literature addressing the factors that influence customer switching behaviour for online services followed by a conclusion on the reviewed literature.

2.3 Factors that influence customer switching behaviour

2.3.1 E-loyalty

Carter et al. (2014) defines trust as the inclination of a subject to be open to receive the responses of another subject based on the expectation that the other will provide a response that is important to the trustor. This response would not be able to be controlled. This definition emphasises the degree to which expectation of a certain level of performance can be relied upon without having control on the another parties ability to deliver.

Milan et al. (2015) defined trust succinctly through a unidimensional approach in that trust is the action of looking for the fulfilment of performed promises within the context of the specific needs of customers. Furthermore, Milan et al. (2015) postulates that trust as a behavioural variable is a vital ingredient into service providers' customer retention strategies as it concerns the likelihood of these customers keeping and developing relationships with the same service provider.

Within the context of online services, the lack of personal interaction when engaging with service providers emphasises the need for trust in order for relationships to be formed equitably for all parties. Thus, the evolution of e-trust in the context of online services where e-trust is seen as trustworthiness perception regarding the different actors in e-commerce (Pennanen, 2011).

Through the creation of positive perceptions, online service companies develop persuasive trusting beliefs which is an ingredient in customer decision making processes within the e-commerce environment which develops as an ingredient into e-loyalty (Carter et al., 2014). From this, the antithesis can be derived as well, in that a lack of trusting beliefs could result in

consumers displaying behaviours characterised by switching, more specifically, switching from one online service provider to another.

2.3.2 E-loyalty

Consumer loyalty is the repeated purchase behaviour presented over a period of time encouraged by a positive attitude toward the service provider or business (Jin et al., 2008). This definition considers attitudinal and behavioural aspects, however, fails to address the nuanced environment that exists in the context of online service delivery.

Within the context of online services, a more appropriate definition for this research is found in Carter et al. (2014) as they define e-loyalty as the understanding of online customers ties to merchants. Furthermore, Carter et al. (2014) defines e-loyalty, which is customer loyalty that is associated with an online environment, as a persistent psychological attraction by a customer to a particular online vendor or service provider. Carter et al. (2014) goes on to develop this definition of e-loyalty as a phenomena garnered through the means of developing customer trust as well as creating switching costs, which are the costs associated with customers replacing one service provider with another (Carter et al., 2014).

2.3.3 Perceived value and benefits

A simplistic definition of perceived value is defined as the involvement of benefits and efforts of a relational exchange (Milan et al., 2015). Within the context of a technological product however, perceived value is seen as being comprised of functional, social, emotional, epistemic

and conditional values as presented in the Technology Acceptance Model developed by Fred Davis in 1989. Below is a summary of these values (Zolkepli et al., 2020):

Functional value is defined as the benefit of the perceived customer satisfaction gained from the pragmatic quality of a product or service, whether a product can in fact perform its functions, by providing satisfaction to the customer, through physical or utilitarian means.

Social value represents the perceived benefits of a social nature that are derived from the usage of the product. These social benefits from the consumers' perspective are in part related to social image within the context of demographic profile, socio-economic status as well as their cultural group.

Emotional value is the perceived state of emotion or feelings linked with the consumption of a product or service.

Epistemic value refers to the act of curiosity, desire and novelty sought in the value of unique or unconventional products or services. This kind of perceived value is closely associated with users who present a high level of brand switching behaviour in that they are continually in the pursuit of experiencing new products and services.

Conditional value refers to the change in buying preferences based on situations such as seasonal or lifetime events, or unplanned emergencies. Thus the perceived value of goods and services increase under these circumstances.

2.3.4 Corporate image

Wang et al. (2010) describes corporate image as the overall impression made in the minds of the public about a firm. Corporate image comprises physical and behavioural attributes of the firm. Thus, a strong corporate image would positively affect customer satisfaction and loyalty.

The conceptual model developed by Wang et al. (2010) indicates that when switching costs are low, customer perceived value, service quality and corporate image become stronger effects which influence customer loyalty.

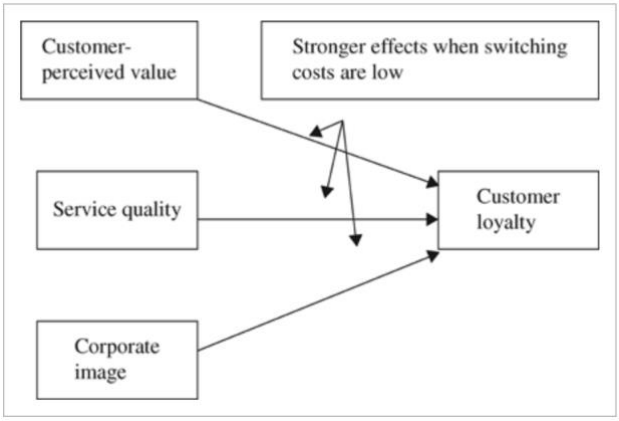


Figure 1: The conceptual model (Wang, 2010)

The value of corporate image as an antecedent in customer loyalty was also reinforced in the research conducted by Kaur & Soch (2018). The research found that corporate image was the most important determinant of attitudinal loyalty, especially in the context of the findings where the telecommunications sector being highlighted was characterised by low switching costs and non-differentiated products in the absence of reward or loyalty programs (Kaur & Soch, 2018).

2.3.5 Switching costs

Switching costs come about through the expense of time and energy that may prevent customers from engaging in relationships as a result of evaluative efforts that are taken before a repeat purchase (or use) with the same supplier or service provider (Kaur & Soch, 2018). Kaur and Soch (2018) found that switching costs have been established as a mediator between

customer satisfaction and customer loyalty. Switching costs are also moderators in the relationship between satisfaction and loyalty as well as an antecedent of customer loyalty (Kaur & Soch, 2018). As this research pertains to the switching behaviour of online services, it is more appropriate to view switching costs as an antecedent of loyalty, more specifically, e-loyalty (which is the loyalty associated with internet based or online technologies), as it aligns with Carter et al. (2014) definition in the sense that higher switching costs increase e-loyalty.

2.3.6 Attractiveness of alternatives

A basic understanding of attractiveness of alternatives is postulated by Liu et al. (2016) that consumers will be loyal to a service provider in the absence of suitable alternative service providers being available. Liu et al. (2016) continued to develop a research framework in the context of cognitive dissonance theory to further elaborate on this phenomena. Cognitive dissonance theory in this context results when consumers have to evaluate different service or product alternatives to make a purchase decision, as they have to settle on one choice out of the various options available. With this particular model illustrated in Figure 2, service quality, satisfaction and switching intention are all studied in relation to attractiveness of alternatives.

Within the context of customer switching intention, it was established that a strong relationship exists based on the effect of attractiveness on the level of service and customer satisfaction consistent with the study confirming that positive feelings of alternate attractiveness will degrade positive perceptions of the existing e-service (Liu et al., 2016). In addition Liu et al. (2016) also established that deterioration of consumer perceptions of subscribed e-services may not be as a result of actual deterioration in service quality experienced but instead the enhanced attractiveness of competitors service offering.

Ghazali et al. (2016) has a very similar definition for attractiveness of alternatives as he defines the phenomena as the customers perceptions of the extent to which viable competing alternatives are available in the market. He does however include the additional notion that the alternative needs to be viable as it is an important consideration when comparing two services side by side. The consideration that the perceived lack of difference between two alternatives will also promote loyalty by a customer to their existing service (Ghazali et al., 2016). Ghazali et al. (2016) goes on to link attractiveness of alternatives directly with switching costs which is in line with this research, as opposed to switching intention as in Liu et al. (2016).

2.3.7 Customer satisfaction

Customer satisfaction is defined by Gerpott et al. (2001) as an experience-based assessment made by customers which is based on the difference between their expectations and overall functionality of the services (or product performance) they received (Gerpott et al., 2001). Customer experience is thus measured against customer expectations. Customer experience was established as an antecedent of customer loyalty in this research, therefore if the post purchase experience is better than what was expected then the result would be a stronger loyalty by the customer to the service provider (Calvo-Porral & Lévy-Mangin, 2015).

Srivastava & Sharma (2013) proposed a model where it is implied that relationships between customer satisfaction, repurchase intention and switching behaviour are all positively correlated. Customer satisfaction was described very similarly when comparing the research done by Srivastava & Sharma (2013) and Calvo-Porral & Lévy-Mangin (2015). However, for the purposes of this research (in the context of switching behaviour) the additional

consideration of customer satisfaction having a positive correlation with repurchase intention and ultimately switching behaviour elaborated in the research by Srivastava & Sharma (2013) as opposed to drawing the relationship between customer satisfaction and loyalty in Calvo-Porral & Lévy-Mangin (2015) would be more relevant.

2.3.8 Information influence

Informational influence is described as a basic tenet in customer behaviour theory. Consumers use different sources of information to assist them to select amongst different options in order to maximise satisfaction and reduce post-purchase regret. Keaveney & Parthasarathy (2001) breaks down informational influence into 3 different sources:

External sources of information is described as the investigation made by a consumer prior to purchase which involves all sources found in mass media, advertised information, and customer reviews from existing/prior customers. External sources of information can also be characterised as being impersonal. Consumers who seek out sources that are impersonal in nature are looking to gain factual information about the product or service attributes.

Interpersonal sources of information include the word-of-mouth opinions of others. Consumers who lack the confidence to investigate product factual attributes or trust the value of customer reviews often rely on the help of people who they trust to provide insight into their experience given they have an personal account of the product or service in question. This is often the case in the context of services as opposed to products/goods as one customer's experience of a service may differ to another. Customer expectations around these sources of information of a personal nature are vulnerable to disappointment if they do not match the actual experience of the customer who is influenced, thus resulting in switching behaviour or discontinuing usage.

Experiential sources comprise information that is derived from the consumer's personal account, past memory of experiences or product-relevant knowledge. Keaveney & Parthasarathy (2001) hypothesizes, from research, that information derived from experiential sources are more likely to have a greater influence on customer behaviour than information from other sources of influence.

2.3.9 Purchase decision involvement

Sang et al. (2018) defines purchase decision involvement as "a person's perceived relevance of an object based on inherent needs, values and interests". Thus, the degree to which an individual is involved in the purchasing decision could affect switching behaviour. Higher purchase decision involvement is associated with higher levels of risk (Sang et al., 2018). This would mean if a customer perceived the consequences of switching to be associated with low risk then their propensity to explore alternatives would be greater.

Chan & Lin (2017) summarises the definition of customers involvement as the personal investment and effort, including time and money, based on personal needs, values and interests. This definition is less abstract than the one provided by Sang et al. (2018) in that it better describes the manner in which customers are involved, namely time and money. Sang et al. (2018) however continues to elaborate on his definition by the inclusion of a customer involvement profile which includes the dimensions: importance, risk and probability, symbolism, pleasure and interest. The combination of these definitions and explorations of customer involvement all lead to the conclusion that a customer's level of involvement, whether it be time and/or money, based on their customer profile, impacts switching behaviour.

2.4 External sources of influences that consumers consider before switching to other services

2.4.1 External sources of influence

External sources of influence or information are derived from consumers looking to gain factual information about a product or service's attributes. (Keaveney & Parthasarathy, 2001). These are closely associated with sources characterised as being impersonal as they relate to brochures, flyers, advertisements, magazines, reviews, and ratings (Keaveney & Parthasarathy, 2001). For example, it is important to research whether customers are influenced by ratings of video content outside of the SVOD service they are subscribed to, which may stimulate switching behaviour.

2.4.2 Proposition 1

External sources of information encourage SVOD customers to switch.

2.5 Interpersonal sources of influence consumers consider before switching to other services

2.5.1 Interpersonal sources of influence

Interpersonal sources of influence are word of mouth opinions of others. This is opposed to, from the customer's perspective, relying on their own decision making process when choosing between competing service providers (Keaveney & Parthasarathy, 2001). In the event that a service experience is hard to research, then taking the advice of others, or insights into how others have experienced a service, will be the only other reliable source a consumer can make

before making a decision to purchase. In the context of SVOD services, users could find that they can better rely on their friends to guide them on whether certain content found on a platform would appeal to them or not, as opposed to relying on objective external sources of information. This relates closely to this research as it explores how interpersonal sources of information and relationships between consumers influence individual customer switching behaviour.

2.5.2 Proposition 2

Interpersonal sources of information encourage SVOD customers to switch.

2.6 Experiential sources of influence consumers consider before switching to other services

2.6.1 Experiential sources of influence

Experiential sources of influence are sources that result from a consumer engaging in an internal examination of information through recollections from past experiences and product related knowledge (Keaveney & Parthasarathy, 2001). This is most applicable if the consumers in question have service relevant knowledge in memory, which include knowledge of how the service works and the likelihood that the service will satisfy his or her needs (Keaveney & Parthasarathy, 2001). Posing this question assists us to uncover whether the user is accustomed to the consumption of SVOD services in the event that they are potentially thinking about switching from one SVOD to another, or have prior experience having used a particular SVOD service and considering switching to it again.

2.6.2 Proposition 3:

Experiential sources of information encourage SVOD customers to switch.

2.7 Switching costs consumers consider before switching to other services

2.7.1 Switching costs:

Carter et al. (2014) identifies 3 sources of switching costs namely financial, procedural and relational costs. Financial costs, are costs associated with the sum of all benefits and/or financial charges, or penalties, resulting from switching service providers. Procedural costs refer to costs which relate to the attention expended in order to switch. This includes searching and evaluating alternatives, gathering information about providers as well as the time and energy involved with adapting to using a different service provider (Carter et al., 2014). Relational costs refer to the costs associated with a bond or emotional attachment that a consumer has with a brand. This switching cost in the context of SVOD could be the ease of comfort associated with the customer's familiarity with the service or the customer's preference for a more popular brand as opposed to a lesser known brand of SVOD (Carter et al., 2014). The importance of this question lies in the exploration of how each one of the 3 costs affect customer switching behaviour. Within the context of SVOD services, we may find that a easy sign up process may encourage switching. Additionally, the degree to which a consumer is comfortable with learning a different user interface associated with another SVOD service may affect switching as well.

2.7.2 Proposition 4:

Low switching costs encourages SVOD customers to switch.

2.8 Qualities of attractiveness of alternatives consumers consider before switching to other services

2.8.1 Attractiveness of alternatives:

Liu et al. (2016) states that the intention to either continue or switch service providers is a function of the attractiveness of the existing service versus that of alternatives. Within the context of SVOD services, there exists various alternate options which at times offer appealing free trial periods for customers to try before they engage in a paid subscription option. This could potentially improve the attractiveness of the SVOD service thus stimulate switching. This question uncovers the qualities SVOD consumers are influenced by the most that trigger switching behaviour.

2.8.2 Proposition 5:

Strong attractiveness of alternatives encourage SVOD customers to switch.

Table 1.

Summarised Consistency table: research questions and propositions

RQ #	Research Question	Proposition #	State Proposition
1	Which external sources of influence do SVOD consumers consider before	P1	External sources of information encourage SVOD customers to switch

RQ #	Research Question	Proposition #	State Proposition
	switching to other services, and why?		
2	Which interpersonal sources of influence do SVOD consumers consider before switching to other services, and why?	P2	Interpersonal sources of information encourage SVOD customers to switch
3	Which experiential sources of influence do SVOD consumers consider before switching to other services, and why?	P3	Experiential sources of information encourage SVOD customers to switch
4	Which switching costs do SVOD consumers consider before switching to other services, and why?	P4	Low switching costs encourages SVOD customers to switch
5	Which qualities of attractiveness of alternatives do SVOD consumers consider	P5	Strong attractiveness of alternatives encourage SVOD customers to switch

RQ #	Research Question	Proposition #	State Proposition
	before switching to other services, and why?		

2.9 Analytical framework

The analytical framework is an integration between theoretical and conceptual concepts. This section discusses the literature that this research is underpinned by and how it informed the development of the conceptual framework which will guide the rest of this research.

2.9.1 Theoretical framework

The theoretical framework that this study is underpinned by is Liu et al. (2016) cognitive dissonance e-service switching framework illustrated in figure 2 taken from his research "Modelling consumer behaviour in social network games by exploring consumer dissonance and change experience". This model was selected as it forms the basis for exploring the rationale behind a customer having to choose one service over another. Even though Liu et al. (2016) used this framework to guide his research into social network games and how the influence of alternate attractiveness could be modeled, he intentionally makes his study applicable to the broader e-service industry as well. This creates room for this study to be relevant in this research as SVOD falls under a service that is provided electronically, i.e. an e-service. Liu et al. (2016) approached the research quantitatively as the study sent out 220 000 questionaires to its targeted subjects. Even though this research is qualitative, the use of Liu et

al. (2016) was selected as it has formed a strong foundation in relation to which additional research in different contexts could be explored. Thus, the use of the model in this research.

Liu et al. (2016) research framework is adapted to accommodate specific research into SVOD as customers could easily be subscribers to more than one SVOD service at any one time. Thus, the exploration would be more along the lines of which bouquet of SVOD services has a customer chosen and why, as opposed to which singular service was chosen.

Therefore the proposed conceptual framework represented in figure 3 retains the independent factors that Liu et al. (2016) considers namely, alternative attractiveness and includes two other independent factors, namely information sources of influence as well as switching costs.

