Customising Linear-TV

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Abstract

The purpose of this thesis was to explore whether we can customise and personalise linear TV.

The approach from the author was first to do an extensive research into the available literature and statistics, examining the current technology and reasons and behaviour behind media consumption.

Thereafter, the author interviewed ten individuals about their media habits, and got insight into how modern young professionals consume their media content.

Finally, the author conducted an reverse engineering experiment on current SVOD services, to get a better understanding of how refined the current recommendation systems are.

After analysing the resulting data and discussing it, the author concludes that although one can customise a linear TV service, doing so would not be beneficial to media companies with current technology and the media habits of the target group.
Sammanfattning

Användaranpassning av linjär-TV

Syftet med denna avhandling var att undersöka om vi kan användaranpassa linjär-TV.

Tillvägagångssättet från författaren var först att göra en omfattande forskning om tillgänglig litteratur och statistik, att undersöka den nuvarande tekniken och motiv och beteende bakom media konsumtion.

Därefter intervjuade författaren tio personer om deras mediavanor, och fick inblick i hur moderna unga yrkesverksamma konsumerar sitt medieinnehåll.

Slutligen har författaren genomfört ett reverse engineering experiment på nuvarande SVOD tjänster för att få en bättre förståelse för hur förfinade nuvarande rekommendationssystem är.

Efter att ha analyserat resulterande data och diskuterat det, drar författaren slutsatsen att även om man kan anpassa en linjär-TV-tjänst, så skulle detta inte vara fördelaktigt för medieföretagen att genomföra detta med dagens teknik och målgruppens konsumtionsmönster.
Acknowledgments

I would like to thank my teachers, professors, lecturers and many more during my years at KTH, for helping me grow academically. I would also like to thank my company supervisor Matti Zemack, and my thesis supervisor Christopher Rosenqvist, for taking me on and guiding me during the thesis. Finally, I would like to thank my family and friends, for help and support. Especially thanks to my brother, Max, whom helped me with the final format of the thesis.

The author, June 2016, Stockholm
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Chapter 1

Introduction

The introduction chapter covers some formalities regarding the thesis, such as keywords, the purpose of the thesis and the research questions for the thesis.

1.1 Introduction

The entertainment industry is in an age of change. Customers no longer want to wait for several months before they get their entertainment fix; they want it now. Gone are the days when the only way to consume motion picture at home was to either watch linear TV or rent a DVD. Streaming Video on Demand (SVOD) is the current channel, with Netflix being the forerunner. And with SVOD comes a new previously untapped well of information: Big Data. It is used to make recommendations on what the customer should watch, based on their own behaviour. There is a source of Big Data from the motion pictures themselves; they can be described by meta tags, that gives a high precision during a search. This leads to the basis of this thesis; the problem of connecting these two data sets in a meaningful way.

1.2 Keywords and acronyms

Linear TV - Television broadcasting, e.g. TV4, SVT, TV6

SVOD - Streaming Video on Demand, e.g. Netflix

EPG - Electronic Programming Guide

Time Shift TV - Being able to watch content at a later time, for example by recording it to a hard disk

Customised linear SVOD - A SVOD that appears to be functioning like linear media, but that in fact can be paused and manipulated like expected of a SVOD. There is a continuous stream that is based on user behaviour. One could also call
CHAPTER 1. INTRODUCTION

this a Customised EPG.

Big Data - data collected about the user of a service, usually through cookies on the web. The data is then often aggregated together with the fitting demographics, and the data collector can use it however they want, often being advertisement or improving the service provided.

NDP - Next Day Premiere

ACM - Association for Computing Machinery, http://www.acm.org/

UGC - User Generated Content

CDN - Content Delivery Network

1.3 Purpose and goal

The purpose of this thesis was to examine the role of linear media in the future. Will it still be a factor in 10-15 years, or will something else have taken it’s place? Furthermore, the goal is to have the thesis work to culminate in a system design proposal, that considers both user data and metadata from the digital content. This system design could then form the basis for further research and thesis work. To accomplish all this, a literature study, interviews and reverse engineering were conducted.

1.4 Research questions

1.4.1 Thesis questions

What is a CLSVOD service?
Is there a market for a CLSVOD?

1.4.2 Support questions

Where is linear media heading?
Will it be a factor in a few years?

Can we customise a linear SVOD, based on user behaviour collected from Big Data?
How should it be designed?
1.5  DELIMITATIONS

1.5  Delimitations

To limit the work to something manageable that can be achieved alone during a 20 week period, the media is restricted to SVOD, the geographical area to Stockholm and the interviewees to persons aged 18-35.
Chapter 2

Background

The background chapter presents the actors concerned in this thesis, while also presenting the literature study and relevant statistics.

2.1 Actors

2.1.1 C More

C More entertainment is a media company focusing on sport and entertainment broadcasting. Examples of the sport channels are football, hockey, tennis, while examples of the entertainment channels are action, drama and Film HD. There is also a SVOD service available, called C More Play. C More have been active in Sweden since 1997, known back then as Canal+ (owned by the french company of the same name). TV4 bought C More in July 2008. In 2010, TV4 sold 35 % of the ownership to Telenor. C More is operated from within TV4-huset at Gärdet, Stockholm.

2.1.2 Netflix

Netflix is an American streaming service, having its roots in a rental DVD service. Currently, they have their SVOD-subscription available in North America, South America and parts of Europe, one of those parts being Sweden.

2.1.3 Filmnet

Filmnet is a streaming service, owned by TV4-gruppen with operation in the Nordic countries. Filmnet works as a tie in with the C More channel selection, containing most of the material and having NDP for popular shows.

2.1.4 Other actors

There are other services which will be examined in this thesis. All of them are focusing, in one way or another, on streaming and delivering media content. They
are the following ones:

- SVT Flow
- HBO Nordic
- TV4 Play Premium
- SVT Play
- Hulu+
- Showtime
- EpixHD
- Vudu
- CloadLoad

2.2 Previous research / literature study

In preparation for this thesis work, an extensive literature study was conducted, yielding lots of academic papers. The main focus have been on papers concerning SVOD services, context recommendation systems and behavior and motivations behind TV-viewing. From these three main categories, several related sub-categories have been explored. For example, Big Data and VOD, can together describe how a service can be improved based on user behavior. For the simplicity of the report, the literature will be covered under two of the three main areas, context recommendations and behavior and motivations behind TV-viewing. Finally, the statistical research regarding user behavior will be presented separately.

2.2.1 Context recommendations

There have been a lot of research done in the field of datalogy and context recommendation algorithms. In 2009, Hong, Suh, and Kim (2009) did a literature review, where they went over the research done between 2000 and 2007. Doing this, they came up with a classification system for context-aware systems. You can divide them into five different layers, starting from the bottom up: Concept & Research, Network Infrastructure, Middleware, Application and User Infrastructure layer.

Shin et al. (2009) approach context-aware recommendations from a statistical viewpoint. By abstracting the context from which the user is using the service, the context-aware recommendation system can make recommendations based on the time, weather, month and so on. Furthermore, by aggregating the data, the system can increase precision of the recommendations. Depending on the user, different factors weigh more when the recommendation is made. If the person is sensitive to heat, heat and temperature will have higher importance when the song/film is recommended.

Han et al. (2010) explores music recommendation by quantifying the listener’s emotion, and thus making them able to analyse them statistically. Doing so, they can decide what the listeners want to listen to, depending on what mood they want. The recommendation systems works in such way that it can change the mood of
2.2. PREVIOUS RESEARCH / LITERATURE STUDY

the listener. However, the overall success rate in the trials were 67.54%.

Said, Berkovsky, and De Luca (2010) is a paper stemming from an ACM conference, where the challenge was to perform accurate recommendations based on three context situations: time-based, mood-based and social recommendation. They received anonymous datasets from two online film recommendation communities. The paper, being a summary of the submissions, shows that the different teams approaches were somewhat successful.

Chen et al. (2010) suggest an expanded context-aware web video tagging system. By looking up related content, such as discussion and newspapers, the system can give more context oriented recommendations. For example, a tutorial featuring how to do a Lady Gaga hairstyle, with the tags “bow, face, gaga, poker, jlhfashionista, lady, OneTrueMedia” can by using the system be enriched by the following ones: “Lady Gaga, Poker face, hair, makeup, hairstyle, beauty, style, video”.