2.9.1.1 Informational sources of influence

The study conducted by Keaveney & Parthasarathy (2001) considered three sources of informational phenomena and their respective relationships on customers switching from one service to another, as well as continuing with a specific service. These three informational phenomena are external informational influence, interpersonal informational influence as well as experiential informational influence (Keaveney & Parthasarathy, 2001). The study concluded the below findings:

- Customers who continue with the service of their current provider were more likely than customers who switch to use external and experiential information sources.
- Customers who continue with the service of their current provider were less likely than customers who switch to use interpersonal sources of information as their source.

- Higher service switching was associated with lower use of external and impersonal sources of information when deciding which service provider to choose from.
- Reduced reliance on experiential sources is correlated with increased service provider switching.

2.9.1.2 Switching costs

The research conducted by Carter et al. (2014) concerns the relationships that both switching costs and trust have with e-loyalty (which is customer loyalty within the context of online services). Adapting the findings to this study, the higher the level of e-loyalty, the lower the propensity of the customers switch.

The study found that (Carter et al., 2014):

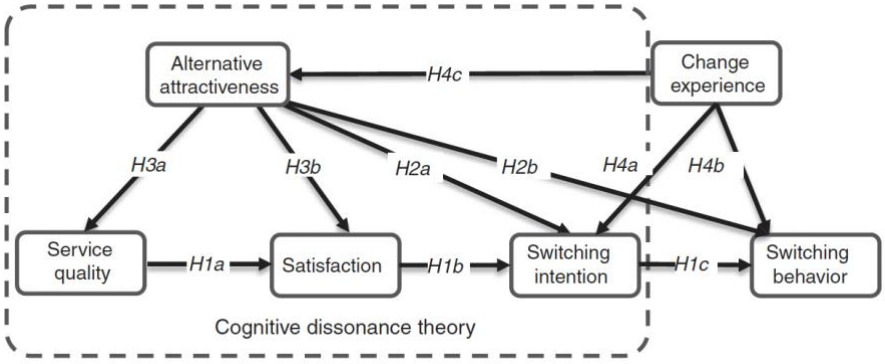
- Both service switching costs and trust improve e-loyalty, although they do not improve e-loyalty equally within the context of e-services providers.
- In the absence of trust, the study found that switching costs positively affect customers repurchase intentions. Although, if trust is present then switching costs have a harmful effect on loyalty. Thus, only a slight use of switching costs in the context of high trust would be effective.
- Developing trust is a more effective approach to developing long-term relationships and thus improving e-loyalty.
- Switching costs associated with using customers' preferences, effective satisfaction of their needs, and high service quality could all contribute toward effective customer retention strategies.

2.9.1.3 Attractiveness of alternatives

Essentially, the availability of viable and competitive alternatives is an important prerequisite for consumers to be able to switch service providers (Liu et al., 2016). The study conducted by Liu et al. (2016) looks into the degree to which attractiveness of alternatives has on switching intention and thus switching behaviour. Although the study is done within the context of social network games, the findings can be applied to e-services as well.

The findings include:

- Positive feelings of alternative attractiveness will decrease consumers' positive perceptions of their current provider of service.
- A breakdown in the consumer perceptions of an e-service may not necessarily be derived from an actual breakdown in the service quality of the provider. Instead, it may be as a result of enhanced attractiveness of the competitors' products or services.
- A significant proportional relationship was found between the degree of alternative attractiveness and the extent of customer switching behaviour.



- **Figure 2:** A cognitive dissonance e-service switch framework (Liu et al., 2016)

2.9.2 Conceptual framework

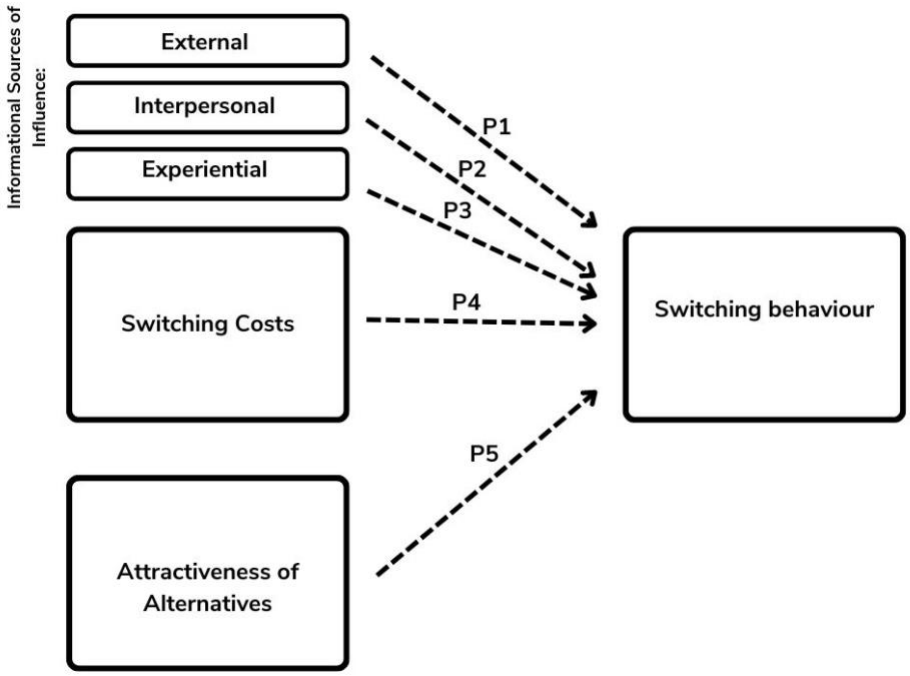


Figure 3: Conceptual framework (Liu et al., 2016; Carter et al. 2014; Keaveney & Parthasarathy, 2001)

Figure 3 illustrates the conceptual framework that will be used as a lighthouse for this research as it is underpinned by the conclusions drawn from the studies conducted by Liu et al., (2016); Carter et al. (2014) & Keaveney & Parthasarathy (2001).

The assumption derived from this illustration is that informational sources (external, interpersonal and experiential), switching costs and attractiveness have an impact on switching behaviour. Thus, this research is designed to explore these relationships from a qualitative perspective.

2.10 Conclusion of literature review

The further understanding of Information sources of influence, switching costs and attractiveness of alternatives is important as these are elements which add to the understanding of customer behaviour within the context of SVOD services in South Africa.

A summary of the resultant propositions are found below:

2.10.1 Proposition 1: External sources of information encourage SVOD customers to switch

2.10.2 Proposition 2: Interpersonal sources of information encourage SVOD customers to switch

2.10.3 Proposition 3: Experiential sources of information encourage SVOD customers to switch

2.10.4 Proposition 4: Low switching costs encourages SVOD customers to switch

2.10.5 Proposition 5: Attractiveness of alternatives encourage SVOD customers to switch

Chapter 3. Research Methodology

The holistic intention behind this research is to take specific observations from the interview data, explore and recognise general similarities in behaviours and close with a general conclusion. More specifically this chapter will discuss research approach, research design, data collection methods, population and sample, procedure for data collection, data analysis and interpretation, limitations of the study, transferability and dependability, demographic profile of respondents and ethical considerations.

3.1 Research approach

The goal of this research is not to "discover universal, context and value free knowledge and truth" (Rehman & Alharthi, 2016) but to attempt to understand the interpretations of individuals about the social phenomena they engage with. Thus, an interpretivism research paradigm approach is adopted.

Interpretive research employs the use of qualitative data which in some cases relies on numerical data, however, is never based or relied upon. Aside from being aligned with the generic qualitative approach, the benefits of an interpretivism approach would be that it generates a better understanding of how people perceive and rationalise their world and their experiences (Kahlke, 2014). This would mean that the exploration of customer switching behaviour through a qualitative and interpretive approach would generate a better understanding into how consumers create meaning behind switching from one SVOD to another within the unique environment of South Africa. Therefore in line with this understanding this research has taken a qualitative approach.

In light of the limited amount of time provided to conduct this research, a cross-sectional study was selected. This would mean that subjects in the research were selected at one point in time as opposed to subjects being interviewed repeatedly over time. Data collected as a result of interviewing these subjects will also be primary as it is a personal account of an individual at the source of their experience.

Based on the literature reviewed between 2012 and 2022 within relevant databases Sage Premier Journal Collection, Communication & Mass Media complete as well as ProQuest Central, it is observed that there is little to no research conducted on customer switching behaviour in the SVOD within South Africa. Thus, in conclusion this research took the interpretive and inductive approach, that is qualitative and exploratory in nature. This research approach and design has facilitated the exploration of data around the research questions posed.

3.2 Research design

The design of this research has taken the exploratory method using a generic qualitative approach. The reason why this approach fits this research is because there exists limited theory into understanding social phenomena around consumer switching behaviour within the context of SVOD in South Africa. Therefore, delving into the consumers decision making process through the interviewing process has uncovered the basis for these understandings.

3.3 Data collection methods

A semi-structured interview approach has been selected as it is often used in the context of qualitative research. Research that yields qualitative results is conducted using various methods of interviewing approaches which include semi structured interviews (Rehman & Alharthi, 2016). This approach helps guide the interviewer and the data collected by the study. The main advantage of the selected approach is that it enables reciprocity between the interviewer and participant, enabling the interviewer to improvise through the use of follow-up questions based on participants responses which allows for individuals to express verbally (Kallio et al., 2016). In line with the research questions set out, answering the "how" and the "why" surrounding consumer behaviour is best explored using this method of data collection.

3.4 Population and sample

3.4.1 Population

In order to conduct the research within the context of South Africa; South Africans have been selected as the population. This population is limited to South Africans over the age of 18 who have influence over the subscription, subscribed or currently subscribe to SVOD services available in South Africa. Furthermore, the population is familiar with the various SVOD services available in South Africa and has experienced one or more of them as a customer of their services. Thus, qualifying questions were posed to ensure that each subject of the interview was from the defined population and therefore included in the sample selection.

3.4.2 Sample and sampling method

A sample is a subset of a population and we survey the units of the sample with the objective of gaining an understanding of the population as a whole (Vehovar et al., 2016). Due to the

time and resource constraints associated with this research a non-probability sampling approach has been selected. This means that subjects of the population do not get an equal opportunity to be represented by a sample. Within the various subtypes associated with non-probability sampling method, this research used the snowball sampling method. Snowball sampling, or network sampling, is a sampling method whereby select initial subjects form the basis of the interviewing process and from that point additional subjects are added from the network referred to by these initial subjects (Vehovar et al., 2016). Due to the successful proliferation of SVOD services in middleclass South Africa, it should not prove difficult in finding a qualifying sample. However, due to the convenience associated with interviewing individuals who have been referred as opposed to calling out individuals at random, the snowball sampling method has been most beneficial.

The primary data collection method has been conducted through semi-structured interviews of 15 participants. According to Maxwell (2008), a typical qualitative researcher would study a small number of individuals with the intention of preserving the unique data that is collected which is why 15 interviews were conducted as opposed to a larger number. In order to identify sample interviewees, the researcher has first approached volunteers on social media and from that point onward, referrals from these initial subjects for additional interviewees has been approached. Sample members will be contacted via email, telephonic or social networking site means.

3.5 The research instrument

The instrument to be used as a means of collecting data is through a semi-structured interview method. As the purpose of this research is to allow the subjects to respond to each question

posed in a detailed manner, a semi-structured approach was used. This has allowed each of the research questions to be addressed with the inclusion of providing the subjects to expound on any topics related to the question as they feel relevant.

Thus, each question compiled into the interview guide has sought to address each one of the research questions respectively. The detailed interview guide is found under Appendix B.

3.6 Procedure for data collection

The research begun by collecting primary data from the interviews conducted. Interviews were conducted either in person, or through electronic means such as telephone, or video call. As the medium of data collection needs to provide space for the interviewees to feel comfortable to address the questions freely without pre-meditation, any form of written feedback, either email or letter was avoided.

3.7 Data analysis and interpretation

The data collected was analysed and interpreted by use of thematic analysis. Thematic analysis is where the data is characterised by topic or domain summaries (or content codes) that capture how often ideas, concepts and meanings are expressed by participants, often at a more explicit level (Ayre & McCaffery, 2022). Apart from being a common method of interview or transcript analysis associated with qualitative studies, this form of data analysis is selected as it facilitates the collection of subjects' values, knowledge, opinions, experiences or views.

3.8 Limitations of the study

- The researcher is aware of potential bias associated with non-probability sampling as it may be unrepresentative of the whole population which may affect the accuracy of the research (Saunders et al., 2003).
- The population was limited to South Africa thus findings on customer switching behaviour will not be accurate in populations outside of this geographical context.
- The subjects of the interview may be affected by social norms and consumer marketing such that their opinions, perceptions or attitudes may not be an accurate representation of their true behaviour.

3.9 Transferability and dependability

From the perspective of data analysis and interpretation, the goal of this qualitative research is to present research characterised by a high level of trustworthiness.

Thus, the objective of this research is to achieve transferability, credibility, dependability and confirmability as per respective criterion of a trustworthy interviewing process (Morse, 2015).

3.9.1 Transferability

Being qualitative in nature, this research would lack in generalisability. However, the qualitative technique of providing a thick, rich description would assist the reader in having a better idea into the setting and context of the participants environment. This would be done by

providing the reader the setting, details of the participants and the themes of the qualitative study (Creswell & Miller, 2000).

3.9.2 Credibility

In order to provide credible research, Saunders et al. (2003) describes a list of steps which need to be followed. These steps are namely having the appropriate degree of knowledge by studying and conducting literature review, providing the appropriate level of information to an interviewee before and during the interview such that he or she understands the context and intention behind each question, selecting an environment for the interview void of noise and distraction and adopting an approach to questioning which avoids jargon to mitigate any confusion or misunderstanding.

3.9.3 Dependability

As this research is conducted in a cross-sectional approach, whereby data is gathered from subjects at a point in time, it is not intended to be repeatable. Rather, it is research that is meant to explore complex consumer behaviours on a topic at a specific point in time. In this research, it is the customer switching behaviour within the SVOD space. In addition, the triangulation technique will be used to create dependability. This will be done through the systematic process of going through and ordering the data to find common themes, ideas or categories (Creswell & Miller, 2000).

3.9.4 Confirmability

This study will use the member checking approach to confirm whether the data collected as a result of the interview is accurate. More specifically, the researcher has presented the data and interpretations to the subjects interviewed so that they can confirm the correctness of the information and understanding of the narrative as received by the interviewer (Creswell & Miller, 2000). This would mitigate any researcher bias that may find itself into the data.

3.10 Demographic of respondents

The demographic of the respondents is not of particular importance however an even split of 50% male and 50% female was preferrable so as to include all views that may be represented as a result of differing gender. Participants will also be based in the province of Gauteng, South Africa.

3.11 Ethical considerations

In order to uphold ethical considerations during the research, all interviewees were anonymous throughout the process and upon presentation of results had a number allocated to their interview data. In addition to this, all interviewees have signed a consent form which outlined the purpose of this research. A copy of this consent form and the transcription has been sent to each interviewee for their records. Thematic analysis has been conducted by the use of software, Atlas.ti, in order to mitigate any bias when establishing relevant codes in the interview transcripts. The process of obtaining an ethics protocol number required the researcher to submit an ethics application form to the Witwatersrand Business School Ethics Committee upon which it was approved. The Witwatersrand Business School Ethics Committee subsequently provided an ethics protocol number WBS/DB0708404E/397.

Chapter 4. Presentation of findings

4.1 Introduction

This chapter will present and describe the findings as a result of the interviews conducted. A total of 15 interviews were conducted with all of them having been successful in addressing each research question this research has undertaken to answer.

The findings of each proposition 1 to 5 described in this research will be summarized by use of bar graphs. Each bar graph being presented will have a respective description associated.

A background of SVOD usage was conducted before each interview began with the intention of understanding how experienced each interviewee was within this context. The below findings were discovered:

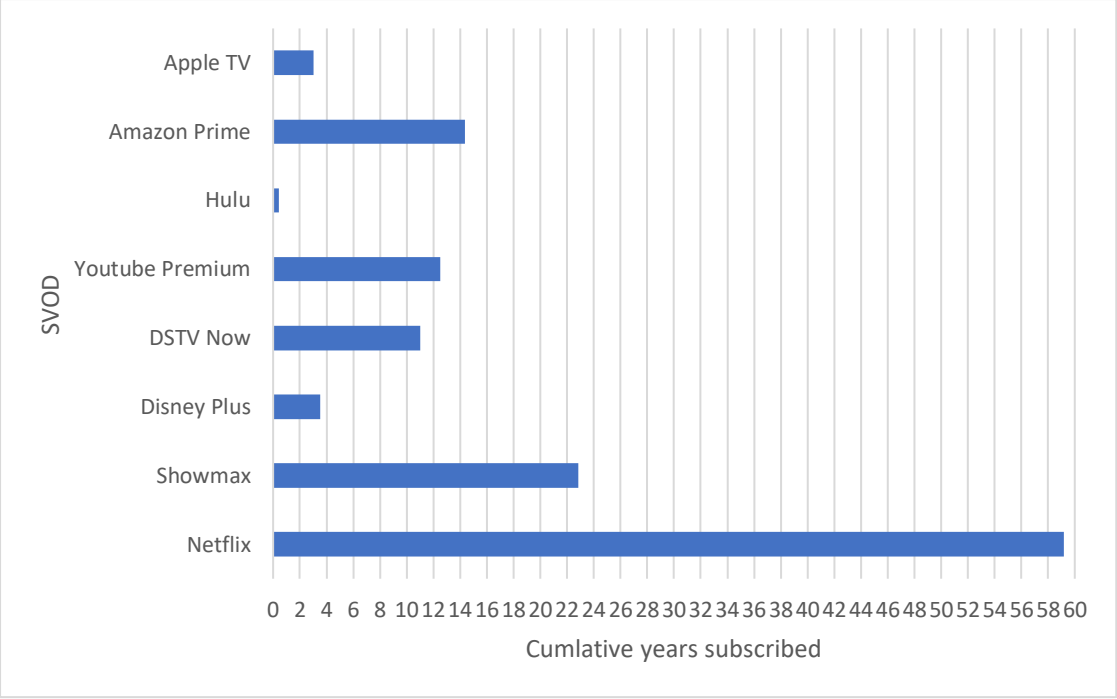


Figure 4: Cumulative years subscribed for each SVOD

Figure 4 illustrates the cumulative number of years between 2016 and 2022 that each interviewee had been a subscriber of each respective SVOD. The intention behind gathering this information was to highlight which SVOD has had the most history of subscribers within the South African market. We can conclude from this bar graph that interviewees had the most experience with Netflix, Showmax and Amazon prime, with Netflix being the dominant SVOD in use.