2.2.2 Behavior and motivation behind TV-viewing

Weaver (2003) suggest that there are three type of personality dimensions: psychotictism, extraversion and neuroticism, and five viewing motivations: Pass Time, Companionship, Relaxation, Information and Stimulation. Persons within the neuroticism personality spectrum are strongly linked to Pass Time, Companionship, Relaxation and Stimulation motivations, while psychotictism and extraversion not as much. Extraversion personalities even rejects the notion of using tv-viewing as a companionship enhancer, claiming it can not replace the interaction between individuals.

Yang and Huesmann (2013) shows that the viewing habits of the parents have a positive correlation with their offspring 18 years later. The more you watch, the more your child will watch. The TV watching also influence the offspring video game habits, in the same way as for the TV watching habits of the offspring. Furthermore, Yang et al where able to positively predict how much TV the offspring would watch.

Potts, Dedmon, and Halford (1996) explored the relation between high sensation seeking individuals and their TV viewing habits, and compared them to low sensation seekers. They discovered that despite previous studies, that high sensation seeker still view TV watching important to the same extent as low sensation seekers. The difference lies in contents: the high sensation seekers watched more music videos, documentaries and cartoons.

Bartsch (2012) analyses four studies that explores why people consume movies and television series. Bartsch discovers seven factors divided into two categories. The first category, rewarding feelings, contains fun, thrill and emphatic sadness. The second category, social and cognitive needs, have contemplative emotional ex-
experiences, emotional engagement with characters, social sharing of emotions, and vicarious release of emotions. Together, these factors contribute to eudaimonia (happiness) well being.
2.2. PREVIOUS RESEARCH / LITERATURE STUDY

2.2.3 Statistical research

Medieutveckling 2014 - Myndigheten för radio och tv (MFRT)

In figure 2.1, notice the column for the age group 15-24, which is the closest one to the one in this very thesis. 66% of the persons in this age group consume their motion picture from linear TV. 59% consume video clips, presumably through their computer, which are the two big ways the age group consume their motion picture. In figure 2.2, the trend of consuming motion picture is stable, at around 80%. Meanwhile, the trend for consuming video clips is on a steady rise.
Table 1.6 Andel som ser på rörlig bild i befolkningen 9–79 år en genomsnittlig dag 2007–2013 (procent)

<table>
<thead>
<tr>
<th>Användningstid</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>I vanlig tv-apparat</td>
<td>85</td>
<td>84</td>
<td>81</td>
<td>85</td>
<td>83</td>
<td>81</td>
<td>81</td>
</tr>
<tr>
<td>Via dator/internet</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>6</td>
<td>6</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Inspelat tv-program</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Videoklipp</td>
<td>4</td>
<td>11</td>
<td>15</td>
<td>17</td>
<td>23</td>
<td>21</td>
<td>24</td>
</tr>
<tr>
<td>Film direkt i tv</td>
<td>16</td>
<td>15</td>
<td>14</td>
<td>14</td>
<td>13</td>
<td>13</td>
<td>10</td>
</tr>
<tr>
<td>Köptfilm</td>
<td>7</td>
<td>5</td>
<td>6</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Hyrfilm</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Nedladdad film</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bio</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Källa: Nordicom-Sveriges Mediebarometer 2013

Figure 2.2. Screenshot from “Medieutveckling 2014 - MFRT” regarding percentage of motion picture access for specific platforms between 2007 and 2013
2.2. PREVIOUS RESEARCH / LITERATURE STUDY

All the right connections/2014 Accenture Digital Consumer Survey - Accenture

Figure 2.3. Screenshot from “All the right connections - Accenture” regarding “Frequency of digital content access”

Figure 2.4. Screenshot from “All the right connections - Accenture” regarding “Device usage”

Figure 2.3 shows how many of the respondents access digital content. Notice that more than 40% of the respondents access either TV shows, full length movies or video clips daily. Figure 2.4 shows device preference for different content. Although last figure showed that the digital access was high, most prefer to consume their TV-shows and full length movies on their TV, and use their smart phone and computer for video clips.
Chapter 3

Methodology

The methodology chapter covers the academic approach taken in this thesis. It covers why the different parts are needed, the literature review, the interviews and reverse engineering themselves.

3.1 Introduction

As stated in Chapter 1, the idea is that the thesis will result in a system design proposal. The design will show how a customised linear SVOD will work. The methodology describes the different components needed in designing such system. The literature will show previous work done. The interviews will give a deeper insight into user motivation and behaviour, while also exploring if there is a need for such service. Finally, the reverse engineering will show if current recommendation systems are sophisticated enough to utilise.

3.2 Literature review

As the case is for any academic work, research into what have been done before is a necessity. The approach was to use KTH’s internal search engine for academic prose in conjunction with Google Scholar. Using both, you will be able to cover results that either of the search engines misses. The focus have been on academic research from 2000 and forward. Earlier work have been included if no more modern counterpart have been found.

After finding the articles, they have been categorised after the keywords with which they were found, which yielded 10 different categories of unequal distribution. Two statistical reports about media usage have been included, one about Europe and one about Sweden. Although they are not from academic institutions, they still provide insight, since the numbers of respondents were 24000 and 1000 respectively.
3.3 Interviews

A set of questions was crafted during the start of the thesis work, see Appendix B. These questions were to be asked for the demographic chosen, persons in Stockholm aged between 24-30, all being young professionals. This is to determine the causes behind different media habits, which are not revealed in statistical surveys.

3.4 Reverse engineering

To get a better understanding of how the different recommendation systems work on different SVOD services, a reverse engineering guide was constructed in the beginning of the thesis work, see Appendix A. This was done so that the results from the different SVOD services would be consistent, and so that the results would be comparable. This also hopefully eliminates the content difference between the different platforms, since licensing agreements make some content available only on some services.

As the guide describes, a sample of ten films was to be taken from each service, as to trigger the recommendations systems. The results were documented in text and snapshots.
Chapter 4

Technology

This chapter explains the CLSVOD concept, different types of media services in relation to CLSVOD and finally presents a simple schematic of how the CLSVOD concept would work from a technological standpoint.

4.1 The CLSVOD Concept

The idea of a Customised Linear Streaming Video on Demand is to have a service that appears to behave like a linear TV service, but that have content that is customised to the viewer. The CLSVOD will have functions that are similar to VOD services, such as pause, stop, skip etc. You’ll be able to watch the content at a later time. To differentiate CLSVOD even more, the linear channel will be synchronized to other users. This means that you’ll watch content that is synchronized in time and interest, to persons that share the same interests as you.

For the end user, this will mean that you’ll always get to watch what you want, and you’ll get the chance to experience new content. The channel will be customised to your liking, but you’ll also get content that based on the data gathered from yourself and the other personas that match your profile.

From a technological standpoint, the CLSVOD will be somewhere in-between a traditional linear channel and a VOD service in bandwidth cost. Instead of having several 1:1 connections or a 1:N connection, it will be a hybrid. It will be less data send compared to a traditional VOD, but the end user will still have customisation options. See section 4.3 for the CLSVOD design proposal.

Now that the initial case for CLSVOD have been made, let’s take a step back and look at a couple of different media services available today.
4.2 Difference between different types of media services

As can be seen above, in figure 4.1 and figure 4.2, the difference between the Linear media and Streaming Video on Demand is, in its simplest form, that linear media is broadcasting in a 1:N connection, while streaming media have multiple 1:1 connections. There are other differences, and the most important of those can be seen in table 4.1 below.

<table>
<thead>
<tr>
<th></th>
<th>Linear Media</th>
<th>SVOD</th>
<th>CLSVOD</th>
<th>Time Shift TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:N Connection</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>1:1 Connection</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content Interactivity</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Continuous content stream</td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Fixed schedule</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recommendations</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4.1. Closer inspection of the differences between Linear media, Streaming Video on Demand, Customised Linear Streaming Video on Demand and Time-Shift TV
4.2. DIFFERENCE BETWEEN DIFFERENT TYPES OF MEDIA SERVICES

![Diagram]

**Figure 4.3.** A four field diagram placing the different media services in relation to each other with regards to the aspects of Content and Time / Social aspect

In figure 4.3, a four field diagram demonstrates how the CLSVOD fits in. To the best extent of the author’s knowledge, the square was previously unoccupied.

Now that we know the differences, where is the fit for the thesis itself? The idea is that the thesis examines if there is a market, and technology, for a service that appears to be functioning like a linear media channel, like SVT, but in fact functions as a streaming service. In the following chapter, 4.3, the design proposal will be presented and explained.
4.3 CLSVOD design proposal

Figure 4.4. Simple schematic of the CLSVOD
4.3. CLSVOD DESIGN PROPOSAL

As can be seen in figure 4.4 above, a simple design of the CLSVOD system is proposed. The idea is to have a "Synchronising agent" that communicates with an in home device, in the figure called "Network interface and data collection". The user is never interacting directly with the "Network interface and data collection" module, but instead through the customised EPG interface. The user logs in, either by creating an account or a social login. The "Network interface and data collection" module observe the behaviour of the user, and sends the data back to the "Synchronising agent".

After the "Synchronising agent" receives the user data, it requests the media from the "CDN" to send to the "End user". The Big Data collected, such as ratings, favorites, watch time and so on, is sent to the "Data and media processing center". The "Data and media processing center" continues to send the Big Data to the "Big Data processing Unit". The "Big Data processing Unit" process the Big Data, feeds it into the "Algorithm computing Unit", and finally sends it back to the "Data and media processing center". The "Data and media processing center" creates a profile that matches as many "End User" as possible, and creates an EPG that satisfy them.

The customised EPG is of course not static. The user can pause the material, skip ahead, or change it out for something else. Hopefully though, the recommendations will be such as the user will find them serendipitous.
Chapter 5

Results and analysis

The results and analysis chapters presents the data collected by the thesis author, and an analysis of what the data means.

5.1 Interviews

The interviews, as described in chapter 2. Methodology, subchapter 2.3, were conducted in a semi structured fashion. This allows the interviewer to follow interesting themes in the interview, while still having something structured to adhere to. During the interviews, three major themes have been identified, and will now be presented.

5.1.1 Serendipity

The first of the three major themes is Serendipity (pleasant surprise). The interviewees found that as they have grown older, they watch less and less linear TV. If they do turn it on, it is mostly for a short moment, usually to kill some time or if they are bored. However, they may stay and watch the content, if it happens to be something they find interesting or entertaining. Then, they can watch the whole program or movie, given that they have the time to do so in that moment. Sometimes, they can continue to watch the next program if it satisfy.

"I want to watch something and be surprised, in a happy way" - Interviewee #5

This also holds true for the streaming services. When using Netflix for example, they don’t always know what they want to watch. Due to habits, they usually try
something proven that they have liked in the past. When they feel for something new, they may try something that Netflix recommend. However, this usually ends in disappointment, as the recommendation miss the mark completely. This is why they get a serendipitous feeling when the streaming service recommend something that they like.

Some of the interviewees gave some ideas on how to make the serendipitous feeling happen more often. One of those suggestion was to have a recommendation tab that feels good and natural. To do this, one could have the usual recommendations based on habits and ratings of content. The habits could include genre, TV-series vs movie, length, if they follow through and so on. To make it feel even more natural, the recommendations can contain some wilds cards, that the viewer may or may not like. Finally, the interviewees finds that recommendations helps to decide what to watch, sometimes.

### 5.1.2 Background noise

Having media content on isn’t always meant for consumption. For several of the interviewees, having the TV on in the background is just for the noise it generates. It can be a mood setter, helping to set the ambivalence when having guest over. When you have TV on, the awkward silences becomes less awkward.

Having it on in the background can also lighten up the mood while doing chores in the household, such as vacuuming, doing the laundry or while cooking. As one interviewee expressed, doing chores can be boring. Having the TV on will help to elevate some of that boredom. It can also be good when preparing oneself in the morning, taking in the news while eating breakfast and dressing up for school or work. Sometimes, having the TV on can help you concentrate while doing homework. It can generate a buzz that feels familiar to the one from school.

"Sometimes I don’t want to be an engaged participant, I just want to have some noise in the background" - Interviewee #7

Finally, it can help with relaxation. Sometimes, when you get home after a hard day of work, you can just turn the TV on to help yourself to wind down. Instead of exerting any brain activity, you can just slouch in in the couch.
5.1. INTERVIEWS

5.1.3 Binge watching

Finally, the third mayor themes is binge watching. Being that the interviewees where between the ages of 24-30, they where either students or young professionals. As explained in chapter 4.1.1, they watch less and less TV when they grow older. This is mainly because they lack the time to do so, since they get more and more responsibilities the older they get. Furthermore, they have other interest than watching TV series and movies. When they do have the time to watch, they usually wants to catch up on a TV series that they follow. It’s easier for them to dedicate a day once in a while to binge several episodes, instead of watching according to a schedule.

When they binge watch, it tends to be lighter shows, such as comedy series. They simply are easier to experience, and you don’t have to spend so much brain power following the plot. It’s something that you can relax too. A more heavy and intense show, such as Game of Thrones, can be too satiating and hard to follow the plot-lines when you get no rest in-between the episodes. Furthermore, shorter episodes are better. Even if you decide to have a binge session and you have dedicated time for it, something may come up. Then it is easier to stop and do that something, and then continue to watch, if the content that you are watching is short in time. It doesn’t matter if you have to re-watch something to get back in plot, if it is just some extra minutes.

"EPG-TV is dead"
- Interviewee #1
5.2 Reverse engineering

As described in the methodology chapter, a reverse engineering guide was constructed so that I would yield somewhat consistent results over the different SVOD services. The result of each one of these services will now be presented. For a better understanding of the results, please see Appendix A for the reverse engineering guide and the methodology chapter. The results here are limited for ease of view; please see Appendix B for the full results of the reverse engineering.

5.2.1 Netflix

<table>
<thead>
<tr>
<th>Watch order</th>
<th>Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Following</td>
<td>Indie</td>
<td><img src="following.jpg" alt="Following" /></td>
<td>Crime, Mystery, Thriller</td>
</tr>
<tr>
<td>2</td>
<td>The Escapist</td>
<td>Indie</td>
<td><img src="escapist.jpg" alt="The Escapist" /></td>
<td>Crime, Drama, Thriller</td>
</tr>
<tr>
<td>3</td>
<td>B. Monkey</td>
<td>Indie</td>
<td><img src="b_monkey.jpg" alt="B. Monkey" /></td>
<td>Crime, Drama, Romance</td>
</tr>
<tr>
<td>4</td>
<td>Boy Wonder</td>
<td>Indie</td>
<td><img src="boy_wonder.jpg" alt="Boy Wonder" /></td>
<td>Action, Crime, Drama</td>
</tr>
<tr>
<td>5</td>
<td>Street thief</td>
<td>Indie</td>
<td><img src="street_thief.jpg" alt="Street thief" /></td>
<td>Crime, Thriller</td>
</tr>
<tr>
<td>6</td>
<td>Shakespeare in Love</td>
<td>Oscar</td>
<td><img src="shakespeare_in_love.jpg" alt="Shakespeare in Love" /></td>
<td>Comedy, Drama, Romance</td>
</tr>
</tbody>
</table>
5.2. REVERSE ENGINEERING

Table 5.1: The 10 films being the foundation for recommendations from Netflix

<table>
<thead>
<tr>
<th></th>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>The Accused</td>
<td>Oscar</td>
<td></td>
<td>Crime, Drama</td>
</tr>
<tr>
<td>8</td>
<td>As Good as it Gets</td>
<td>Oscar</td>
<td></td>
<td>Comedy, Drama, Romance</td>
</tr>
<tr>
<td>9</td>
<td>Man on Wire</td>
<td>Oscar</td>
<td></td>
<td>Documentary, Biography, Crime</td>
</tr>
<tr>
<td>10</td>
<td>The Sea Inside</td>
<td>Oscar</td>
<td></td>
<td>Biography, Drama, Romance</td>
</tr>
</tbody>
</table>

Table 5.1 shows the ten films that were chosen to help making sense of the inner workings of the Netflix recommendation algorithm. After having played the 10 films, and letting some time pass, a number of recommendations were made, some of them can be seen in Table 5.2.
As we can see in Table 5.2, only two of the recommendations are Oscar winners, and none of them are independent. Despite the fact that Table 5.1 showed the foundations for the recommendations consisted equal parts of independent movies and Oscar winning movies. However, out the ten found movies in Table 5.1, the genres were dominated by seven Dramas and seven Crime movies. This, of course, is reflected in Table 5.2, where nine were Dramas and four were Crime. Overall, it seems that genre plays a bigger role for Netflix recommendations than Oscar wins and independent movies. This will be further discussed in Chapter 5.