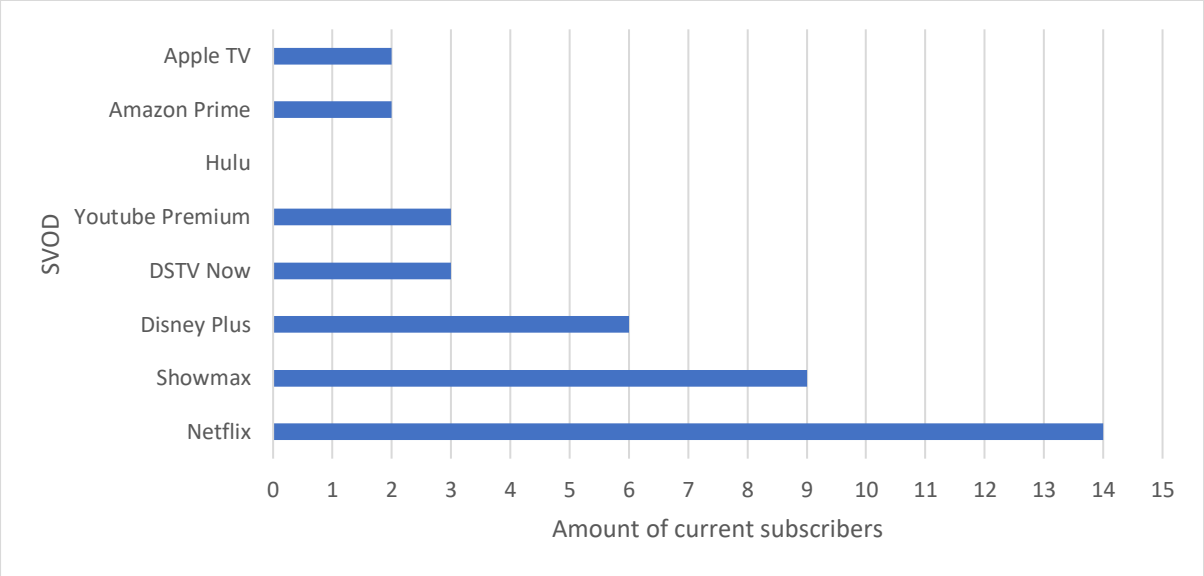


Figure 5: Cumulative amount of current subscribers

In addition to the collection of cumulative years subscribed, the number of current subscribers for each SVOD was collected as represented by Figure 5. This data was to indicate which SVOD services were most subscribed to at the date and time the interview was conducted. Thus, even though Amazon Prime was top 3 in cumulative subscribed years, Figure 5 illustrates that Disney Plus is currently more subscribed to than Amazon Prime. From this understanding we can deduce that Disney Plus has become more popular than Amazon Prime at the time of the interview.

The demographics of each participant does not bear any consequence in this study. Thus, it was not included in this chapter.

The rest of this chapter will show the findings of each proposition, and end with a collective conclusion on the findings.

4.2 Findings for proposition 1: External sources of information encourage SVOD customers to switch

This proposition dealt with external sources of information as an influence on customer switching behavior. From Figure 6 we can see exclusive content and the size of the SVODs catalogue being highly influential in customers adopting or switching from one SVOD to another.

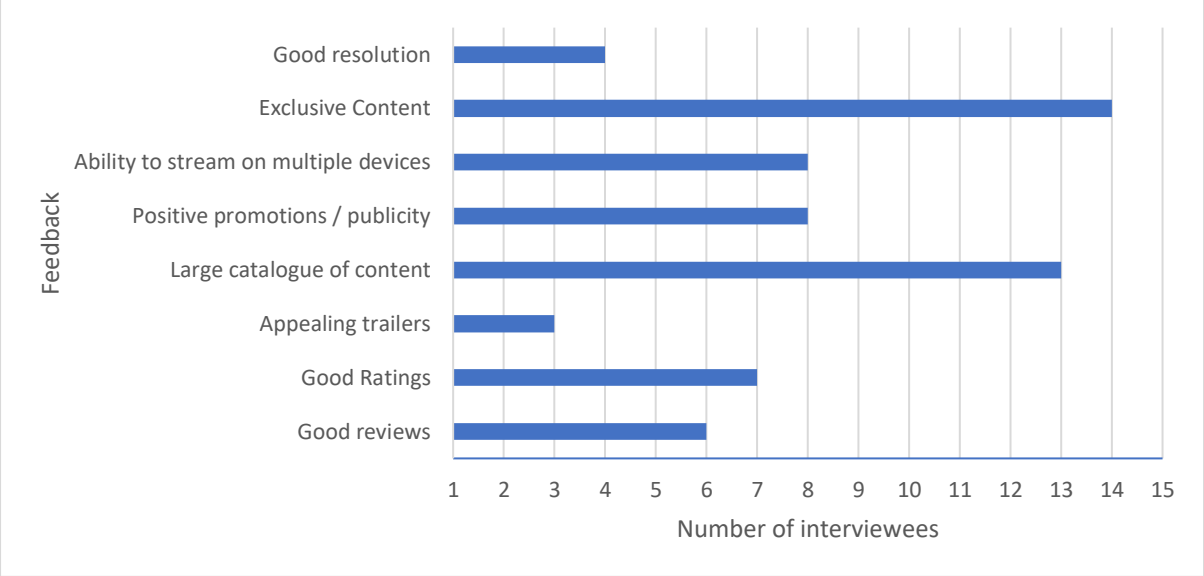


Figure 6: External sources of information

Exclusive content and a large content catalogue were highlighted by these participants respectively:

Exclusive content:

Participant 1 referred to how exclusive content would influence their switching behavior: “specific shows that were available, or only on a specific streaming service was the draw card”

Participant 12: “Netflix is a bit like, you know, the Marvel content on Netflix is like, it's minimal, but the full catalog is on Disney Plus, so that would probably be the only thing that would make me switch”

Participant 15: “Martin Scorsese's film was released on Netflix, it wasn't released in cinema, the Irishman and I know that Netflix is pumping out original series”

Large content:

Participant 14: “Netflix is just like a go to not necessarily the better, but definitely like just has a lot more options”

Participant 4: “Netflix service because never first and I've got an extensive catalogue that works for the household”

Participant 6: “But I usually I actually use Netflix way more than I use Showmax just because of the limitations of what's available. And I suppose what I'm interested in”

In addition, trailers promoting the content as well as the resolution of the video was found to be least influential.

4.3 Findings for proposition 2: Interpersonal sources of information encourage SVOD customers to switch

Figure 7 explores the influence of interpersonal sources of information as a factor when customers decide on switching between SVODs. Recommendations of content by family and friends ranked the most influential. This is specifically when family or friends recommend SVOD content that does not exist within the interviewee's current bouquet of SVOD subscriptions.

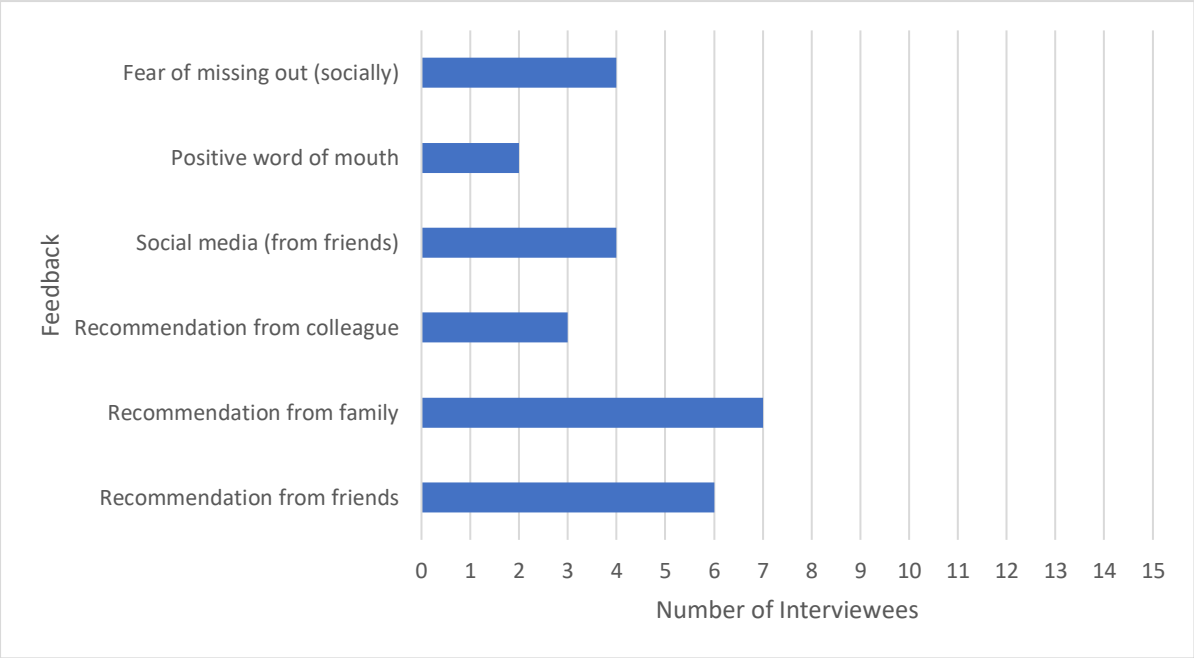


Figure 7: Interpersonal sources of information

Participants had the following to say regarding recommendations from family and friends respectively.

Recommendations from family

Participant 3: “get to watch like for instance for me to get the Showmax it was because my sister was watching the wife and she was telling me everything like all the drama that was going on there. Then I got Showmax”

Participant 4: “with Disney Plus, because of the wide catalogue, like I said, people like my brother-in-law, he was very psyched up, he just kept on actively selling Disney Plus because of the catalogue”

Participant 5: “Netflix, the family one also just add my family on because they keep pestering me”

Recommendations from friends:

Participant 2: “So I guess other people's opinions that I you know, but not just anyone like I think it's like my friends”

Participant 15: “Amazon, there was one show that came on that got recommended or a movie or something that got recommended by a friends of theirs”

Participant 14: “If a friend tells me that this movie was great, on the other hand, and it is Marvel one that I wouldn't normally watch, if it's a friend, I kind of understand his taste or whatever, then yeah, then I'm in. Definitely more influenced by my circles on that side of things.”

4.4 Findings for proposition 3: Experiential sources of information encourage SVOD customers to switch

Experiential sources of information are a personal account of the experience that the interviewee with each respective SVOD had been a customer of, either within a paid subscription format, or a free trial. From the findings, the data presented in Figure 8 illustrates that an accurate algorithm/recommender system alongside a positive free trial experience and an intuitive user interface make up the leaders in influencing the behavior of a customer to switch SVODs. A recommender system or algorithm refers to the SVODs ability to form a customer profile around the content that you have watched. From this collection of data the accuracy in which it suggests similar shows to you to watch in the future is seen as a primary source of experiential information which can improve the customer's experience of the respective SVOD, as well as promote customer switching.

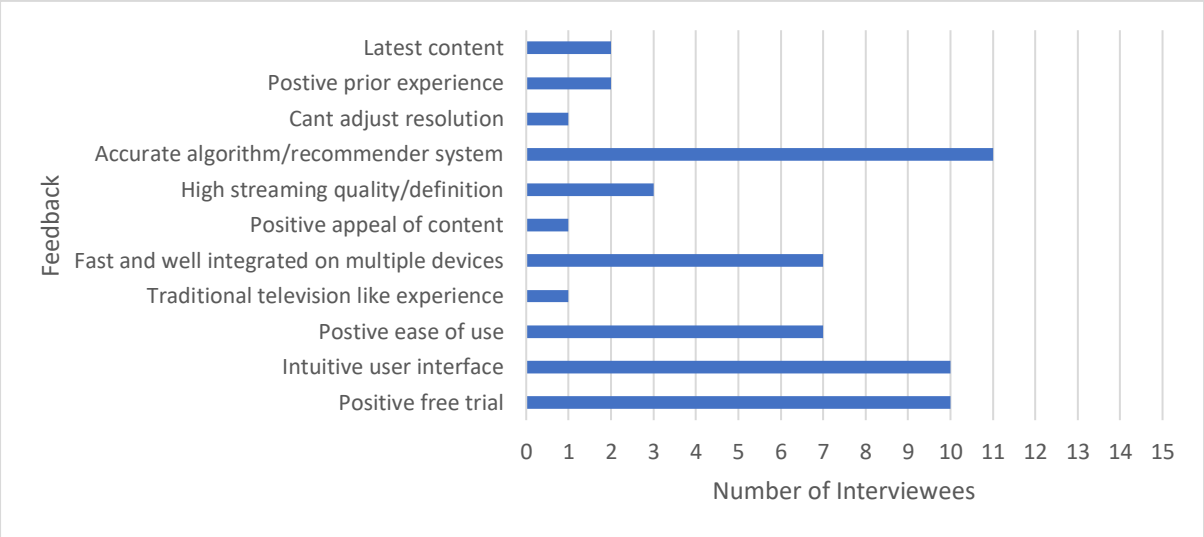


Figure 8: Experiential sources of information

Participants also brought to light the importance of free trials and user interface exemplified in the interview feedback:

Free Trial:

Participant 2: “sometimes there's a product on Amazon that's interesting to me, which is why I actually ended up going through this trial thing”

Participant 8: “what was it Netflix that had a free trial? It's quite a cool feature, you know? I mean, you can make up your mind after that”

User interface:

Participant 1: “I think when you when you switch, and you have a bad experience on the verge of UI says it's like, it just puts you off and makes you want to go back to Netflix”

Participant 7: “TV, the user interface, yeah, the resolution and all that type of thing would be important”

Recommender system:

Participant 10: “I think Netflix is very good at like pushing or promoting stuff that's really like good, the good content that they want you to see”

Participant 12: “So the algorithm as also, obviously, it's developed an understanding of what your interests are. Yeah. So that plays a part as well. In you, like, enjoying this content that you're watching”

4.5 Findings for proposition 4: Low switching costs encourages SVOD customers to switch

Figure 9 deals with the costs associated with switching. Positive emotional attachment with the brand relates to the loyalty that exists between the customer and the SVOD. A strong emotional attachment acts as a deterrent to switch in this case. Most influential of all switching costs is the financial consideration or whether the SVOD is competitively priced or not. Interviewees ranked this as the highest factor, as 80% of the participants are either positively or negatively influenced to switch by the financial cost of the SVOD being measured.

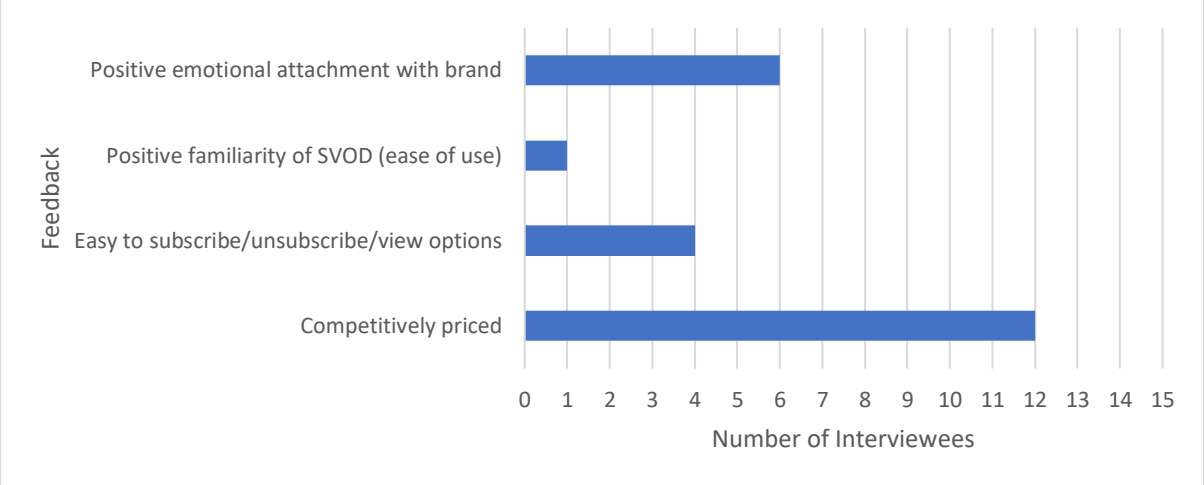


Figure 9: Switching costs

Participants provided the details regarding their sensitivity to price:

Participant 15: “Price is probably one of the biggest factors for me”

Participant 12: “Oh, definitely. It would be I mean, like, you know, especially in the economic climate that we're living in now. Everything is like, you're counting, you're counting everything.”

Participant 16: “Definitely, that's another debit order that I don't want, there’s Showmax and Netflix and that's already you know, relatively significant amount of money that's going off in a month”

4.6 Findings for proposition 5: Strong attractiveness of alternatives encourage SVOD customers to switch

Data illustrated in Figure 10 presents all the qualities that were found to be attractive by participants when deciding on whether switching SVODs is worth the move. Content and qualities associated with content were ranked highest of all qualities. More specifically, exclusive content, the size of the catalogue on the SVOD as well as the general popularity and positive public reviews of the content was ranked the highest forms of qualities that were attractive.

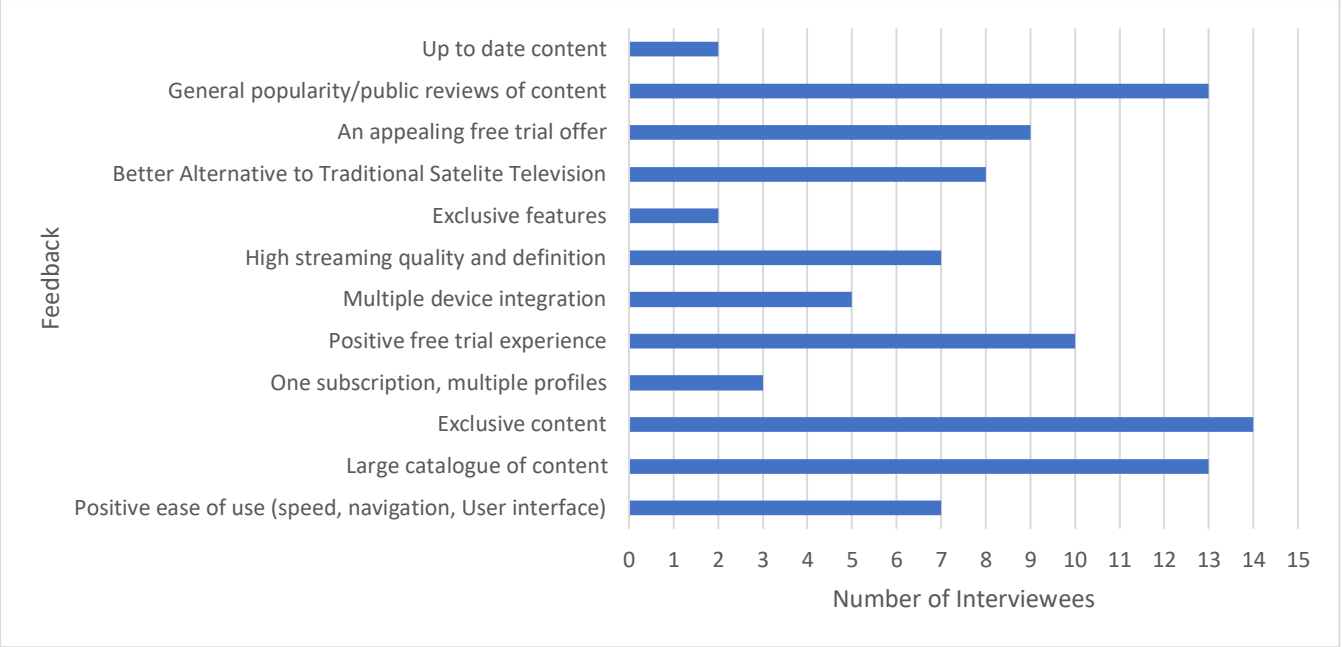


Figure 10: Attractiveness of alternatives

The importance behind having positive general popularity was highlighted by participants 4 and 14:

Participant 4: “I also use Reddit as well just to see what people on Reddit are saying about a particular show, or movie before I engage into it.”

Participant 14: “Maybe YouTube like when YouTube is like sending like trailers and there's certain people I follow who speak about like series and stuff like that”

4.7 Summary of the findings

From the data gathered, the results were clear in all propositions with either 2 or 3 categorized feedbacks provided from the participants being noticeably higher than the rest. This assists in

the formulation of the next chapter’s discussions around the findings as it makes the narrative for answering each research question more accurate and less ambiguous.

Chapter 5. Discussion of the findings

5.1 Introduction

This chapter will discuss and explain the results within the context of the literature contained in the literature review section. Thus, centered around the findings of this research, this chapter endeavors to resemble the literature review with these additional findings. The positioning of the findings will therefore also be discussed in relation to the literature underpinning the study. The discussion is organized in the order of the research questions presented in the consistency table.

5.2 Discussion for proposition 1: External sources of information encourage SVOD customers to switch

External sources of information refer to the sources of information that exist in the environment of the participant. Keaveney & Parthasarathy (2001) measured this in the form of articles, reviews, advertising or other activities generated as a result of the company communicating their product/s with consumers. Within the context of this study, focus was shone on ratings of content that exist on the SVODs, as well as trailers and any form of review of content produced by third parties. As these forms of information were also characterized as impersonal or factual (Keaveney & Parthasarathy, 2001), additional sources included the size of the catalogue of content on each SVOD, and its technical integration and ability to stream on various forms of technological devices.

The results of the research conducted by Keaveney & Parthasarathy (2001) supported that "online service continuers relied more on external sources of information when making their

subscription decisions than did online service switchers". This contradicted the study's findings, as 14 out of 15 participants valued exclusive content, and 13 out of 15 participants valued a large catalogue of content which served as strong influencers when considering whether or not to switch to other streaming platforms. Even though these external information sources were specifically centered around the SVOD content offerings, it none the less made up the highest-ranking considerations throughout all 5 propositions. Considering external influences which were more directly related to the research question presented in Keaveney & Parthasarathy (2001), the results from participants were not as convincing. Good reviews, and good ratings were 7/15 and 8/15 respectively as an influencer to switch to another SVOD.

Similarly, the research of Keaveney & Parthasarathy (2001) also indicated that lower use of external, impersonal sources of information when making an online service choice was linked to higher service switching. Within the context of SVOD online services within South Africa, this research found the contrary, in that customers were more influenced to switch based on external, impersonal sources of information, more specifically, information regarding exclusive content, as well as size of content catalogue. It is also noted that Keaveney & Parthasarathy (2001) conducted their study through a quantitative approach which causes inherent differences in outcomes between their study and this research upon comparison, as this research used a qualitative approach.

5.3 Discussion for proposition 2: Interpersonal sources of information encourage SVOD customers to switch

Keaveney & Parthasarathy (2001) proposed that online service continuers relied less on interpersonal sources of information when making the subscription decision than did switchers,

and their research results supported this. This would mean that the results of Keaveney & Parthasarathy (2001) research indicate that the majority of participants who switch are influenced by the opinions of friends, colleagues or relatives. The findings of this research does not support this convincingly, as 47% of participants are influenced to switch by recommendations from family, and only 40% of participants are influenced to switch by recommendations from their friends. Even more so, this research found that friends on social media, and recommendations from colleagues were even less impactful within the context of switching SVOD services.

The profile of an online service switcher according to Keaveney & Parthasarathy (2001) was also characterized by someone who is influenced to switch through word of mouth, as opposed to research or previous experience. The findings of this research did not align with these results as only 13% of participants felt influenced to switch as a result by word-of-mouth sources.

5.4 Discussion for proposition 3: Experiential sources of information encourage SVOD customers to switch

Experiential sources of information in Keaveney & Parthasarathy (2001) deals with the personal experience of the participant, along with their knowledge about general computers. Within the context of this study, the research explored participants personal experiences with SVOD services, as well as their knowledge of SVOD services within South Africa.

According to the results found from the Keaveney & Parthasarathy (2001) study, "service continuers were significantly more likely than switchers… to use experiential information sources when making the online subscription decision". This holds true in our findings. In the

cases where participants were highly influenced to switch through experiential sources, they would most likely add this SVOD to their already existing SVOD subscription as opposed to cancelling their current service in favor of the other. In many cases, the reason why 14/15 participants subscribed to Netflix was because they valued their experience with it. Any SVOD which rated high on their experiential influence vectors would be considered as an additional SVOD subscription to their already subscribed Netflix SVOD.

Keaveney & Parthasarathy (2001) also found that continuers of services "had more prior experience with the service or with related services". This holds true in our findings, as most participants who only had Netflix, or had their first SVOD as Netflix were found to still have it at the time they were interviewed. This would be represented by the cumulative years Netflix has been subscribed to by participants.

5.5 Discussion for proposition 4: Low switching costs encourages SVOD customers to switch

The research conducted by Carter et al. (2014) investigated the connection between trust and switching costs and the subsequent results have concluded that trust has a stronger effect on e-loyalty than switching costs. Carter et al. (2014) goes on further to expound that switching costs have a harmful effect on loyalty when customers express a higher trust in e-services. Similarly, in the absence of trust, high switching costs prove to positively impact customers repurchase decision.

Even though this study only explored the impact of switching costs in isolation of any other factors, it found that the switching costs between all SVOD service providers were mostly

influenced by financial cost of switching as well as the degree to which the participant had an emotional attachment to the respective brand of SVOD. Thus, this research supports the findings of Carter et al. (2014) in that the presence of positive emotional attachment participants had for their respective SVOD (Netflix or Showmax in this case), in conjunction with the presence of low switching costs, represented a high degree of loyalty with their current SVOD. This was not shown explicitly by the data collected however, evidence of low switching costs by Showmax and Netflix, along with their ability to retain subscribers suggest that loyalty is not a result of high switching costs but of other factors.

5.6 Discussion for proposition 5: Strong attractiveness of alternatives encourage SVOD customers to switch

The results of (Liu et al., 2016) study suggest that there may not be a correlation between the actual deterioration of a brand and the service quality of the brand within the context of consumer perceptions, but instead switching may be caused by the degree to which competing products may be perceived as attractive. This research supports these findings in that 14 out of 15 participants value exclusive content which would mean that this would be a strong influence for them to switch services, which is not a result of a poor experience with their current SVOD service providers but rather attractive exclusive service offering provided by competitors.

Liu et al. (2016) also found that users of IT services may make use of two different IT brands concurrently. This would mean that when users find other services attractive they may make use of this additional service without unsubscribing or abandoning their old service. The findings of this research within the context of SVOD services supports these findings.

Participants in this research often considerd additional SVOD services to compliment their already existing SVOD subscription or subscriptions. These additional services would enlarge the content selection available to the partipant or give them access to additional exclusive content which otherwise would not be available if they only were subscribed to one SVOD service.

5.7 Conclusion

The findings of this research addressed the literature uniquely with the results found for each research proposition either being supported by literature or not. In cases where the literature data was supported by this research findings, it added a permutation to it which highlighted the changes technology has made over time, as well as the unique context to which South Africans experience SVOD services.

Chapter 6. Conclusions and recommendations

6.1 Introduction

The primary aim for this research was to explore the drivers of customer switching behavior in SVOD services in South Africa. The benefit of understanding customer switching behavior will assist global and local SVOD players who have a presence in South Africa or who are researching the industry. These benefits will form important data points to include into their strategy such that they can maximize their performance in attracting SVOD users to subscribe to their platforms.

Thus, this chapter will integrate the findings of the propositions into the original research questions set out in Chapter 1 and answer each question in turn.

6.2 Conclusions for research question 1: Which external sources of influence do SVOD consumers consider before switching to other services, and why?

From the research results, large content selection as well as exclusive content were most influential to consumers when considering switching to other SVOD services. As some of the participants used Netflix as a cheaper alternative to DSTV (which is South Africa's primary satellite television service provider) having a large content selection would make it compelling as consumers would be able to use the content available on Netflix to appeal to the whole household in terms of variety of taste and options.

The draw card however is the exclusive content that each one of these SVOD has on offer. Exclusive content creates a singular compelling argument to choose one SVOD over another due to it not being available anywhere else.

Between these two external sources of content, they make up the primary assets SVOD have which further emphasizes the value that content has in the market.

6.3 Conclusions for research question 2: Which interpersonal sources of influence do SVOD consumers consider before switching to other services, and why?

Because of the large number of options available for consumers to choose from, in terms of content as well as SVOD selection, it is important that consumers have a means with which they can narrow down what would appeal to them most. Interpersonal sources that rank highest in influence include recommendations of content from friends and family. The reason for this is that friends and family of the participant would be expected to know their tastes the best. In addition, assuming that the participant is influenced by someone who has watched the content themselves, it will aid in the social interaction between the two as they discuss the content that was recommended. The content that was recommended would also be closely related to the SVOD that it is available on, and therefore potential switching behavior.

6.4 Conclusions for research question 3: Which experiential sources of influence do SVOD consumers consider before switching to other services, and why?

Consumers have shown that they value user interfaces when it comes to SVOD services. The importance of a good user interface would translate to an easy, intuitive experience by the consumer where they are free to navigate content and options without any challenges. This

would include the applications that exist on all kinds of devices some of which include pc/laptop, tablet, phone and smart tv.

Another important experiential source of influence would be the recommender system that the SVOD uses. This is the system that forms a unique customer profile for the consumer based on what he or she was watched in the past. The strength and accuracy at which the SVOD recommends content to the user was seen as important as, typically, SVOD service providers have large content catalogues which can be cumbersome to sift through should a consumer want to watch something new that they would potentially enjoy. SVOD platforms have varying degrees at which they are successful in recommending content to a consumer which results in some being better than others. The potential for a consumer to switch from one SVOD to another would thus depend on the strength of the recommender system of the SVOD being switched to.

6.5 Conclusions for research question 4: Which switching costs do SVOD consumers consider before switching to other services, and why?

Price and associated financial considerations that consumers may have as a result of switching SVOD service providers are important with consumers. Even though prices amongst SVOD services differ by relatively small amounts, it was the cost of adding an additional service that was predominantly the concern around cost. This was weighed heavily against the ease at which consumers could watch the content that interested them through illegal means such as pirating (torrenting) and free content streaming websites.

Consumers who considered a potential SVOD that they may switch to would always compare it with the service offering Netflix would have specifically. This natural inclination, along with most of the participants (and South Africa) being Netflix subscribers, would indicate a degree of loyalty South Africans have toward Netflix. Consumers who had more than one SVOD subscription would also use Netflix as a starting point when considering whether they would like to explore consuming new SVOD content.

6.6 Conclusions for research question 5: Which qualities of attractiveness of alternatives do SVOD consumers consider before switching to other services, and why?

General popularity was found to be one of predominant qualities of attractiveness for alternative SVOD considerations. This could point to the general quality of content that is available to watch on the SVOD as well as how it was received by the market of consumers who have consumed it. If the content is being well received by the public in general as well as it being exclusive to a specific SVOD, then that particular SVOD would come across more attractive than others in competition with it. As content and exclusive content form the biggest assets that SVOD services have in the market, as alluded to above, the stronger the popularity of content that the SVOD has as well as the stronger the exclusive content, the more attractive it will be amongst its competitors.

6.7 Final conclusion

The adoption of digital services in South Africa is on the rise as high-speed internet becomes more accessible and affordable. In turn, the market for SVOD services in South Africa is a young but growing one. This results in an opportunity for SVOD companies to get involved and grow with the market. Thus, as they develop their strategies around growing and retaining

their respective subscriber bases, it is important to be aware of what customers value most as well what influences their behavior as they navigate their way between all the various options available.

This research set out to develop the understanding of South African customer behavior in the SVOD market within the context of switching behavior, and with the conclusions to each respective research question posed, it has provided a strong starting point in doing so.

6.8 Recommendations

The growing market for SVOD services within South Africa has resulted in an increase in competition amongst existing players. This growing market has also incentivized new competitors to enter the market. The recommendations here address SVOD companies that are already in the market and wish to retain and grow market share, as well as SVOD companies who are researching the potential of entering the market as a competitor.

For SVOD service providers to compete successfully in the South African market by taking market share away from existing players by way of customers switching from one service provider to another, original content is key. This could come in the form of creation of content that is applicable to their service globally, or more relevantly, through creation of original content made specifically for the South African market.

SVOD services looking to gain traction in the South African market also need to bear in mind the fluctuations in the monetary exchange rates that may increase subscription fees unexpectedly from month to month. To maintain a cost expense that can be budget friendly in

the South African market, it is important for service providers to have their subscription fees quoted in the local currency (South African Rands). This will reduce any uncertainty that could potentially exist regarding subscription fees.

A common barrier to entry within the South African market is the cost of data. Even though the participants in this study did not raise this as a concern when describing their challenges with their current and potential SVODs, it is a concern to most of the population in South Africa. Thus, partnering with internet service providers, or mobile network operators, SVODs could provide their services at reduced data costs to their customers.

6.9 Suggestions for further research

SVOD services have discovered that paying subscribers are sharing their password information with friends and family to make use of their multiple profile benefit. This reduces the amount of paying subscribers to the SVOD and thus "the end of password sharing is coming to Netflix soon, and it will be a challenge for both viewers and the streaming giant" (Krouse, 2022). This could have implications on adoption rates either negatively or positively with in the South African market which could be studied.