### Table 5.2. Top 10 Choices for Simon

<table>
<thead>
<tr>
<th>Movie</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thelma and Louise</td>
<td>Oscar, Adventure, Crime, Drama</td>
</tr>
<tr>
<td>The Grey</td>
<td>Action, Adventure, Drama</td>
</tr>
<tr>
<td>While You Were Sleeping</td>
<td>Comedy, Drama, Romance</td>
</tr>
<tr>
<td>Wild Things</td>
<td>Crime, Drama, Mystery</td>
</tr>
<tr>
<td>28 Days</td>
<td>Comedy, Drama</td>
</tr>
<tr>
<td>The Rainmaker</td>
<td>Crime, Drama, Thriller</td>
</tr>
<tr>
<td>Ally McBeal</td>
<td>Comedy, Drama, Fantasy</td>
</tr>
</tbody>
</table>

26
5.2. REVERSE ENGINEERING

5.2.2 SVT Flow

SVT Flow have no recommendation system whatsoever. You get an editorial playlist each day, and can watch older content that is still available. You can also browse by category or search for the program. On the FAQ-page, they discuss the possibility of implementing recommendations in the future if there is a demand. Despite all this, SVT Flow will work good as a prototype for a linear SVOD, and can be used to validate the thesis questions.

5.2.3 HBO Nordic

Much like SVT Flow, HBO Nordic have no recommendation system implemented. The service have an editorial recommendation list, which seems to be critically acclaimed for the films, while the recommendations for TV-series consist of what is popular right now (like True Detective, Game of Thrones). One reason for this could be that HBO Nordic already have a selection, and that no matter what you chose you will be satisfied.

5.2.4 TV4 Play Premium

No recommendation system available as of 140614.

5.2.5 Filmnet

The reverse engineering of the recommendation system for Filmnet took place between fifth of May 2014 and tenth of June 2014. As with previous cases, five indie films and five Oscar films were to be played. However, the recommendations didn’t trigger until a eleventh movie had been played. The order in which the films were played and rated can be seen in Table 5.3 below.

<table>
<thead>
<tr>
<th>Watch order and Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genome</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Clerks II</td>
<td>Indie</td>
<td><img src="image" alt="Clerks II" /></td>
<td>Humorous, witty, cynical, Drug / Alcohol, Rock, Pop, Buddies, Friendship, Workplace, romance</td>
<td>Comedy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>2. He was a quiet man</td>
<td>Indie</td>
<td>Realistic, Serious, Surreal, Award Winner, Office, Anti-Heroes, workplace situations, Psychological</td>
<td>Drama, Romance, Thriller</td>
<td></td>
</tr>
<tr>
<td>3. Plan B</td>
<td>Indie</td>
<td>Humorous, Gangsters, Unlikely Criminals, Hitman, Criminal Heroes, Crimes, Deadly</td>
<td>Comedy, Crime, Drama</td>
<td></td>
</tr>
<tr>
<td>4. Ruby sparks</td>
<td>Indie</td>
<td>Clever, Humorous, Writer’s Life, Looking for Love, Romance, Independent, Contemporary, Talky</td>
<td>Comedy, Drama, Fantasy</td>
<td></td>
</tr>
<tr>
<td>5. The good heart</td>
<td>Indie</td>
<td>Gloomy, sincere, touching, social misfits, Friendship, Alcohol Abuse, Elderly, mind and soul</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>7. Das leben der anderen</td>
<td>Oscar</td>
<td>Gloomy, tense, Slow, Realistic, Voyeurism, dishonesty, mind and soul, Society, state Affairs</td>
<td>Drama, Thriller</td>
<td></td>
</tr>
<tr>
<td>8. Terms of endearment</td>
<td>Oscar</td>
<td>Emotional, Opposes Attract, Drama, 20th Century, Louisiana, Award Winner, Based on Book</td>
<td>Comedy, Drama</td>
<td></td>
</tr>
<tr>
<td>9. Man on wire</td>
<td>Oscar</td>
<td>Clever, off-beat, Captivating, Adventurer, Artist’s life, Obsessive quest, ambition, Danger, escapades, artists and showbiz</td>
<td>Documentary Biography, Crime</td>
<td></td>
</tr>
<tr>
<td>10. Lawrence of Arabia</td>
<td>Oscar</td>
<td>Exciting, Soldier, Adventure, 1910s, Africa, Award Winner, Epic, Based on Book</td>
<td>Adventure, Biography, Drama</td>
<td></td>
</tr>
<tr>
<td>11. The Chumscrubber</td>
<td>Indie</td>
<td>Humorous, biting, cynical, suburban life, Teenage life, Society, Youth, Drugs / Alcohol, Realistic</td>
<td>Comedy, Drama</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 5. RESULTS AND ANALYSIS

<table>
<thead>
<tr>
<th></th>
<th>Movie Title</th>
<th>Oscar Edition</th>
<th>Genres/Themes</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td>The sea inside</td>
<td>Oscar</td>
<td>Contemplative, Sincere, touching, emotional, Captivating, Thought provoking, Dedicated lawyer, Human spirit, Friendship</td>
<td>Biography, Drama, Romance</td>
</tr>
<tr>
<td>13.</td>
<td>The Station agent</td>
<td>Indie</td>
<td>Captivating, sincere, touching, Slow, Realistic, Semi serious, sundance festival winner</td>
<td>Comedy, Drama</td>
</tr>
<tr>
<td>14.</td>
<td>Million dollar baby</td>
<td>Oscar</td>
<td>Bleak, Emotional, Gloomy, ROUGH, Captivating, Contemplative, athlete’s life, Underdog, Contests and competitions, Follow your dream</td>
<td>Drama, Sport</td>
</tr>
</tbody>
</table>

Table 5.3. The 14 films being the foundation for recommendations from Filmnet

For the foundations of the Filmnet recommendations, which can be seen in Table 5.3, out of 14 movies, 12 had the drama genre as a category. Seven movies can be categorised as comedies.
### 5.2. REVERSE ENGINEERING

<table>
<thead>
<tr>
<th>Recommendation / Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genome</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philadelphia</td>
<td>Oscar</td>
<td><img src="image" alt="Philadelphia poster" /></td>
<td>Contemplative, Dedicated Lawyer, Drama, 20th Century, Philadelphia, Award Winner</td>
<td>Drama</td>
</tr>
<tr>
<td>The Oranges</td>
<td></td>
<td><img src="image" alt="The Oranges poster" /></td>
<td>Dysfunctional family, love and romance, family problems, Drugs / alcohol, Realistic, Semi serious</td>
<td>Comedy, Drama, Romance</td>
</tr>
<tr>
<td>The diving bell and the butterfly</td>
<td></td>
<td><img src="image" alt="The diving bell and the butterfly poster" /></td>
<td>Sincere, touching, Slow, Realistic, Serious, Based on true story, human spirit, life turned upside-down</td>
<td>Biography, Drama</td>
</tr>
<tr>
<td>Hideaway</td>
<td></td>
<td><img src="image" alt="Hideaway poster" /></td>
<td>Gloomy, Sincere, Dealing with death, psychological, mind and soul, life is a bitch, slow, Realistic, Serious</td>
<td>Drama</td>
</tr>
<tr>
<td>Title</td>
<td>Genre/Tag</td>
<td>Details</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>----------------------</td>
<td></td>
</tr>
<tr>
<td>Jane Austen book club</td>
<td>Sentimental, touching, Drugs / Alcohol, Realistic, Semi serious, Friendship, Love and romance, Couples, Friends</td>
<td>Comedy, Drama, Romance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lincoln</td>
<td>Captivating, Slow, Realistic, Head of State, Leadership, Human spirit, Idealism, Moral Dilemma</td>
<td>Biography, Drama, History</td>
<td></td>
<td></td>
</tr>
<tr>
<td>desert flower</td>
<td>Emotional, Captivating, Thought provoking, Sincere, Immigrants, Rising to stardom, Feminism, human spirit, Idealism</td>
<td>Biography, Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the kids are all right</td>
<td>Touching, Gays and lesbians, couple relations, Parents and Children, Gender, Family Relations, Drugs / Alcohol</td>
<td>Comedy, Drama</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 5.2. REVERSE ENGINEERING