As more and more SVOD service providers are becoming available, exclusive content on each one of these platforms becomes less and less concentrated. An example of this was when "Disney announced that it intends to pull all its movies from Netflix" (Castillo, 2017). This was due to Disney creating their own streaming service, Disney Plus. As we can see from this research, this has already taken place and Disney Plus has already developed a paying subscriber market base of their own. This trend will result in more independent SVOD services

being available, and each would require its own individual subscription. The implications of this trend on the South African market could be explored.

An increase in adoption of digital services in South Africa has partially been driven by the decrease in the cost of high-speed internet as well as the improved accessibility. Research into how this will improve adoption of SVOD services in South Africa could be conducted.

Table 2. Consistency table: research questions, propositions, data collection and data analysis

RO #	State Research Objective	Prop #	State Proposition	Data collection method	Data analysis method
1	To explore external informational influence on SVoD Customer Switching Behaviour	P1	External sources of information encourage SVoD customers to switch	Interview guide question 3 and 4	Thematic analysis
2	To explore interpersonal informational influence on SVoD Customer Switching Behaviour	P2	Interpersonal sources of information encourage SVoD customers to switch	Interview guide question 5 and 6	Thematic analysis

RO #	State Research Objective	Prop #	State Proposition	Data collection method	Data analysis method
3	To explore experiential informational influence on SVoD Customer Switching Behaviour	P3	Experiential sources of information encourage SVoD customers to switch	Interview guide question 7 and 8	Thematic analysis
4	To explore switching costs influence on SVoD Customer Switching Behaviour	P4	Low switching costs encourages SVoD customers to switch	Interview guide question 9 and 10	Thematic analysis
5	To explore attractiveness of alternatives influence on SVoD Customer Switching Behaviour	P5	Strong attractiveness of alternatives encourage SVoD customers to switch	Interview guide question 11 and 12	Thematic analysis

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Appendix A: Consent form

Drivers of customer switching behaviour in streaming video on demand (SVOD) services in South Africa

Researcher: Matthew Muizenheimer

I, ……., agree to participate in this research project. The research has been explained to me and I understand what my participation will involve. I agree to the following:

(Please circle the relevant options below).

I agree that my participation will remain anonymous	YES	NO
I agree that the researcher may use anonymous quotes in his / her research report	YES	NO

I agree that the interview may be audio recorded	YES	NO
I agree that the information I provide may be used anonymously after this project has ended, for academic purposes by other researchers, subject to their own ethics clearance being obtained.	YES	NO

…… (signature)

…… (name of participant)

…… (date)

…… (signature)

…… (name of person seeking consent)

…… (date)

Appendix B: Interview protocol

Contextual information:

Interview date:_____

Time: _____

Location/Means: _____

Participant:

Age: _____

Gender: _____

SVOD subscriber background information:

SVOD service providers used in the past: _____

Period of use: _____

SVOD service providers currently being used:

_____

Period in use: _____

Interview questions:

Q1: What made you choose the SVOD you are using?

Q2: Have you previously switched SVOD? If so explain what motivated you to switch.

Interview Questions	Conceptual framework artefact	Research sub-question
Q3: Are you influenced by reviews and ratings of content that your current SVOD does not provide? How has this affected your switching behaviour? **Q4**: What other external sources did you consider before switching to other services and why?	Information Sources of influence: **-External**	Which external sources of influence do SVOD consumers consider before switching to other services, and why?
Q5: How has a friend or family member convinced you to switch from one SVOD to another? **Q6**: What other Interpersonal sources did you consider before	Information Sources of influence: **-Interpersonal**	Which interpersonal sources of influence do SVOD consumers consider before switching to other services, and why?

switching to other services and why?		
Q7: Have you re-subscribed to a SVOD service provider based on your previous experience? Why? **Q8**: What other experiential sources did you consider before switching to other services and why?	Information Sources of influence: **-Experiential**	Experiential sources of information encourage SVOD customers to switch.
Q9: What switching costs prevented you from switching to other services and why? **Q10**: Which kinds of financial, procedural and relational costs have impacted your decision the most?	Switching cost	Which switching costs do SVOD consumers consider before switching to other services, and why?
Q11: Have you taken advantage of free trial periods of alternate SVOD services? Has	Attractiveness of alternatives	Which qualities of attractiveness of alternatives do SVOD consumers consider before switching to other services, and why?

this encouraged you to become a paid subscriber afterward? **Q12:** Which qualities of alternative SVOD services would you consider and why?		

Appendix C: Full sample Interview transcript: Participant 2

Matt M 00:03

Testing

Interviewee #2 00:08

Okay

Matt M 00:12

How old are you?

Matt M 00:12

Can you hear me?

Interviewee #2 00:19

Can you hear me?

Interviewee #2 00:19

38. There’s a bit of a delay. I don't know if my network…

Matt M 00:38

Okay let’s try again. Yeah. What SVOD services have you used in the past? List all of them

Interviewee #2 00:51

Netflix, Showmax a bit of Amazon Prime and Disney Plus. I think that's it.

Matt M 01:11

And for each one of them, what is your period of use?

Interviewee #2 01:20

Netflix I've been using for about two or three years now. I'm trying to think, must be about two years maybe even three. Showmax probably about a year and a half. Disney Plus is a few, is about three or four months now. That I got it when they launched, Amazon Prime I haven't really been using much. I just recently started a trial basically just to test it out.

Matt M 02:11

So you within the trial period with Amazon Prime?

Interviewee #2 02:23

Yes.

Matt M 02:11

And how long is the trial period for?

Interviewee #2 02:23

The trial is a week, and then I forgot to cancel. So I've got it for a month. And then yeah, so I've got a full month.

Matt M 02:33

Okay

Interviewee #2 02:34

I'll basically just use it to watch everything. Yeah.

Matt M 02:39

Which of your SVODs are you using right now? You are subscribed to right now.

Interviewee #2 02:50

Paying subscriber, Netflix, Showmax, Disney plus.

Matt M 03:04

Okay, what made you choose the SVOD that you're currently using? So the ones that you have now like Netflix. Showmax and Disney Plus.

Interviewee #2 03:22

Yes, Netflix. I think there was just a lot of hype around Netflix. From podcasts. I've listened to, to people talking about it. And it just seems to be a lot of people talking about it. So that inspired me to give it a shot. With regards to Showmax, what was it that got me into Showmax? I just know that they had a couple of shows that Netflix didn't have that I think specifically from like HBO that, that were interesting to me that and I liked the fact that it was different. And also just and also, you know, I mean, you look at you know, some of the subscription fees for like, let's say DSTV and then you compare how much you get on these streaming services. I thought well, that's cool. Disney Plus I'm a big Marvel fan.

Matt M 04:44

Have you previously switched SVOD? If so, explain what motivated you to do so.

Interviewee #2 05:20

No.

Matt M 04:44

So for example, have you ever gone from, you actually have a lot of them, but have you ever like… Switch would mean like you drop one subscription in favour of another. Have you ever done that?

Interviewee #2 05:20

Yeah. No, no, I haven't. Although I do see. I don't know if this is going to help you. I do think there is value in like, you know watching one, watching your favourite shows and because you're not signed to a year contract, cancelling it and then jumping on another where there's some cool stuff and then cancelling it. I just haven't done that. And I guess maybe because the fees aren't crazy high. And that's like a whole admin thing. You know, and I guess I just haven't done that. But also, maybe this is valuable. You know, like, it's not just me watching the stuff so while I'm might be enjoying something on Netflix, my parents might be enjoying something on Showmax and Nomsa might be enjoying something on something else.

Matt M 06:18

Are you the subscriber for all of these, and you're the one paying for it?

Interviewee #2 06:31

I was originally and I held that baton for a season and then I passed it on to my wife. So she currently has the baton. She is threatening to cancel Showmax which I would be very OK with

at this point although I've heard it referred to as HOTD but yeah, HOTD is going to be on there soon so, "House of the Dragon".

Matt M 07:07

Okay, okay.

Interviewee #2 07:09

I think, because of my point earlier, my parents tend to find, I think, more content on Showmax and Netflix that resonates with them. And since they are her in laws now.

Matt M 07:35

Okay, so you've given me a lot to understand what drives you to motivate you to join the services and so forth. But we're actually going to drill down and behind each question, there's like, there's research and theory behind it right, which we're not going to go into, but it's just for you. For this to be like drilling down. Not a big deal. So are you influenced by reviews and ratings of content?

Interviewee #2 08:17

Yeah

Matt M 08:23

are you influenced by reviews and ratings?

Interviewee #2 08:25

Yes. Yes. I don't watch anything with at first because I just think there's like this there's just so much choice. So I try and review things to narrow it down. That's my viewing thing. My parents don't do that. My wife doesn't do that. I do it and it generally works. For me I enjoy most of the content I consume.

Matt M 09:06

has it as it affected your switching behaviour at all.

Interviewee #2 09:13

when you say switching?

Matt M 09:16

Yeah, like as a subscriber. Is there anything on Amazon Prime that has caught your eye as good rating is pushing you to drop a subscription in favour of Amazon Prime?

Interviewee #2 09:37

Well, you know, I have this unique thing when at this point in time, my habit saw that, like haven't dropped any subscriptions. But does it influence the focus of my attention and where I spend time? Yes, it does. Because I'm not necessarily loyal to a particular one of these platforms. It's more about like, the products and sometimes there's a product on Amazon that's interesting to me, which is why I actually ended up going through this trial thing because I wanted to watch everything. What if everything all at once, whatever that movie was? Everything everywhere all at once. And that's what led me there because of the quality of the products and then you know, like I'm definitely keen to check out HOTD when it comes out, because I know it's good. So I'm gonna go there. So I'm like, so I switch my attention at this

point, but not necessarily. I'm not dropping one or the other, which I guess could be influenced by the fact that, you know, like right now, in Nomsa and I's income, it's okay. It's like at this point, it seems like we're okay to spend that amount. We're comfortable with that budgeted amounts. But I guess if the budget was a bit tighter, we would watch what we want somewhere else and cancel.

Matt M 11:13

Okay, is there any other external sources that you considered? That you consider like I think like only like facts and, and reviews and so forth. And ratings?

Interviewee #2 11:32

What influences me is if there's a couple of people, yeah, I think like if there are a couple of people on my team at work, talking about a show, it definitely captures my attention and then I'm open to checking it out. So I guess other people's opinions that I know, but not just anyone, like I think it's like my friends. You know, I'm definitely more open to being influenced by them. I think those are the main ones for me. It's a combination of also like, we'll look on YouTube and look for shows every now and again. I feel like okay, let me watch one or two, like, trailers or previews or something, you know, and then sometimes that sparks an interest for me. That could influence me, so it's not necessarily a review. It's just like, oh, wow, that looks cool. I think those are my main things that impact me. I'm trying to think if there's anything else yeah, I mean, you know, I look on Google News. And every now and again, I think there could be something cool that comes up there because I guess they're trying to give me the information I want. So they'll try and feed information about shows that they think I will like, so sometimes there's like a link that might lead me to YouTube as well, you know, to check something out, and that I can think of right now,

Matt M 13:04

And social media?

Interviewee #2 13:09

That’s a good question. Yeah. Social media. I think Facebook, I don't really, I'm not aware of being influenced on Facebook with it, but I think Instagram a little bit more because like, I'm following a couple of people that are interesting to me. So I would definitely see stuff there that would influence me in a particular direction. So that yeah, that's a good question. I'm not really on Twitter. I'm not on Tik Tok at this point in my life. So yeah.

Matt M 14:04

Have you ever subscribed to or ever been a subscriber and then become a non subscriber and then become a subscriber again, based on your experience with the SVOD

Interviewee #2 14:21

sorry, but the line just got bad there.

Matt M 14:26

I'm gonna turn off my video and maybe it'll help. Okay, so the question. Yeah. Have you re-subscribed to a SVOD based on your experience of it? So let's say that you're currently using Sensodyne toothpaste. But if I mentioned to Colgate then you have an idea of like, how Colgate as performed in the past, you have a feel for its brand like all those kinds of experiential factors that relate you to Colgate in the same manner. Have you ever subscribed to a SVOD unsubscribed and resubscribed based on your experience of it in the past?

Interviewee #2 15:40

I'm gonna try and switch wifi connections. Okay, let me quickly but I'm just going to quickly try and connect to a different WiFi thing. And if this is gonna, this may drop it I'm just want to see if like I'm the problem. Yeah, because it was breaking up through this explanation that you just gave. Yeah, let me try. Apologies for the inconvenience. Let's try sort this out, walking to another Wi Fi source. Okay, I'm gonna switch now. Okay. Can you hear me?

Matt M 19:29

I can.

Interviewee #2 19:31

Wow, I'm so sorry about that. I don't even know. I think I'm back to the original one. The other one.

Matt M 19:41

No stress. So we were dealing with the informational source of influence being experiential. Yeah. Did you get my Colgate, Sensodyne analogy?

Interviewee #2 19:55

No because it was breaking up there so I'm so sorry. Please explain again? So you're using Colgate and then you switch to Sensodyne?

Matt M 20:06

Yeah, so we all have experiences of brands right like Coke, Colgate, Sensodyne. Kellogg's Rice Krispies. We know like, we can smell it. We can feel like the texture of it. We know our tastes. So that all has to do with one's own experience of a brand or product. So in this context, have you ever been a subscriber of an SVOD and you have unsubscribed from the service and you resubscribe based on any experiences that you've had with it in the past?

Interviewee #2 20:53

Okay, so let me see if I understand this correctly. There was a period where I had Showmax and then unsubscribed and at a later point in time I subscribed again.

Matt M 21:10

Yeah, was it based on any experiential factors? Like you missed the user interface. You must have missed how it displayed on your devices that you use.

Interviewee #2 21:30

Yeah, for me, I missed the content they provided that I did provide content that I did not find on Netflix. And it's I guess it scratched a certain itch or it just gave me something no one else could give me so that's based on my experience of Showmax, and then just wanting to be able to at least have the option of the kind of content they provided that Netflix didn't.

Matt M 22:05

So you're not fazed that Showmax perhaps doesn't offer high definition content? Or you're not fazed about the user interface, or how quickly it connects to the internet or how convenient it is to use some of these SVODs on your laptop, and your TV or TV app. So none of that really plays a part in you being loyal to any of these SVODs?

Interviewee #2 22:42

For me, I mean I certainly enjoy the fact that it's easier on Netflix than Showmax. And like, for me it's a little bit more laggy and like not as great the user experience on the like, let's say the app on the on the phone because right now I'm just basically using my phone or my laptop so that'll change soon in my life. But I'm ok to deal with that because of some of the good content on it. But now let's in my mind, play a thought experiment. If Netflix or a different service providers offered the same content as Showmax, but their user interface was better, I would definitely go there, the user experience on their app and what it feels like to you know, use their app.

Matt M 23:46

Okay. Recording switching costs. So you mentioned earlier that it doesn't really affect you that much. The actual subscription fees, right. Yeah. Are there any other kinds of switching costs that matter to you? So apart from financial these would be like the ease of subscribing or unsubscribing from the services, the relational impact that you could have. So for example, if you're not with Netflix, and all your friends are with Netflix, in this scenario, would it affect your switching behaviour? Like do you have bouquet of SVODs solely because they are popular amongst your friends as opposed to you genuinely like them yourself?

Interviewee #2 24:54

I have them genuinely because of the fact that there is content on them that I enjoy. I would feel comfortable with unsubscribing if I no longer find value in the content. Is there more that I can help you with?

Matt M 25:26

The last question has to do with attractiveness of alternatives. So have you taken advantage of free trials of SVOD services and it actually led to you becoming a subscriber?

Interviewee #2 25:48

See, that was the case with Showmax for me. Yeah, yeah, that free trial definitely led me to that. I'm in a process with Amazon Prime, which maybe I'll stick around maybe I won't but also,there's just too much at this point. There's just, it's like the paradox of choice there's just so much so right now to be honest, I'm just on Disney Plus, while other people in the little circle I'm in that are using the these SVODs, like yeah, whatever you call it. They're using the different sites, although actually I'm using a bit of Netflix and a bit of Disney Plus. That's it for me right now. So yeah, maybe I will in the future. Like spend like two or three months on one or two of them and then switch to other ones because I just feel like after a certain point, it's like I mean, I can't spend my whole life watching stuff. Right now maximum I want to watch is like one thing a day. We'll also just spend too much time on these things. So I'm just thinking out loud. Yeah.

Matt M 27:13

So going back to attractiveness of alternative. So which qualities so you mentioned Showmax did go from being a free trial into a paid subscriber. Yes. What which qualities specifically about Showmax made you become a subscriber? You've mentioned this this entire conversation, but if you could just reiterate.

Interviewee #2 27:46

I'm happy to, yeah. The quality of their content that they provided that was not available on Netflix. That's what made it attractive to me. I do think that they could still improve their app and their streaming services. I think there's still a way to go there. The best of my experience, I just find Netflix, it's so quick to download something and watch it or it's just less laggy or whatever, you know, with the streaming and I don't think that it is as good but that was the reason.

Matt M 28:32

All right.. So it's like basically the content right? So you can you have quite a thick skin when it comes to all those other things apart from the content. Which actually forms part of them. Part of how they deliver the content, so it doesn't matter how they deliver the content. So as long as it's working, and you get to view it?

Interviewee #2 29:00

Yes. Yes, I can say I enjoy it more on Netflix because it's easier, but I do have quite a thick skin and also it's easier when there's an option to download it. That sort of solves a couple of the problems you know, if I download it in advance, it is a little bit frustrating if I want to watch something and then takes a while which I know is not just influenced by them. It's also influenced by the speed of my internet connection, all of that stuff but I do find like Netflix is a lot quicker. Than both Showmax and Disney Plus to be honest.

Matt M 29:39

Yeah, okay. So on Showmax just quickly, you can't download any content to view later.

Interviewee #2 29:45

No, I'm saying I can so that's helpful, but it just takes a bit longer. It's quick. I find it downloads quicker on Netflix and maybe there's a quality setting that I haven't been paying attention to which could be contributing to it. Or maybe it's just better. I do find yeah, just find it. That is helpful.

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Appendix D: Full sample Interview transcript: participant 4

Matt M 00:05

Okay, we're on. Let's begin. Can I have your age?

Interviewee #3

35

Matt M

Which SVOD service providers have you used in the past? So the ones that you've used and you're a subscriber of or experienced free trials

Interviewee #3 00:36

So it's obviously Netflix right. Amazon Prime, Showmax and DSTV Now and Hulu.

Matt M 00:57

And YouTube premium?

Interviewee #3 01:00

I just I just came off YouTube premium as well. Yeah, YouTube just came off.

Matt M 01:07

On DSTV now just for some clarity because I'm not familiar so much with that one. Can you watch shows that have happened in the past?

Interviewee #3 01:14

Yeah, so they've actually extended their catalogue. So it used to be just catch up right and catch up would have the past two or three episodes but now they've got these box sets, which is basically the entire season or entire seasons. And then I've sort of seen now with sport what they've done is, instead of giving you just the highlights they give you the extended highlights as well, which is about 25 minutes of football. And now they've also started doing the full match. So you can watch the full match on demand towards the highlights which took about five minutes, five, six minutes, the extended highlights which about 10 or 15 minutes and the form also within it is about 25 minutes and then they give you the full match as well which is quite convenient.

Matt M 01:58

Okay. So you're like the perfect one to actually because you've got quite a few. Yeah. What would you say your period of use is and as has been for these SVODS?

Interviewee #3 02:16

For over five years. Okay, well, five years obviously Netflix and YouTube premium right.

Matt M 02:26

For Amazon Prime?

Interviewee #3 02:28

Amazon Prime, it was just six months. The reason being is Vodacom was giving away… Okay to two reasons. Vodacom gave us six months free subscription number one. Number two, because I used to be a heavy FIFA player. When you play FIFA, you link it to your Amazon

Prime account. You get some sort of FIFA rewards. So yeah, the only reason I stopped Amazon Prime.... Really, it just got too many streaming services.

Matt M 02:57

Okay, and Showmax?

Interviewee #3 02:59

Yeah, well, let's say five plus years. Hulu. Hulu was very temporary. So I'd say about three months.

Matt M

Are you paying?

Interviewee #3

Yeah, but it was only three months.

Matt M 03:18

Okay. DSTV Now?

Interviewee #3 03:21

DSTV Now let's say we're gonna also say five plus years. Okay. We're gonna say DSTV Now Let’s say. Three years? Three years.

Matt M 03:33

Okay. And what are your current SVOD service providers that you're using?

Interviewee #3 03:43

So right now it's just Netflix and Showmax and DSTV Now. But DSTV Now is going to fall away in the next month as well. So it's going to be Netflix and Showmax. That's it. Okay, yeah. DSTV Now is gonna fall away very soon. It's only because I'm gonna get a proper subscription for the World Cup.

Matt M 04:06

Oh, okay. Yeah. Big soccer fan.

Interviewee #3 04:10

Yeah, man.

Matt M 04:13

Okay, what made you choose the SVODs that you that you're using now? So Netflix, Showmax and DSTV Now?

Interviewee #3 04:24

You want to include YouTube as well?

Matt M

Yeah, we can.

Interviewee #3

Yeah, so Netflix service because it was first and I've got an extensive catalogue that works for the household. That's mainly it. It's x price, the price. The price point is not too much. I know it's gone up in the past year or so. But I think the price point is just perfect. And the catalogue mostly. Showmax mainly because they're also got a nice catalogue. But because it just supplements whatever we don't have on DSTV Now and then YouTube Premium, only reason I'm paying for YouTube Premium is because you get YouTube Music and I liked the algorithm that they have for music. I think it is probably the best in my opinion, as well as the no ads. Yeah, the ads on you on YouTube are incredibly intrusive. So you just buckled in and you pay for it. That I stopped paying obviously now. Yeah, so it's mostly the music algorithm as well as no ads. I don't want to say catalogue necessarily.

Matt M 05:46

And DSTV Now?

Interviewee #3 05:49

Sports really, sports and the news. You're on mute.

Matt M 06:14

So the next question is have you previously switched SVOD? If so, explain what motivated you. So just some context around switching. So switching in this research will refer to you being a subscriber of one service and then cancelling and becoming a subscriber of another service. So have you ever done that in the past?

Interviewee #3 06:49

I think maybe you can count the time from Hulu to Amazon Prime. And it was matter of convenience more than anything. It was more around the fact that I said Amazon Prime came in for free and it linked up nicely to my gaming as well.

Matt M 07:21

So you had said like that you think you mentioned on the third month of Hulu. Yeah, you cancelled and then you took up Amazon Prime because it was free. Yeah. So other than that you haven't actually cancelled?

Interviewee #3 07:39

For another? Yeah,no, not at all. I suppose the only place that's actually happened is with music streaming services.

Matt M 07:49

Yeah, and soon you're gonna cancel DSTV now. Yeah, you're planning.

Interviewee #3 07:57

Yeah, I'm actually just going to get a normal subscription.

Matt M 08:10

Okay, so we're going to deal with the questions that are more grounded in research now. So the first question has to do with informational sources of influence. So information sources. When you think about information sources, you need to think of it being very factual, very statistic related. And so forth. So like for, for content, it would refer to the ratings and reviews. So you get like a critic score and you get like a viewer score right in some of these, like IMDb

and so forth. So that's like using numbers to establish whether content would appeal to you or not, or if it's quality content or not. So would you say that you're influenced by any of these ratings?

Interviewee #3 09:15

I live on IMDb, man. Yeah, before I watch any show, I check. I typically monitor what IMDb says. It is quite a heavy influence but in some cases it's not a heavy influence. Based on maybe a trailer, something would pique my interest but more often than not before I actively say more engaged in a particular show, I would have checked IMDb more than anything, checked out user views. Although it's not necessarily quantitative it's more qualitative. I also use Reddit as well just to see what people on Reddit are saying about a particular show, or movie before I engage into it.

Matt M 10:04

I think that will come, that will fall under our next section which is interpersonal because I can review or a or if you viewing like other people's experience of what this content has brought about and it has to do with other people as opposed to like any statistics. Yeah. So sticking with the current information source of influence, has it at all influenced you to switch an SVOD service?

Interviewee #3 10:40

Not at all. Not at all. I can't say I've switched because of it, not at all.

Matt M 10:49

So for example, you like let's say Apple TV has something amazing. Like what Ted Lasso saw was pretty good. And that's very soccer related. That looks pretty good, IMDb scores are very good. So that wouldn't have persuaded you or anything outside of the SVOD that you currently have on IMDb scores that wouldn't persuade you to take on that show?

Interviewee #3 11:21

For me, personally, no. If there is a show that I'm interested in that that is not on a streaming service. I typically just download the show. Yeah, actually just download the show.

Matt M

Like pirate it?

Interviewee #3

100% But I give I could give good reviews. But yeah. So I'm trying to think of an example. I think Ted Lasso was a good example. Although I didn't watch it. My wife was very interested in it. And it was on Apple TV. So I just said “Listen, I'll just download it for you instead of us getting a new subscription”. So yeah, it's more if I can't find it. If it's not on any platform that I currently pay for, I'm not going to overextend myself or particular show.

Matt M 12:13

Okay, is there any other external sources that made you consider switching and not necessarily leading to a switch but just making you consider so?

Interviewee #3 12:28

I think people's reviews of, ok now let’s say rather, I think when Disney first came it really piqued our interest, particularly because of the wide catalogue more than anything. So that was a consideration, but I don't think it would have been a switch. I think it would be more of an addition. Perhaps you could say what would have been actually been a switch as it would have been a switch because it would have been from Amazon to Disney Plus. So it’s purely on the catalogue.

Matt M

Okay, so moving on to the next kind of actually touched on it. So dealing with interpersonal sources of influence. So sure, like people who have watched the show or leave reviews, but you don't know them, right. So in addition to that, we have other influences, interpersonally, that you know, happen in our daily lives, like colleagues, friends family, so if any one of these influences impacted your decision to switch or consider switching?

Interviewee #3 13:40

Yeah. So yeah, again, with the Disney Plus, because of the wide catalogue, like I said, people like my brother in law, he was very psyched up, he just kept on actively selling Disney Plus because of the catalogue, and because I trust his opinion on TV content, and movie content I really trust his opinion. It's something I really considered because he gave the rubber stamp. So that's the only time I think. More outside of that I can't say there has been an example where there's been an interpersonal you know, situation where someone has mentioned something that made me want to switch to another platform. I think maybe, oh, yeah. So there is one example that on top of the fact that Amazon is free, because you see a lot of gamers on YouTube sort of sell having Amazon Prime. When you play FIFA. That obviously influenced my

decision as well. Yeah, so yeah, but that this isn't like I said is obviously easier because it was it was free and I'm still playing FIFA as well.

Matt M 15:08

So it's like, influencers in your space that you know, they kind of like influenced you to… Yeah.

Interviewee #3 15:22

Yeah. In the gaming space, those two influencers. They sort of pushed me in that direction.

Matt M 15:32

And there was actually a successful push because you actually you dropped Hulu for Amazon Prime, right? Yeah.

Interviewee #3 15:40

100% successful push.

Matt M 15:42

Okay, so moving on to experiential sources of influence. This has to do with you having experienced an SVOD in the past, so it like let's say, if I bring to mind, BMW, then you have an idea of its performance, its heritage, how it feels, maybe if you've sat in a BMW before. So these are all like personal experiences. It's very, like reflective. It's very subjective to you. Yeah, so in the same way as any of the SVODs, like that you had in the past. And you've developed a certain experience with as SVOD, does it cause you, does it influence you at all to want to go back to that SVOD?

Interviewee #3 16:46

Yeah, so YouTube Premium and it's only because they are on a search to have to push me away from the free subscription. So to give you an example, last week, I opened up a clip and it was a news clip, and I got two ads in a space of 30 seconds. So I mean, and you can you can tell because well I've never been I can't remember the last time I was on the free subscription. So I feel like this experience on the free subscription is almost unbearable because these ads you know, there's ads that happened every five minutes for instance, as an original TV, you expect ads at 10 minutes. You know what YouTube is just coming in thick and fast. And in some cases, it's ads that you can't skip. We have to sit through you know so because I know what the premium subscription is like, the next month or two if I can, if I can afford it, I'm gonna go back to a premium subscription. Yeah.

Matt M 17:53

Okay. And is there any other experiential sources that made you consider? So in that case of the YouTube it would be your it's the ads but maybe consider the UI, the user interface, maybe you miss the user interface that you had on Hulu. Always have some of the options that you get with some of these SVOD is like some of them don't offer. Don't Showmax on Showmax. For me personally, I was surprised that they didn't have subtitles for some of the content. Yeah, for me, that's ridiculous. Yeah, I was like blown because I will only use Netflix. So if any of these like other experiential influences, have any effect?

Interviewee #3 18:54

I think Amazon if I had the budget for it, I would go back to Amazon because I think they've got a noteworthy catalogue as well. But yeah, it's mostly because of the catalogue.

Matt M 19:10

And any experiential side of things?

Interviewee #3 19:13

No, nothing from the experience itself would push me back to Amazon,

Matt M 19:24

Or any other SVODs, just like think about your like content aside, just your experience in searching, internet connectivity, smoothness, apps.

Interviewee #3 19:37

No, nothing, nothing at all. Nothing at all push me back. Particularly because I think my decision to stay with the streaming platform is mostly based on the content I haven't had outside of YouTube, being free. Haven't had an experience where I thought to myself, you know, wow, what a mind blowing experience. I can have that again. Well, I haven't had a bad experience in terms of the UI. So yeah, I know that from experience point of view, but I would say that would Showmax at the beginning, let's say the past two, three years, because the UI was just not up to scratch to be honest and the way they were compressing was obviously very archaic. Whenever was to show on Showmax and I saw that it's taken forever to open up or rewinding is an issue or just like you're saying subtitles is an issue. Midway through episode I'll just stop it genuinely stop it and just download a proper copy of the show. And that's it, but they've since fixed most of the issues now. I say most because there are times when you are on Showmax or DSTV now and it just cuts in the middle of nowhere and obviously just ruins the experience.

So I've had situations where it would move me away from platform but I can't say I've had an experience of bringing it back to a platform.

Matt M 21:09

That's actually quite unique. I've never actually thought about that. So you do have a little bit of experience with like switching services. For example, you mentioned that maybe budget permitting you to have YouTube Premium. So would you say that switching costs plays a part in you or influences you to change SVODS?

Interviewee #3 21:58

Yeah. Yeah, I think it's a huge, a huge driver on whether I'm going to switch or not. Alright, right now. Right now in this stage of my life, if you spoke to me a year or two ago would have been a different answer, but right now, the cost is quite a, has a huge impact.

Matt M 22:21

And other switching costs that you can consider when reflecting on this question is like your ease of subscribing and cancelling or the time it takes for you to actually log on to your account. For example, maybe you forgot your password, because all of that hinders you from switching? Does it like make you want to keep your current SVODS or does it like hinder you from subscribing to others?

Interviewee #3 22:58

Not at all. Not at all. Anything that because I think I know that we obviously try and make cancelling a bit of a nightmare. They make it something that should be taking five minutes,

they make it take 10 minutes so because I'm expecting that doesn't really hinder me wanting to cancel or switch.

Matt M 23:24

And interestingly, do you ever consider like the relational impact that you'd have if you had to drop Netflix in in favour of another streaming service? So you said like Netflix is this a staple, right? Yeah. Would you feel like if you didn't have Netflix it would impact your relationships, like you will struggle to connect with friends or friends or look down on you. If you don't have Netflix or something. That's like relational impact. Does it play a part?

Interviewee #3 24:06

My wife would be mad but it's a Netflix account. No, not at all. I don't think it will have any impact on my relationship anyway. Yeah. So yeah, I don't think it would have any impacts of my relationships. I don't.

Matt M 24:26

Okay, so the final question is have you taken advantage of any, I know you mentioned in the past was maybe just iterate. Have you taken advantage of any free trial periods of alternate SVOD services? And has this encouraged you to become a paid subscriber afterward?

Interviewee #3 24:46

Um, I've taken I've taken a bunch of free services and the only thing that makes me want to stay is obviously the catalogue. I know this is obviously not video, but I tried Tidal and their big sell is that high frequency and I mean, I'm kind of an audiophile myself. But their, algorithm or their algorithm for the algorithm for the radio is actually not as sharp as I would like to be.

So it's not as good as Spotify or YouTube music. It's sharp in its his own way, but not to my tastes.

Matt M 25:38

And so you have experienced free trials and the only thing that would make you stay would be the content. Could you mention an example?

Interviewee #3 26:00

So what you call I think, Showmax is a good example. They've got this, this certain shows that they don't show on DSTV. They've got a show with Babes Wodumo and Mampintsha and it's one of the very few shows that I actually watch on Showmax. And my wife has got certain shows that she likes on Showmax specifically, Like "Real Housewives". So that's one of the main reasons why we have that as well.

Matt M 26:42

So that actually pushed you from going from pre-trial to subscriber? Yeah. Okay. So the final question which is dealing with attractiveness of alternatives as well. So you mentioned that content is what makes you stay. Are there other qualities of alternate SVOD services that you'd consider? So apart from content, to think of anything, literally anything else, that would it make you change or switch?

Interviewee #3 27:22

Make me switch to or switch away?

Matt M 27:26

Just switch away or switch to.

Interviewee #3 27:30

If I if, I excuse me, if I hear that there's a smarter algorithm, I think I would switch away or switch to. Netflix for… not sure what's going on with the algorithm right now. But it's got a, its algorithm is very, it's too… I say it's not too smart. So it doesn't look at your interests as a whole but it bundles up. It puts priority on what you've watched recently. And then instead of giving weight to things that it knows your watch quite a lot, it sort of pushes it to the end. So it's called a recommender system. Their recommender system is geared to, to learn quickly but it doesn't learn, it doesn't have a lot of depth in what it learns. If that makes sense. I'm still on Netflix none the less, but if the algorithm would actually have deepened in terms of its learning, if it's learning was much more deeper, so it took the time to actually just sort through what your like, and just give them an equal weighting as opposed to prioritizing what you just watched, I think they'll make the experience a whole lot better.

Matt M 29:01

So for example, if there was another streaming service that had everything that needs to be said, but a better smarter, Algorithm then you go with that. Yeah. If only they were friends with Facebook, then they probably have that down, right.

Interviewee #3 29:19

Yeah. And this is something that was changing in the past year or so I've just noticed that their recommender system is just not as smart as it should be. It just, it's just a quick learner at all it is.

Matt M 29:39

Okay, perfect. Thanks so much. I think that's the end of the interview. Thank you once again, I appreciate it.

Transcribed by https://otter.ai

Appendix E: Full sample Interview transcript: participant 10

Matt M 00:09

Test. Okay we are on. May I have your age?

Interviewee #10 00:18

30.