<table>
<thead>
<tr>
<th>Movie Title</th>
<th>Description</th>
<th>Genres</th>
</tr>
</thead>
<tbody>
<tr>
<td>The mighty</td>
<td>Touching, Best Friends, Drama, 20th Century, USA, Award Winner, Based on Book</td>
<td>Comedy, Drama</td>
</tr>
<tr>
<td>Of mice and men</td>
<td>Touching, Buddies, Drama, 20s, California, Critically Acclaimed, Based on Book</td>
<td>Drama</td>
</tr>
<tr>
<td>Seeking a friend for the end of the world</td>
<td>Gloomy, Drugs / Alcohol, Slow, Semi fantastic, Semi serious, life is a bitch, Love and Romance</td>
<td>Adventure, Comedy, Drama</td>
</tr>
<tr>
<td>Che - The Argentine</td>
<td>Stylized, Captivating, Contemplative, Sincere, Slow, Realistic, Serious, Folk Hero, Leadership, Revolution</td>
<td>Biography, Drama, History</td>
</tr>
</tbody>
</table>

**Table 5.4.** Top 12 Choices for Simon

As for the Netflix recommendations, it seems that Oscar winners and independent movies are not that important. Out of 12 movies in Table 5.4, two are Oscar winners and one is an Oscar nominee. All 12 are in the Drama genre, five are Comedies and four are Biographies. There is some overlap in the Genome for the movies between Table 5.3 and Table 5.4, however not to the same extent as the genre overlap. It seems that the following Genomes are more important: Drama, Drugs/Alcohol and Friendship. As for the Netflix recommendations, this will be further discussed in chapter 5.
5.2.6 SVT Play
No recommendation system available as of 2014-06-14.

5.2.7 Hulu+
Service unavailable. Requires a DNS service to be accessible.

5.2.8 Showtime
Only available to cable subscribers.

5.2.9 EpixHD
No recommendations available as of 2014-05-22.

5.2.10 VUDU
Over the Top service, only available to US residents with a valid US address and credit card.

5.2.11 Cloudload
No recommendations available as of 2014-05-27. From the FAQ, it appears that the service work as a combination of Dropbox and YouTube, meaning that you upload films that you have purchased yourself.
Chapter 6

Discussion

This chapter discusses the results, and the author explores where they stand in relations to the literature review and statistics.

6.1 Results

6.1.1 Findings

The following findings were made during the research for the thesis:

1. The interviewees want to feel Serendipitous
2. The interviewees wants to have background noise
3. The interviewees binge watch
4. Current recommendation systems are limited and don’t behave as expected
5. There is a slow but steady decline in linear media consumption

Together, the first three points paints the following picture, in broad strokes: young professionals in the age between 20 and 30 will not find a CLSVOD service useful. Their consumption behaviour suggest that having a CLSVOD offering would be in vain, since they rarely watch more than a couple of hours of media daily. Furthermore, the decrease in linear media consumption for the general population also suggest that developing a CLSVOD service would not be beneficiary right now.

Having looked at the CLSVOD in a general sense, we will now look at it from a more specific viewpoint. How will the CLSVOD service benefit the end user from a social aspect? Firstly, the content will be customised to the user. It will mostly be content that the users likes, and fits into a general profile created by the CLSVOD system. For example, let’s say that the user really likes action packed content. The user will get a EPG that plays that action content, and the EPG will be shared
with other users whom have the same profile. The main benefit here is that the media will be synchronised both in time and content. People will be able to discuss the content with like minded individuals. The drawback is that sometimes the user may find that the content is not a fit to 100 percent, but that is a trade off that comes with the CLSVOD system.

Finally, let’s look at the CLSVOD system from a technological standpoint. Since the system works like a hybrid in between linear media and VOD/SVOD services, it gets the best of both worlds. The user gets a customised experience, and the broadcaster sends a stream to multiple users. Even though it’s not as true 1:N system like linear media, it’s still better than having multiple 1:1 connections. The costs go down, and the infrastructure can be simplified.

### 6.1.2 Interviews

As seen in the previous chapter, the interviewees in this thesis rarely watch linear TV. However, the statistics from Table 2.1 suggest that the age group, in which they fit into, is watching a lot of linear TV. However, there are two factors here that makes drawing any conclusion hard. First, the statistics doesn’t state how much TV they watch, just that they do that daily. As the interviews revealed, the interviewees sometimes watch linear TV. Secondly, the interviewees in this thesis represent a small subset of those from the statistical research. Therefore, the large disparities between the groups just means that the subset from this thesis most likely would be outliers in the statistical research.

Taking the literature into account, especially Weaver (2003) and Bartsch (2012), we can see that the interviewees partially fall in line with previous research. Pass time, relaxation and stimulation are touched upon by the interviewees as reason for consuming TV. Though serendipity is not explicitly mentioned, one could categorise it as a rewarding feeling.

### 6.1.3 Reverse engineering

The reverse engineering was to find out how the recommendation systems works, regarding to independent movies and Oscar winners. As the results showed, they seemed to have a low impact on the actual recommendations. For Netflix, it seems that genre is more important. Furthermore, the recommendations seems to rely heavily on the genres of the movies, and in the case of Filmnet, somewhat on the genome of the movies. With some Big Data collection, tracking the users behavior on other websites, the results would most likely improve. However, this poses question regarding privacy. As interesting as that may be, the privacy concerns are outside the scope of this thesis.
6.2 Meta - methodology and approach, lessons learned

During thesis meeting with my supervisor at C More, the scope of the project was often discussed and what was really of interest in the thesis.

After discussing the possible hazards of doing thesis work for a company with my KTH/SSE supervisor, I decided to drop the Big Data part from C More as specified in the specification. Doing that, I assured that I could continue my work with my thesis even if something went south with the company.

A more focused thesis would have been better. If the focus had been on the reverse engineering, more time could have been spent on finding services available, and no oversight made, eg Viaplay. The reverse engineering could have been done more thoroughly, and not limited to as few titles as possible. This would probably have yielded more accurate recommendations, and a better understanding of the recommendation systems. If the focus instead had been on the interviews, they could have been more thorough. The focus could then have been on really exploring the viewing habits, and more persons could have been interviewed. With more interviews, and a better approach to qualitative research, the conclusions to be presented would have been more accurate in a general sense.
Chapter 7

Conclusion

Conclusions are drawn, by answering the thesis questions with help from the results and discussion.

7.1 Support questions

7.1.1 Where is linear media heading?

Within the somewhat foreseeable future, 10-15 years, linear media in the sense of TV is going nowhere. The statistics shows that linear TV is still heavily used, even the younger generations. Most likely, however, is that the usage will drop as the generations grow up and exchange. (As per Yang and Huesmann (2013) )

Will it be a factor within a few years?

For the next 10 years, linear TV will still play a role in media consumption. After that, it will probably be a steady decline.

7.1.2 Can we customise a linear SVOD, based on user behaviour collected from Big Data?

Yes, though the way to do it can vary and the success rate may be too low, based on current technology.

How should it be designed?

For the current technology, one way to design the CLSVOD would be to have it mimic linear TV, although it should have streaming capabilities such as pause, skip to next episode/movie, ratings and so on. Depending of how much Big Data is collected, it could perhaps be mood based on which weekday, time and day of month it is.
7.2 Thesis questions

7.2.1 What is a CLSVOD service?
As the thesis examined in Chapter 4, a CLSVOD is a service that highly functional and delivers a customised user experience. The content the user wants is delivered without the user being actively involved all the time.