Matt M 00:30

Yeah, so this conversation is going to be very relaxed. It's whats called a semi structured interview. So there's just some things I need to, some checkpoints I need to get through. But it's just a conversation basically. So, so feel free to elaborate on the questions. So the first question is, what SVOD service providers have used in the past? So just a collection of every single one that you've had in the past.

Interviewee #10 01:09

Netflix, Showmax, Amazon Prime, Disney Plus recently, I think that's it.

Matt M 01:23

Okay, and for each one of those, how long have you been a paid subscriber to them?

Interviewee #10 01:30

Netflix? Probably about two or three years. Showmax, really about six months. Disney Plus two months. Amazon Prime no longer subscribe.

Matt M 01:48

And how long did you have Amazon Prime for?

Interviewee #10

About a month.

Matt M

Was that were you just taking advantage of the free trial?

Interviewee #10 01:56

Um, no. I actually wanted to watch the "All or Nothing" Spurs documentary. So I would have paid for it if I had to.

Matt M 02:11

Okay, and which SVOD are you currently using?

Interviewee #10 02:17

Netflix, Showmax. And then we subscribed to Disney Plus, but we aren't using it that much because we can't access it on the TV.

Matt M 02:31

But you are subscribed. Okay Sorry, sorry. What made you choose Netflix, Showmax and Disney Plus?

Interviewee #10 02:51

Netflix was because we were having this on trend. So there were I think when the uptake of on demand TV services began, Netflix was the go to one and then we kind of stuck with it because it's got all the shows we traditionally watch now. Showmax. Like I think there was one show one or two shows on there that we wanted to watch. And then it kind of stuck because it's the DSTV equivalent and in that they hold the rights to some of the shows that we want to we want to watch, Netflix for example can't get hold of, who doesn't have and then Disney Plus the same thing. I think it's got some stuff on there that we want to watch. We can't get on Netflix.

Matt M 03:55

So Netflix is like your baseline. Yeah, everything. Everything that you can't get Netflix you try and get somewhere else.

Interviewee #10 04:03

Yeah, Netflix is like turn on the TV. Don't think about it. Netflix.

Matt M 04:10

Yeah. And do you pirate at all?

Interviewee #10

No

Matt M

Is that like, just a personal, personal ethical thing or it's just you'd like it's too much effort or ease of access?

Interviewee #10 04:23

It's like if I have to pirate I would have to think about it. And that involves, you know, downloading torrent sites connecting a PC to TV. And it all just feels like too much effort.

Matt M 04:40

Yeah. And have you ever switched from one to another so like for example, for a moment you had the Showmax and then you unsubscribed from Netflix? Or you had Netflix and unsubscribe from Showmax for a period. Have you ever done that kind of a switching between the two or any of them?

Interviewee #10 05:05

Um, no, I think we always as a base we've always had Netflix. Netflix never goes unsubscribed to now. I think there was a time when we weren't subscribing to Showmax but then something came out that we wanted to go back to its we resubscribed.

Matt M 05:19

Okay and Disney Plus, you still early in the subscription. So you just have it for whatever content is on there and we'll see from there.

Interviewee #10 05:31

Yeah, there's a couple of series that we want to watch but I think we're waiting for the Disney Plus to be accessible. So we have a Hisense TV but it doesn't have the button to access Disney Plus. It's that same thing that ease of access is I now have to learn it on my computer, connect to the TV and then like select stuff through the computer rather than just being able to sit and scroll through on my TV.

Matt M 06:02

Is that like a big part of you being loyal to a service provider? Is it like you appreciate the user interface, the options that like perhaps or like I know most of the content on Netflix has subtitles, and some Showmax don't have subtitles or like the resolution? Does everything content aside everything about the experience of watching the show? Does that matter to you?

Interviewee #10 06:36

You are you saying am I loyal to Netflix?

Matt M 06:40

No, no. So I'm saying everything content aside. Like you take into account the user interface, how quickly you can scroll through the content, the settings, subtitles, just the whole experience of using a service right, does it affect your loyalty to it or does it affect your enjoyment in any way?

Interviewee #10 07:08

No, it doesn't. I think in today's day and age, like it's all very much like much of the same. And it's just learning how to navigate on the different platforms and for the most part, it's easy enough to do.

Matt M 07:25

Yeah, okay. So when you're choosing content to watch, obviously, there's certain genres or yeah, or types of shows that you're interested in. Do you at all take into account like critic scores and viewer score? So I know like IMDb or Rotten Tomatoes, you can get a critic score,

and a viewer scores a whole bunch of people that rate the show out of 10 or five or something. Does that matter to you when you choose the content that you want to watch?

Interviewee #10 08:02

Not really I think Netflix is very good at like pushing or promoting stuff that's really like good, the good content that they want you to see. So generally what you end up watching is quite well received or quite well reviewed. The only time we ever sort of take into consideration reviews or user feedback is when we want to watch a movie. So I don't want to sit down and spend an hour getting into a movie to only find that it's absolutely rubbish and I've still got 40 minutes of it to go. But for series I think generally we know that we're watching what we want to watch and whether it's good or not.

Matt M 08:42

Okay, so when you select your series, do you just like scroll through it? You look at the picture, view the trailer and you make a call from there or do you, so you said you don't really go into IMDb people, this is actually a good series to watch?

Interviewee #10 08:58

We generally will work off Netflix, like Netflix recommendations, or Showmax recommendations, and then word of mouth recommendations. So, you know, like, I'll be in the office, and somebody will say like, oh, have you seen "Mind Hunter" for example? And like no, go and have a look and then actually that happened this weekend? On Friday we started watching "Mind Hunter" and somebody in a friends office had recommended it and it was on our front page as a Netflix recommended series.

Matt M 09:26

So you're not as influenced by information than you are by friends and family and colleagues recommendations?

Interviewee #10 09:36

Yeah. I think we tend to like, the people you hang out with tend to have similar like similar tastes. And so I might watch you know, like "Bridgerton" for example, I think has got great reviews. But like I haven't watched it – it's not my kind of show. Or like "Pride and Prejudice". I think people used to rave about it, but you'd be dead if you caught me watching it. So like it's more about what like I think is gonna be good and how people recommend that. So like, if I'm playing golf and a mate of mine is like obviously in this series about drug abuse in the NFL, you know that's where my interests at so I'll go and watch it more so than or, let me use like "Icarus". I don't know if you've seen "Icarus" as an example. And like I don't know what the reviews are on that but I found it fascinating because I've got a, like I really enjoy cycling.

Matt M 10:38

And so like friends and family, they understand they have a better idea of who you are. So it's like a really strong algorithm right? Yeah. Do you at all view social media in the same way?

Interviewee #10 10:55

Interesting how you say that like, I've never thought of friends and family as an algorithm.

Matt M 10:59

Yeah, I mean, they know you better than any program you know. Yeah. But would you consider social media hype of an influencer as well because that certainly is a bit of an interpersonal

recommendation? But you don't, you haven't like chatted to physically but post, makes a post about you know, that "Woman King" or something like that and you think thinking to yourself, that's a good idea. I should actually got my way and watch it.

Interviewee #10 11:32

Yeah, definitely. I think it's a big, big influence. The new like the new "Black Panther". I'm not sure if it's out is it out yet? No, I don't think so. So I'm pretty keen like that. That is one of the reasons like to get Disney Plus – I think it's going to be in that universe if I'm not mistaken. But everywhere I look, it's just adverts for the new "Black Panther" coming out and I want to go and watch it now.

Matt M 12:01

Okay. Are you still sticking with the interpersonal so people can recommend shows to you. They can also be talking about shows around you that are not on the current SVODs that you have, do you get FOMO [Fear of missing out] does FOMO play a part in you wanting to get in that SVOD just so that you can view that content and be a part of the conversation? The next one?

Interviewee #10 12:35

Yes. Yeah, I think it also it kind of speaks back to a question you asked previously, but like I don't know if you've seen "Euphoria". Yeah, yeah. So a lot of people were talking about "Euphoria" and I was there going "huh?" and we went in. I think we resubscribed to, or we had to figure out Showmax to get "Euphoria" to watch it and catch up and then we were like two seasons behind so we were trying to catch up. While everyone's giving spoilers as they drop and you sitting there going like don't talk about it, don't go on social media to check Facebook.

Matt M 13:14

So I think right now people are talking about "House of Dragon" and the new "Lord of the Rings". So some very similarly. If they aren't on, they're obviously not on Netflix, so if they you interest, you probably want to go out of your way and check out these new series?

Interviewee #10

Yeah. Yeah.

Matt M

So you said you used to have Amazon Prime. I know you touched on this earlier, that is not really a big factor in you enjoying content, like the means in which consume content as long as it's not pirated? Do you at all miss the experience of Amazon Prime just like viewing the content, searching for how it looks on your phone? Do you miss any of that at all?

Interviewee #10 14:10

No. Maybe it might also, when you mentioned Amazon Prime and might speak to some of the questions you've asked before, but I found Amazon Prime a bit difficult to use. And then you end up with a lot of the same stuff. And I wasn't sure like what the target market or what the USP of Amazon Prime was. And I think if you sort of understand that like Netflix to me is about series and like its series and movies. Then Amazon Prime kind of has all the sports documentaries and other bits and pieces but then it also has like movies and series but then there's some stuff that you subscribe but still have to pay for. I think, if I remember correctly, and then I kind of got lost in the whole system and it just didn't interest me or didn't make me want to go back.

Matt M 15:10

Yeah, so you're discouraged by just navigating because even though at your level, you said earlier, you know they're all pretty much the same. But Amazon just stood out to be particularly difficult to navigate, and you didn't understand the target market. And the just the whole structure of paying once you've paid doesn't make sense to you.

Interviewee #10 15:39

Yeah, so I don't miss it. I don't ever think about it. Like I never sit here and go "Well, I should get my subscription again". It just didn't. I don't know it didn't appeal to me in the same way Showmax or Netflix does.

Matt M 15:54

So concerning the switching from, let's say cause ones that you don't have included Hulu, Apple TV. Yeah, I think that covers it. Just the main ones actually.

Interviewee #10 16:16

Apple TV I think I have, but I subscribe to Apple Music. I think as part of that bundle and get Apple TV but I'm not sure.

Matt M 16:27

I don't think so.

Interviewee #10 16:28

Is it? Okay, and then…

Matt M 16:31

I think Apple TV and Apple Music are two different things but also stand on a correction. But the question being, do you consider let's say, there's a show on Hulu and particularly for you specifically if everyone's talking about a show on Hulu. Let's say "Euphoria" wasn't on Showmax or whatever, "Euphoria" was on Hulu. Would you consider the cost, the financial cost of adding that SVOD to your current bouquet?

Interviewee #10 17:07

No, I don't think so. I think generally like I would. I would look at it and if it was anything more than 150 bucks a month I wouldn't do it. Okay, but I think generally these things are like 100 bucks or 99 Rand a month. Yeah.

Matt M 17:25

Yeah, it's very negligible. But once they add up then that kinda looks like early 2000s DSTV. So, now there's also other costs associated with switching or moving to another SVOD. And, and it concerns like the energy and the time that it takes for you to actually go on to the website, figure out what package is best for you and once you found the package, then you have to subscribe put in your details and your credit card information. Does it all of that play a part in discouraging you from taking on a new SVOD?

Interviewee #10 18:10

Yes. I think the easier it is to, obviously the easier it is to use the better like if I can just go and take two minutes to input my information. Sign up and be watching within five minutes I'm more likely to do it than if it takes me 10/15 minutes and OTPs and all these bits and pieces

and then I must get my phone and, and, and… I think of how today is, if I have to do that, again. It's that ease of access. Like I'd rather just sit down and watch Netflix.

Matt M 18:44

And also like some of the free trials, they trick you and they say like, first three months are free, but have to input your credit card information and that's also very discouraging, Because like why do you need my credit card information if you if it's for free, you know? So does that also affect you in the process? Are we ever like, intentionally wanted to subscribe to a free trial, but we're discouraged by any of the information that they asked you?

Interviewee #10 19:16

Not in these cases? I don't think. More yeah, I think for like viewing purposes like I know if I'm if I'm going to sign up I'm going to sign up like I think I know what I'm getting into it. What I'm in for and I'll just do it. That kind of stuff. Like if I'm subscribing to an app, for example, then I'm less likely to do it if they're like yeah, you can get a seven day free trial because I'm not going to get value for money and I worry that I forget that I'm subscribing and then all of a suddenly they do that one, one year full subscription comes off. Whereas with the TV stuff you notice if I'm putting it in and I forget to do it, it's the same thing like 100 bucks. Okay, well, I can live with that. So I don't really mind.

Matt M 20:05

Okay. So when you have to consider the perfect SVOD, that you don't have, so it's not any of the existing ones. It's just one that's very ideal. It has all the movies you want to watch the series that interests you. Everything. Do you like, could you like list the qualities that would make that SVOD attractive to you?

Interviewee #10 20:35

Netflix

Matt M 20:38

So if something exists out there, that's better than Netflix. What would it have? What are the qualities of that SVOD?

Interviewee #10 20:49

To me, I think it just like I think Netflix is pretty good. It's got a lot of what I'm looking for anyway. The only thing I would look for additional would be something where I'd be able to access Sport and Sport content, but that's a personal preference. And I think a lot of them I'm not sure, it's just I'm gonna keep saying that same thing. It's that ease of access. It's that ease of functionality. And if I'm looking to sign up for something that's not those things, I want it to be easier and more all-encompassing than what I already have. And I think if Netflix's got it, it's got that I suppose Showmax as well has sports on it. But I want to be able to sit down and decide if I want to watch a full replay of the game or the highlights. Or, you know, like sports talk shows they're talking about like fantasy Premier League, for example, where I can sit down you know, like in the morning if I get up ride my bike, then I want to sit down I don't necessarily want to turn on that DSTV and find something I want to go, "Cool. I'd love to watch the highlights of all the games this weekend. There's a show but I can get it on demand. It would be better for me." I don't know if that answers your question.

Matt M 22:11

Yeah, it does. So it would be good to have more content of the stuff that you're interested in, in one place. It would be so you didn't mention anything about financial implications. So, it could be 300 bucks, and you transfer all of your current SVODS and you take that on because it will have all the content that you want. And so, much of the financial issues are not a problem for you. So, you mostly driven by what it seems is content.

Interviewee #10 22:43

Let me describe it as a like a TV watching experience on demand. And I'm thinking like the bit I'm not sure the best way I could describe it is like if you think about like Netflix, right? I very specifically go onto Netflix to watch a specific show whereas sometimes, like in the early evening, I've just come home from work. I want to sit down and just watch something like I don't necessarily want to watch the show that I am watching at the moment. But I want to put like "Come Dine with Me". You ever watch Come Dine with Me"? Yeah, I want to be able to like go in and out from the TV room and kind of have a vague idea of what's going on go and jump in a shower and get the like rice onto boil but then sit down have a cup of coffee and have an interactive, like TV watching experience means I can get it easily but it's very casual. Sort of viewing it's not like a series or a continuous episode to episode need to understand the whole thing the whole way. And I think I think DSTV now does it. Yeah, I was gonna say but DSTV now I think it's also still a bit like there's a lot going on there that the user accessibility is a bit challenging. Also, like, oh, maybe let me say like so you can. You can do Catch Up. But doing Catch Up feels like hard work. Like if I want to go and watch "Naked and Afraid" for example, like I have to work hard to get to "Naked and Afraid" as a show. So, it's not my first choice.

Matt M 24:30

Is it the user interface that's hard? Yeah. User interface is hard. Yeah. Okay. The actual the actual app if it worked as seamlessly as Netflix does. It would be bang on the money. Yeah. Okay. Yeah, that brings us to the end of the interview. So thank you so much, man. You got the job. All right. The offer of employment is on the way. Awesome. Thanks. Appreciate it.

Interviewee #10 25:06

No worries, man. Good luck. Let me know if you need anything. Else.

Matt M 25:09

Okay, perfect.

Interviewee #10 25:10

Cheers. Cheers,.

Transcribed by https://otter.ai

Appendix F: Full sample Interview transcript: participant 13

Matt M 00:00

The test okay, we are on. Yeah, this shouldn't take more than 30 minutes of your time.

Okay, so what SVODs have you used before in the past? That’s just a list of them whether you're subscribed or not.

Interviewee #13 00:41

DSTV, Netflix, Disney plus, Showmax. Yeah that's what I've used and illegal yeah.

Matt M 00:59

So, you pirate as well?

Interviewee #13

Yeah, I pirate.

Interviewee #13

The DSTV one, is it DSTV Now or just traditional?

Interviewee #13 01:07

Back in the day DSTV.

Matt M 01:10

Satellite DSTV really doesn't qualify as SVOD because yeah, because SVOD is streaming video on demand but traditional TV is not on demand, right?

Interviewee #13 01:21

I see. Okay,

Matt M 01:22

But the DSTV Now is on demand so you can view past collections of series and TV shows and so forth. Okay, and what are you? How long like, collectively what is the duration that you've had each one of these SVODs? So, beginning with Netflix,

Interviewee #13 01:41

Netflix. When did I get Wi Fi? About three, four years ago?

Matt M 01:48

Showmax?

Interviewee #13 01:51

This year is when I first watched show Showmax.

Matt M 01:56

So about 10 months of subscription, right?

Interviewee #13

Yeah, you can say that.

Matt M

Interviewee #13

Disney Plus?

Interviewee #13

You can say about 13 months.