7.2.2 Is there a market for a CLSVOD?
From the interviews, there seems to be a somewhat interest for it. Having a serendipitous feeling seems to be in-line with a CLSVOD, however, a bad implementation would most likely lead to a negative impact on the service provider.
Chapter 8

Implications and recommendations for stakeholders

*Implications from this thesis works are given; both for linear TV companies and academia.*

8.1 Linear TV companies

For the next 10-15 years, the linear TV companies don’t have to worry too much on losing viewers in their linear channels. However, this can change rapidly as new technologies develops. The habits are changing for the younger generations, and in 15 years, people under 40 will most likely watch linear TV rarely. Therefore, it is recommended that linear TV companies further develop their streaming services to stay competitive. To do so, they should have a recommendation system that feels natural, and give accurate recommendations to individuals. How to do this is hard to tell, but one way could be to implement Big Data, and match viewing behaviors between different users.

8.2 Academia

This master thesis explored why one consume media, how different recommendation systems works and tried to connect these two together. As the reader have read in previous chapters, the results where so and so. The thesis was ambitious, although it was too broad to explore within the time constraints. The impact on the academic world will probably be minimal, but that is expected for a master thesis.

For future research, the author suggests two thesis projects instead of one:
1) Explore the recommendation systems available, and then construct a prototype to test on users. This could for example be done via plugin that monitors the habits in streaming service.
2) Explore the human relationship to watching; behavior and motivation. Try to really get a good understanding of your interviewees.
References


Han, Byeong-jun et al. (2010). “Music emotion classification and context-based music recommendation”. In: Multimedia Tools and Applications 47.3, pp. 433–460.


Chapter 9

Appendix

9.1 Appendix A - Reverse engineering guide

9.1.1 Purpose
To get an understanding on how the recommendation system on different media services work. While the delimitation of my thesis is VoD, I will explore streamed audio services as well. To get results that can be compared and will make sense, I will test the services in accordance to the guidelines that will follow.

9.1.2 Services
The ones I will focus on are Netflix, TV4 Sport, HBO Nordic, SVTFLOW, SVTplay, Hulu, Showtime, Epix, Vudu, Cloudload, Amazon Prime, Spotify, Pandora, Wimp, Last.fm, Grooveshark.

9.1.3 Methodology/MO
1. Clear cookies
2. Get a fresh account
3. Take a snapshot of the state of the account before anything have been done
4. Start a obscure/niche film/song. If possible, let someone send a link (Spotify)
5. Let the film/song play for a while. If no recommendations show up, rate the film/song with the average, so 3 on a 5 point scale as to minimize scoring bias). If that do not work, let the full film/song play.
6. Screencap/take note of the recommendations.
7. Continue with two an additional films/songs in the same category, screencapping how the recommendations change.
8. Start a more mainstream film/song.

9. Screencap/note

10. Repeat step 6, but for mainstream media

11. Repeat with two more mainstream content

12. Screencap/note the final recommendations

Mainstream here being an Oscar winning film and billboard top 100 song. Niche meaning no big box office actor or at least a film with small box office success, or an indie flick. EG Jake Gyllenhaal in Donnie Darko, Clerks, Stolen etc
### 9.2 Appendix B - Results reverse engineering

#### 9.2.1 Netflix

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Strangelove</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Comedy</td>
</tr>
<tr>
<td>All Things to All Men</td>
<td></td>
<td></td>
<td>Crime, Thriller</td>
</tr>
<tr>
<td>Nazi Temple of Doom</td>
<td></td>
<td></td>
<td>Documentary</td>
</tr>
<tr>
<td>DREDD 3D</td>
<td></td>
<td></td>
<td>Action, Sci-Fi</td>
</tr>
<tr>
<td>Bronson</td>
<td></td>
<td></td>
<td>Action, Biography, Crime</td>
</tr>
<tr>
<td>My Brother the Devil</td>
<td></td>
<td></td>
<td>Drama</td>
</tr>
<tr>
<td>Lock, Stock, and Two Smoking Barrels</td>
<td></td>
<td></td>
<td>Comedy, Crime</td>
</tr>
<tr>
<td>Dirty Pretty Things</td>
<td>Oscar nomination</td>
<td></td>
<td>Crime, Drama, Thriller</td>
</tr>
<tr>
<td>In Bruges</td>
<td>Oscar nomination</td>
<td></td>
<td>Comedy, Crime, Drama</td>
</tr>
<tr>
<td>The Seasoning house</td>
<td></td>
<td></td>
<td>Drama, Horror, Thriller</td>
</tr>
<tr>
<td>Now is Good</td>
<td></td>
<td></td>
<td>Drama, Romance</td>
</tr>
<tr>
<td>Burke &amp; Hare</td>
<td></td>
<td></td>
<td>Comedy, Thriller</td>
</tr>
<tr>
<td>Trainspotting</td>
<td>Oscar nomination</td>
<td></td>
<td>Drama</td>
</tr>
<tr>
<td>Smash and Grab</td>
<td></td>
<td></td>
<td>Documentary, Crime, History</td>
</tr>
<tr>
<td>The Boy in Striped Pyjamas</td>
<td></td>
<td></td>
<td>Drama, War</td>
</tr>
<tr>
<td>Mystery Files: Hitler</td>
<td></td>
<td></td>
<td>History</td>
</tr>
<tr>
<td>Shadow Dancer</td>
<td></td>
<td></td>
<td>Drama, Thriller</td>
</tr>
<tr>
<td>Ironclad</td>
<td></td>
<td></td>
<td>Action, Adventure, History</td>
</tr>
<tr>
<td>The Imposter</td>
<td></td>
<td></td>
<td>Documentary, Biography</td>
</tr>
<tr>
<td>Hotel Rwanda</td>
<td>Oscar nomination</td>
<td></td>
<td>Drama, History, War</td>
</tr>
<tr>
<td>Broken</td>
<td></td>
<td></td>
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<tr>
<td>Monsters</td>
<td></td>
<td></td>
<td>Drama, Sci-Fi</td>
</tr>
<tr>
<td>The Angle’s Share</td>
<td></td>
<td></td>
<td>Comedy, Crime, Drama</td>
</tr>
<tr>
<td>The Awakening</td>
<td></td>
<td></td>
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<tr>
<td>Flawless</td>
<td></td>
<td></td>
<td>Crime, Drama, Thriller</td>
</tr>
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</table>
### Table 9.1. Based on your interest in The Escapist and Following (British Films)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harsh Times</td>
<td></td>
<td></td>
<td>Action, Crime, Drama</td>
</tr>
<tr>
<td>King of New York</td>
<td></td>
<td></td>
<td>Crime, Thriller</td>
</tr>
<tr>
<td>Bernie</td>
<td></td>
<td></td>
<td>Comedy, Crime, Drama</td>
</tr>
<tr>
<td>The Seasoning House</td>
<td></td>
<td></td>
<td>Drama, Horror, Thriller</td>
</tr>
<tr>
<td>Holy Water(Hard Times)</td>
<td></td>
<td></td>
<td>Comedy, Drama</td>
</tr>
</tbody>
</table>

### Table 9.2. Based on your interest in Street Thief and Boy Wonder (Indie-Crime films)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harsh Times</td>
<td></td>
<td></td>
<td>Action, Crime, Drama</td>
</tr>
<tr>
<td>King of New York</td>
<td></td>
<td></td>
<td>Crime, Thriller</td>
</tr>
<tr>
<td>Bernie</td>
<td></td>
<td></td>
<td>Comedy, Crime, Drama</td>
</tr>
<tr>
<td>The Seasoning House</td>
<td></td>
<td></td>
<td>Drama, Horror, Thriller</td>
</tr>
<tr>
<td>Holy Water(Hard Times)</td>
<td></td>
<td></td>
<td>Comedy, Drama</td>
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### 9.2. APPENDIX B - RESULTS REVERSE ENGINEERING

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
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</thead>
<tbody>
<tr>
<td>Memento</td>
<td>Oscar nomination</td>
<td>Mystery, Thriller</td>
<td></td>
</tr>
<tr>
<td>Pi</td>
<td></td>
<td>Drama, Thriller</td>
<td></td>
</tr>
<tr>
<td>The Limits of Control</td>
<td></td>
<td>Crime, Drama, Mystery</td>
<td></td>
</tr>
<tr>
<td>Barton Fink</td>
<td>Oscar nomination</td>
<td>Comedy, Drama</td>
<td></td>
</tr>
<tr>
<td>These Amazing Shadows</td>
<td></td>
<td>Documentary</td>
<td></td>
</tr>
</tbody>
</table>

**Table 9.3.** Since you watched Following

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambush at Dark Canyon</td>
<td></td>
<td>Western</td>
<td></td>
</tr>
<tr>
<td>Glengarry Glen Ross</td>
<td>Oscar nomination</td>
<td>Crime, Drama, Mystery</td>
<td></td>
</tr>
<tr>
<td>Mr. Untouchable</td>
<td></td>
<td>Documentary, Crime</td>
<td></td>
</tr>
<tr>
<td>Jackie Brown</td>
<td>Oscar nomination</td>
<td>Crime, Thriller</td>
<td></td>
</tr>
<tr>
<td>The Italian Job</td>
<td></td>
<td>Action, Crime, Thriller</td>
<td></td>
</tr>
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</table>

**Table 9.4.** Based on your interest in Street Thief and Boy Wonder (Hardboiled crime films)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Last Days on Mars</td>
<td></td>
<td>Horror, Sci-Fi, Thriller</td>
<td></td>
</tr>
<tr>
<td>In Bruges</td>
<td>Oscar nomination</td>
<td>Comedy, Crime, Drama</td>
<td></td>
</tr>
<tr>
<td>King’s Speech</td>
<td>Oscar</td>
<td>Biography, Drama, History</td>
<td></td>
</tr>
<tr>
<td>Nazi Temple of Doom</td>
<td></td>
<td>Documentary</td>
<td></td>
</tr>
<tr>
<td>Flawless</td>
<td></td>
<td>Crime, Drama, Thriller</td>
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**Table 9.5.** Based on your interest in Shakespeare in Love and Following (British Films)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shakespeare uncovered</td>
<td></td>
<td>Documentary</td>
<td></td>
</tr>
<tr>
<td>the very thought of you</td>
<td></td>
<td>Comedy, Romance</td>
<td></td>
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</table>

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### Chapter 9. Appendix

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
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</thead>
<tbody>
<tr>
<td>The Importance of Being Earnest</td>
<td></td>
<td></td>
<td>Comedy, Drama, Romance</td>
</tr>
<tr>
<td>Emma</td>
<td>Oscar</td>
<td></td>
<td>Comedy, Drama, Romance</td>
</tr>
<tr>
<td>A Room with a View</td>
<td>Oscar</td>
<td></td>
<td>Drama, Romance</td>
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**Table 9.6.** Since you watched Shakespeare in Love

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
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</thead>
<tbody>
<tr>
<td>Fargo</td>
<td>Oscar</td>
<td>Art</td>
<td>Crime, Drama, Thriller</td>
</tr>
<tr>
<td>20 Feet From Stardom</td>
<td>Oscar</td>
<td>Art</td>
<td>Documentary, Music</td>
</tr>
<tr>
<td>The Usual Suspects</td>
<td>Oscar</td>
<td>Art</td>
<td>Crime, Drama, Mystery</td>
</tr>
<tr>
<td>Taxi Driver</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Crime, Drama</td>
</tr>
<tr>
<td>Donnie Brasco</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Biography, Crime, Drama</td>
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</table>

**Table 9.7.** Based on your interest in Shakespeare in Love and The Accused (Critically Acclaimed Films)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Term 12</td>
<td></td>
<td></td>
<td>Drama</td>
</tr>
<tr>
<td>The Station Agent</td>
<td></td>
<td></td>
<td>Comedy, Drama</td>
</tr>
<tr>
<td>The Fisher King</td>
<td>Oscar</td>
<td>Art</td>
<td>Comedy, Drama</td>
</tr>
<tr>
<td>Capote</td>
<td>Oscar</td>
<td>Art</td>
<td>Biography, Crime, Drama</td>
</tr>
<tr>
<td>Nobody’s Fool</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Comedy, Drama</td>
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**Table 9.8.** Based on your interest in Shakespeare in Love and The Accused (Critically Acclaimed Dramas)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Usual Suspects</td>
<td>Oscar</td>
<td>Art</td>
<td>Crime, Drama, Mystery</td>
</tr>
<tr>
<td>Taxi Driver</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Crime, Drama</td>
</tr>
<tr>
<td>Gattaca</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Drama, Sci-Fi, Thriller</td>
</tr>
</tbody>
</table>
9.2. APPENDIX B - RESULTS REVERSE ENGINEERING

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Term 12</td>
<td></td>
<td></td>
<td>Drama</td>
</tr>
<tr>
<td>The Graduate</td>
<td>Oscar</td>
<td></td>
<td>Comedy, Drama, Romance</td>
</tr>
<tr>
<td>Braveheart</td>
<td>Oscar</td>
<td></td>
<td>Biography, Drama, History</td>
</tr>
<tr>
<td>There Will Be Blood</td>
<td>Oscar</td>
<td></td>
<td>Drama</td>
</tr>
<tr>
<td>Lost In Translation</td>
<td>Oscar</td>
<td></td>
<td>Drama, Romance</td>
</tr>
</tbody>
</table>

Table 9.10. Based on your interest in Shakespeare in Love and As Good as it Gets (Critically Acclaimed Films)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Strangelove</td>
<td>Oscar nomination</td>
<td></td>
<td>Comedy</td>
</tr>
<tr>
<td>Bull Durham</td>
<td>Oscar nomination</td>
<td></td>
<td>Comedy, Romance, Sport</td>
</tr>
<tr>
<td>The Station Agent</td>
<td>Oscar nomination</td>
<td></td>
<td>Comedy, Drama</td>
</tr>
<tr>
<td>Amelie</td>
<td>Oscar nomination</td>
<td></td>
<td>Comedy, Romance</td>
</tr>
<tr>
<td>Say Anything</td>
<td></td>
<td></td>
<td>Comedy, Drama, Romance</td>
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Table 9.11. Based on your interest in Shakespeare in Love and As Good as it Gets (Critically Acclaimed Comedies)
### Table 9.12. Since you watched As Good as It Gets

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Pianist</td>
<td>Oscar</td>
<td>Art</td>
<td>Biography, Drama, War</td>
</tr>
<tr>
<td>Hotel Rwanda</td>
<td>Oscar nomination</td>
<td>Drama, History, War</td>
<td></td>
</tr>
<tr>
<td>Bugsy</td>
<td>Oscar</td>
<td>Art</td>
<td>Biography, Crime, Drama</td>
</tr>
<tr>
<td>The Boy in the Striped Pajamas</td>
<td></td>
<td></td>
<td>Drama, War</td>
</tr>
<tr>
<td>The Virgin Suicides</td>
<td></td>
<td>Art</td>
<td>Drama, Romance</td>
</tr>
</tbody>
</table>

### Table 9.13. Based on your interest in Escapist and The Accused (Dark Films)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthony Bourdain</td>
<td>Parts Unknown</td>
<td></td>
<td>Documentary</td>
</tr>
<tr>
<td>20 Feet from Stardom</td>
<td>Oscar</td>
<td>Art</td>
<td>Documentary, Music</td>
</tr>
<tr>
<td>Don Jon</td>
<td></td>
<td>Art</td>
<td>Comedy, Drama, Romance</td>
</tr>
<tr>
<td>House of Cards</td>
<td></td>
<td></td>
<td>Drama</td>
</tr>
<tr>
<td>The Family</td>
<td></td>
<td>Art</td>
<td>Documentary, Crime, History</td>
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### Table 9.14. Since you watched The Sea Inside (Recently watched)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taxi Driver</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Crime, Drama</td>
</tr>
<tr>
<td>Dr. Strangelove</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Comedy</td>
</tr>
<tr>
<td>Fargo</td>
<td>Oscar</td>
<td>Art</td>
<td>Crime, Drama, Thriller</td>
</tr>
<tr>
<td>The Avengers</td>
<td>Oscar nomination</td>
<td>Art</td>
<td>Action, Adventure, Sci-Fi</td>
</tr>
<tr>
<td>Short Term 12</td>
<td></td>
<td></td>
<td>Drama</td>
</tr>
</tbody>
</table>