Matt M

Or you got it early. Yeah, yeah. And Showmax. So show Max is 10 months. Yeah. Okay. And you've been probably pirating since you were 12.

Interviewee #13 02:23

Yeah. Yeah. Yeah.

Matt M 02:28

All right. And what are you currently using?

Interviewee #13 02:31

Only use Netflix. Occasionally.

Matt M 02:36

So sorry. What are you currently subscribed? To?

Interviewee #13 02:40

Netflix.,

Matt M 02:42

So, you cancelled Showmax?

Interviewee #13 02:45

Oh, well, all of them. I except the No, sorry. All of them. We still have all of them.

Matt M 02:50

Okay. So, you're a subscription subscriber for each one of them now. So Okay. Have you so once you like subscribed on these and then have you ever canceled them in the duration of your subscription period?

Interviewee #13

Never.

Matt M

So, did you at all try the trials for each one of them, and then you went from trial to subscriber?

Interviewee #13

No, it was just straight, straight to subscriber.

Interviewee #13

Yeah. Okay. It's very interesting. No one's like, I think you're the first one. Yeah, but I've had like a like various kinds of people that I've interviewed, as well. So yeah.

Interviewee #13 03:40

Depends on what you want and yeah.

Matt M 03:44

So, what made you choose? So, you have quite a few of them. What made you choose each one of them so you can just go down the list.

Interviewee #13 03:53

So, okay, Netflix. It was the streaming site that you could use legally so and it was a new thing at the time and DSTV was getting very boring. So that's what switched us to that. Then getting, I think it was probably Showmax. Let me just clarify this. Does it count when I haven't purchased a subscription but I use it?

Matt M 04:24

You can just say within your household.

Interviewee #13 04:27

Yeah, because, well we do it. We have different accounts. Well, one person has an account and then there's multiple users so different people are using them.

Matt M

Are they in your house?

Interviewee #13

Like Netflix is my parents' back in Durban and that shared between us and then like Disney Plus is my brother in law's so they share that and then they use the DSTV Now but I don't so I'm not counting it.

Matt M 04:48

Okay, it's really interesting because youre not paying for it

Interviewee #13 05:01

That's exactly it, but if I were paying for it then that’s what I will do

Matt M 05:07

Yeah, yeah. And we can still explore your influences on your behaviour. So, I don't think it will matter too much. So just pretend that you're paying for them and then view it from that perspective. Okay, so Netflix what made you choose Netflix?

Interviewee #13 05:33

Yeah, at the time it was new. It was something that was giving you entertainment other than like playing games or something like that. Yeah, so and DSTV was getting very boring. So that's what the switch was there. Then it will probably be Disney Plus was next one, and it's mainly what do you call it? The certain type of movies that they were showing, the content of Marvel. That's the key thing over there. And then they'll obviously have all the Pixar movies and stuff like that. Just a nice add on. Gives you a little bit something extra to watch because Netflix, there tends to get a bit old sometimes as well. And then Showmax pretty much same thing. Just extra content, you know, no specific thing, but I've scrolled on Showmax and I've never been entertained. I've never watched anything. So yeah, it would probably cause me to unsubscribe from Showmax.

Matt M 06:32

Oh, so you haven't? Oh, that would actually cause you to unsubscribe?

Interviewee #13 06:37

There was nothing going on there on Showmax. Disney and Netflix I will keep.

Matt M 06:41

Yeah, Netflix is probably the biggest bouquet of content like series and movies and also the originals. Disney Plus does a good deal of having exclusive content so they have like Marvel – doesn't it also have Star Wars? Yeah. But Showmax, there's a package there that you can actually watch sport. Do you take advantage of that at all?

Interviewee #13

No, I don't watch sport.

Matt M

You don't watch sport and I think they've got the HBO contract. Yeah, it is HBO. "Game of Thrones" fans? "Euphoria"?

Interviewee #13 07:19

Yeah. So, but no, I wouldn't get it.

Matt M 07:25

So would you say that you're content driven because in some of the like, I think Disney Plus you enjoy like some of the Disney and Marvel stuff?

Interviewee #13 07:35

Just for most Disney Plus is more of the mainstream stuff. And then Netflix does tend to bring I mean, they have their own originals so and they bring in anime as well. So instead of doing the illegals side and whatever a little bit more because of their say the UI is much better today. It's very optimized compared to Disney Plus, you know, like the auto next or whatever.

Matt M 07:58

Yeah. Would you say that you're very influenced by how easily it is to navigate the UI. how quick it is, like how it works on your phone, how it works in your PC and your phone and your TV? Would you say like that could be a deal breaker? Like if an SVOD with great content, but you loaded on your PC and your laptop and your TV and it looks like rubbish?

Interviewee #13 08:32

If there's some trade-offs, then I'll be willing to take it. So, for example, if it's a pretty bad UI, and if I take a different kind of thing, so like Xbox series pass or Microsoft's thing, their UI is poor, like so poor, low, even the app store that I wouldn't use the apps on that store, just because of Netflix, but if it's decent, then yeah, I would. If there's good enough content, I'll take it. But yeah, UI definitely makes a difference for me. Netflix has been my best so far. So, Netflix doesn't compare to Showmax. Showmax wouldn’t even load – just got poor servers.

Matt M 09:11

And Disney Plus, from what I heard is also having some problems of their own, like Netflix is the best of the worst of them, right?

Interviewee #13 09:22

I guess pretty much. I mean, Netflix has issues to connection, you know, a reload. Yeah, it's not so bad. Not as bad as Showmax.

Matt M 09:31

So, when you are deciding what content to watch, right, do you value any factual information about that content? So it's like, think of the resolution that it gets played on, whether there are subtitles or not, like IMDb scores, Rotten Tomatoes scores? Okay. So you get a critic score and a viewer score. Any of that influenced you on whether you'd like to watch that content?

Interviewee #13 10:04

If let's see, how can I put this? I don't really look at scores for movies. But the quality does make a difference. Especially now. I wouldn't, for example, if I'm pirating something, and I pirate a bad copy or a cam copy, I'd wait for a better clear copy. What is the other one? What was the other one that you mentioned?

Matt M 10:32

So it's just like, even if it's like, beyond the examples that I've mentioned, just think of anything like if you're shopping for a car, right? Factual information about a car is its mileage whether it's two wheel drive or four, but things like that

Interviewee #13 10:50

Like opinions about a movie?

Matt M 10:54

No, no opinions involved.

Interviewee #13 10:57

Ok, Depends on the genre, and what year it's made. So I tend not to watch movies that are too old. Say I don't know 2012 older. Yeah, it's only sometimes if I'm bored. It depends how I'm looking for these movies. Sometimes either me scrolling on the streaming site or if I see something on social media or something like that. Depends, you could get a cool video of it of that movie or scenes or whatever, on social media or wherever but then the movie is not the same.

Matt M 11:37

So, would you say that you are influenced by IMDb scores or are you not?

Interviewee #13 11:46

Sometimes, basically, look, because you know, everyone has their own taste but general critic score I would sometimes look to just to check.

Matt M 11:55

Yeah, like so it's an ingredient but not a deal breaker. Oh, yeah. Yeah. So, you mentioned earlier social media right. So that has to do with like the interpersonal influences. Sorry, going back to the previous question. If it's a high IMDb score or high Rotten Tomato score, and it doesn't exist on any of the SVODs that you have. Would you go out of your way to subscribe to an SVOD that does have it?

Interviewee #13 12:36

Just for one thing? No, I wouldn't. Because I can pirate it.

Matt M 12:46

Yeah. So yeah. So with regards to social media, are you at all influenced by either like friends or people you follow? Whether they create hype around something, are you influenced, influenced by them, like creating hype?

Interviewee #13 13:07

Sometimes, not all the time. There are times where I'll be like, okay, cool. I'll check it out. And then watch it, but I'd say 70% of the time, no, 80% of the time, I wouldn't.

Matt M 13:18

Okay, okay. So it must be really good,

Interviewee #13 13:21

Yeah, like, oh, maybe if it's something that is mainstream and a lot of people are hyping about it, I think about it, sometimes I won't follow the hype if a person that I know tells me that it's good, then I'm more inclined to watch it.

Matt M 13:33

So that brings on let's another like angle of interpersonal influence, right? So are you influenced by friends, family or colleagues that suggest movies to you? And then do you actually take it seriously and like go out of your way and watch that movie or series?

Interviewee #13 13:51

Not necessarily. It's more it will have to be confirmed by both people and then like, okay, someone I know also says it, then it must be good. Just multiple opinions. Then I'll say okay, cool. It's unanimous.

Matt M 14:07

Yeah, like one guy coming to you wasting your time. Yeah, yeah, it's multiple people coming to you and wasting your time. Then you decide okay, it's worth the time wasted. Okay, fair enough. So, so let's say like you have your threshold of people coming to you and suggesting the series or movie to you. Would that make you go out of your way would that influence you to the extent of a take on another SVOD?

Interviewee #13

No, not a subscription.

Interviewee #13

So what did actually move you to like, let’s say Amazon Prime right? Is something is, let’s say a whole genre of like there's a production house of anime that moved to Amazon Prime. They secured the rights to get away from Netflix. Would you subscribe to Amazon Prime then?

Interviewee #13 15:07

Yeah. If it created enough for me to have a nice pool of things to watch then yeah, I would subscribe.

Matt M 15:16

Okay, so that can't be like one or two shows. Right? It must be like, at least compelling.

Interviewee #13 15:23

Yeah, it must be worth the subscription. Not a one-off payment.

Matt M 15:29

Yeah. Okay, so you have quite an extensive, relatively extensive experience with these three SVODs that you're currently using. Does have you ever played with Amazon Prime or Apple TV? Or Hulu? Have you ever played with them? Like the UI like, content aside the experience of viewing content experience of navigating and so forth.

Interviewee #13 16:12

All of them seem very similar between three. Standard things that you would have in such a UI can't really change things in some cases, but small differences that kind of make quality of life when you're using them. So like how you would check other episodes of season. So for example, Disney Plus, if you were to look for a new episode, and they say there's 15 seasons, they will always start you at season one, episode one instead of the current season that you're on but Netflix won't to do that. They'll show you at the exact place that you are. And then yeah. So small things like that.

Matt M 16:55

Yeah, it's subtle, but it makes a big difference in your experience, right?

Interviewee #13 16:58

I'm a very lazy person. Yeah.

Matt M 17:02

So we have you viewed like any of the SVOD that you don't have, like, at a friends home of how the UX UI of Apple TV looks or Hulu, Amazon Prime,

Interviewee #13 17:16

Nope. not bothered.

Matt M 17:19

And so when you're considering moving from, like you mentioned Showmax, right, that there's nothing that you're currently watching. So if you were to be a subscriber, you'll probably end up unsubscribing. Is there anything about Showmax's UI that will influence you to want to go back to it.

Interviewee #13 17:44

No. If I wasn't getting what I was subscribing for, which is the content or the service I'd say, if it's not connecting, and if I can't watch where I want to then I would unsubscribe – not necessarily the UI specifically. That I wouldn't come back… just wait, UI, oh, I wouldn't necessarily leave for a UI.

Matt M 18:06

And also like, because, like the whole topic of experience behind an SVOD largely has to do with the UI. But there's also some other subtle things like the speed at which you can navigate content. Like, small things that you mentioned now. I just think of the experience of the UI is influential in you deciding what is SVOD to take on or not?

Interviewee #13 18:38

Not necessarily No.

Matt M 18:42

Okay. So when it comes to taking on an additional SVODs, do you consider the financial impact that it will have? Because these things are quite very similarly priced? Right. So it's maybe like 80/90 bucks to R200 rand. So would you consider that in your decision making?

Interviewee #13 19:10

I would, yeah, I would consider it. Would it be a deal breaker? I can't really say because it depends on you know, my expenses at the time and when I consider to get it. But if I'm, for example, unable to get it or wouldn't say have enough leftover to get it but would choose not to and rather spend it somewhere else?

Matt M 19:34

Yeah. So if it's got the content that you're looking for, it ticks all the boxes, would you consider paying?

Interviewee #13 19:44

Yes I would. But yeah, again, it kind of depends on the finances.

Matt M 19:47

Yeah.

Interviewee #13 19:51

So that I feel less inclined or guilty, depending on the finance.

Matt M 19:57

What are you saying?

Interviewee #13 19:58

Like, how can I say it's like feeling guilty where you may have enough but you feel that you're doing too much so you feel guilty about it and you won't do it even though you can.

Matt M 20:09

So you can do it but you're just frugal so you'd rather just like depending on your financial situation.

Interviewee #13 20:15

Especially if I'm not subscribed to anything then yeah, but if I do have say one subscription or two then like, I'd be way less inclined. I have something that gives me enough.

Matt M 20:29

Okay, that makes sense. And so let's assume that it works with the budget. Would you consider the energy it takes to subscribe to these SVODs? Like going onto the website, putting in your information, putting your credit card information, does that at all deter you from changing or adding SVODs?

Interviewee #13 20:55

No, I'm fine with that.

Matt M 20:58

Okay, so you don't care like the time like it could take you what five minutes?

Time and energy.

Interviewee #13

That's okay,

Matt M

So you’re mostly financially sensitive?

Interviewee #13 21:12

It would suck getting my card and putting those details in. It’s not an issue but you know?

Matt M 21:20

Yeah. Do you have any of these SVODs because that helps you chat about it with your friends? Like, let's say for instance, everyone's talking about a show. And you feel oh, man, I should get Netflix so that I can watch this content and fit in with my friends.

Interviewee #13 21:49

No, I wouldn't do that.

Matt M 21:51

So there's no like relational impact, positively or negatively for you. Right? Like, you just don't care?

Interviewee #13

Yeah.

Matt M

Okay. So you said you haven't taken advantage of any free trials. It's pretty interesting. Why not? Because you can get a three months free to tour on Amazon Prime just to check it out.

Interviewee #13 22:16

I can check it out, but I know what I'm getting. So you know, it's like going to the shop and you know, you need to buy milk, but there's so many brands out there – just choose one and go. You don't go there's samples or then you know what you want you don't go to the sample. Just take what you want.

Matt M 22:36

So yeah, they don't do free milk.

Interviewee #13 22:44

But yeah, I would it's just because I know what I'm getting. I'd research so that I know what I'm getting

Matt M 22:53

Interesting because you said that it doesn't, like the time and the energy factor is not really considered. But you're saying "but I'm too lazy to do the trial".

Interviewee #13 23:05

If I do it. I'll just want to do it once.

Matt M 23:09

Okay, if you want to do it, right.

Interviewee #13 23:13

I don't need to take out a trial.

Matt M 23:16

All right. So the thing that will draw you to actually becoming a subscriber will be the other factors not you being curious

Interviewee #13 23:27

I wouldn’t be curious.

Matt M 23:34

So if you had to describe the perfect SVOD that would make you want to add it like to Netflix, Showmax, with Disney Plus, like it must be an additional one. Maybe it's new to the market or how would you describe it? What would the factors be that would make you want to add it to your current bouquet?

Interviewee #13 23:56

That's a bit of a hard one, I hardly watch TV but if I did, I would obviously compare it to what I have. And then it's like, okay, cool, if you can do it just as this but it doesn't do that. Can you

do both of those, you know, and but then you'll allow trade-offs again. I can't say I don't have anything I'm looking for alright. Mindless things used to. I wouldn't have any trade-offs. Trying to think now.

Matt M 24:26

So think of like the all the things that we've discussed now right. So it appears that you're financially sensitive, so it needs to make sense financially right?

Interviewee #13 24:35

Yeah. I mean, I wouldn't be paying 300 to 500 for a subscription.

Matt M 24:40

So it needs to come in at a price that that works for your budget.

Interviewee #13 24:51

First of all, it needs to have to be pretty much optimized.

Matt M 24:53

Optimize the UI Right?

Interviewee #13 24:57

Yeah. Because of bad UI something… there needs to be a picture with it, especially if it's if you know, it's not your network. That's the issue. And it's the UI. It's the actual UI then. Yeah, it is a problem. Then, yeah, content, it must have a decent selection.

Matt M 25:18

Yeah. So it can't just be one or two shows or one movie, it must have like a whole genre.

Interviewee #13 25:25

Like, subscribe to something that's only kid shows. Yeah, yeah.

Matt M 25:30

Okay, fair enough. Yeah, that's perfect, man. That's brings us to the end of the interview. Thanks so much for the time again.

Interviewee #13 25:46

I hope I skewed all the results.

Matt M 25:51

A nice outlier for me. You're the one person that pirates a lot more than any of the others.

Interviewee #13 25:56

I have. A lot of stuff. Yeah.

Matt M 26:00

Do you do you like pirates, the traditional way or do you like stream pirates? Torrent? That's like traditional pirating. Do you do like DVDs as well?

Interviewee #13 26:13

I've done it once. But then I was like over it. And I never like I never bothered wanting to DVDs after.

Matt M 26:20

So you just have like hard drives upon hard drives of content.

Interviewee #13 26:23

No, just remove and you know, I'm done with it after it's not like stored. So I was like, yeah, like three terabytes.

Matt M 26:52

Okay, that's fair enough. Yeah, I think like, I think you're also the only one that still pirates with torrents.

Interviewee #13 27:15

But you know, a lot of people aren't tech savvy. Yeah. So that also because there are people that are but then when you used to it, and you know what you're doing? Yeah, not a hard thing, you know.

Matt M 27:34

Yeah. Yeah, thank you so much again, man. Cheers. Bye

Interviewee #13 27:44

Bye.