### Table 9.15. Based on your interest in Man on Wire and The Sea Inside (Critically Acclaimed Films)

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
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</table>
| 52
### 9.2. APPENDIX B - RESULTS REVERSE ENGINEERING

<table>
<thead>
<tr>
<th>Recommendation/Movie title</th>
<th>Indie/Oscar</th>
<th>Art</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Breakfast Club</td>
<td></td>
<td></td>
<td>Comedy, Drama</td>
</tr>
<tr>
<td>Deceptive Practice: The Mysteries and Mentors of Ricky Jay</td>
<td></td>
<td></td>
<td>Documentary</td>
</tr>
<tr>
<td>Broken Flowers</td>
<td></td>
<td></td>
<td>Comedy, Drama, Mystery</td>
</tr>
<tr>
<td>Our Idiot Brother</td>
<td></td>
<td></td>
<td>Comedy, Drama</td>
</tr>
<tr>
<td>Lars and the Real Girl</td>
<td>Oscar nomination</td>
<td></td>
<td>Comedy, Drama, Romance</td>
</tr>
</tbody>
</table>

**Table 9.16.** Based on your interest in Man on Wire and As Good as it Gets (Odd Films)
9.3 Appendix C - Interview questions

9.3.1 Media habits

- When do you consume media (time)?
  - Why do (not) you watch at that time?
  - What kind of media (film, TV-series, music etc)?
    * With others or alone? Media difference alone vs. together (music alone, films together, different TV-series depending on the human constellation?)

- How do you consume media (platform)?
  - Why do you (not) watch on that certain platform?
  - Different media depending on the platform? (music for phone, computer for TV-series etc)
  - Does the platform change if you are watching alone
  - Using any service to do so? (Netflix, Filmnet, SVT Play, HBO Nordic, etc)

- Where do you consume media (place)?
  - Different media home vs. work vs. commuting?
  - Why do you (not) consume the certain media at work?

9.3.2 SVT-Flow, linear VOD

First, let the users interact with SVT Flow. Let them do so for about 10 minutes.

- What is your first impression
  - How come?

- How was UI?
  - Compared to a regular TV-channel?

- Do you feel that there is anything missing from the service?
  - Explain further about the particular one

- Can anything about the service be improved?

- Did you like the concept?
  - Pay for it?
    * Explain why
9.4 Appendix D - Full interviews

9.4.1 Interviewee #1: Male, 30. FH

The first person that was interviewed was FH, a 30 year old male.

FH consumes entertainment on his way to the university, in the background during the day and focused during the evening. The content consumed during the evening mainly consist of content available on WebTV, such as TV4 Play Premium, SVT Flow, C-Sport but also shorter TV-series that are available on SVT Flow. During the day the content is mainly music, and during the commute to and from the university it is podcasts that are of interest. When motion picture content is consumed, it is mainly sports and TV-series with short episode length.

When FH is watching motion picture together with his son, it is his son whom decides what to watch, which means that anything of interest for the moment, like for example reruns of Eurovision song contest. Watching with his girlfriend is ruled by a consensus approach, and if they can’t decide they just watch what is on right now.

The platforms that FH use are iPhone, iPad and a laptop, depending on where he is. At home, the iPhone is used in the bed, while the laptop and iPad are used on the couch. During the commute, the iPhone is used. Also used at home is Big Speakers, which are used to play music, and the podcast accessed through the iPhone. In addition to previously mentioned services, Spotify, a podcaster app and sveriges radio are used.

Regarding the use of SVT Flow, is that the first impression is a positive one. The UI is good, clear and easy to use. The design is stripped, going by what one can describe as “less is more”. It’s good that the design is responsive, since you don’t need an additional app to watch the content available: you can use the default browser. Compared to a linear channel, the content available is less, but FH sees that more will be available in time. FH believes that the content is adjusted to how media is used today, that the content is always available wherever you are and that a lot of it is bite sized. Finally, FH likes the concept but would find it hard to justify a payment subscription. In such case, it would be if one got access to NDP content like True Detective or another big series.

Regarding Big Data, FH would like a playlist based on his own usage and one based on editorial choices. If you only have material based on your own viewing habits, you may miss out on content that you otherwise might have liked. An example of this is Svett och Etikett. FH do not watch so many films, so any kind of list or recommendations for films are not of interest. Watching a film is a huge time commitment, and if FH watch a film it will be on recommendations from friends.

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A linear channel based on Big Data feels like a thing of the past. FH would find such a service for pre recorded shows superfluous, and would only have interest for such if there was for live events, like sports or news, comparable to a twitter-flow. Otherwise it’s unmodern, less and less people are using their TV in such fashion. FH’s son chooses what he wants and gets access to it immediately. “EPG-TV is dead.”

9.4.2 Interviewee #2: Male, 28. JR

JR consumes most of his media at home. When JR is at work, the media consist of mainly music and podcasts. At home, it’s mostly TV-series and films. These are excluded while on the move since it can be hard to get the screen in a good position, but longer trips on the train usually allows watching a TV-series on the iPad.

When alone and when with others, the content is mostly the same. JR is a bit more careful in the selection, since it has to be something that everyone can enjoy. Alone he can venture into unknown territory. He uses his iPhone, iPad and MacBook to consume the content. At home, the iPhone is rarely used, and when it is used it is with a pair of headphones while cleaning the house. The MacBook is useful on several levels, and often excels on media content compared to an iPhone and iPad. When several people are watching something together, the MacBook is connected to a larger screen. The services used are Spotify and SVT Play, with a part of the content gotten through other means.

During the day, the consumption mainly consist of music, and very rarely a TV-series.

SVT Flow feels like SVT Play, only with other functions and other recommendations. The service feels superfluous, what you want is already available on SVT Play. It was hard to find any info about Flow or FAQ on the service, and you had to go to svt.se through a hyperlink. The UI was clean, it looked like it had all it needed. Clean and nice. JR don’t really need an editorial list like Flow, he feels that he himself want control over what he watches. He don’t have any need for it, and he feels that the concept is a step back from what is available today. When you today don’t need to adjust yourself for the media it feels awkward to use a service mirroring old usage habits.

A list based on Big Data can be of interest if it is incorporated in SVT Play, but nothing that would spike interest for Flow. Alas, it still feels like a step backwards, the pseudo tableau is a concept that is somewhere between linear TV and SVOD. It is not a concept that JR finds meaningful. Although he would like recommendations based on usage, like the recommendations he gets from YouTube, but for SVT play. JR knows what he wants, and he can do his choices himself, there is no
9.4. APPENDIX D - FULL INTERVIEWS

need for a flow. But he sees value in getting recommendations, but then in list that don’t obscure anything and in which you yourself make the choices.

In the rare instances that JR uses a TV, it is when he visits his parents and is relaxing in the couch. “Sleep TV” is what the TV is used for, putting on something that JR can fall asleep to.

9.4.3 Interviewee #3: Male, 29. F

The interviewee consumes media content (as defined by this thesis) exclusively at home. Nothing is consumed during commuting, as the commute is so short that he does not have enough time to watch anything before the arrival. The media is consumed in the evening, usually after 1800 and forward. The content consist of mainly sports and material able on SVOD. Of the material available SVOD services, TV-series are consumed. films are consumed about two times a week, due to the fact that they are a commitment of about 2-3 hours. It’s hard to clear the schedule for such a commitment.

When watching TV-Series, the interviewee watch one episode per day/evening/sessions. Once a series is chosen, it is watched until all episodes are finished. This is due to the fact that the interviewee don’t want several story-lines to get mixed together; when immersed into one fictional universe it becomes odd going from Game of Thrones to a comedy series. The viewing pattern is shared with the interviewees girlfriend/SO, as they consume their media together.

The media is consumed from the TV via a PS4, and viewed from a couch. Netflix, SVT Play and HBO Nordic are the SVOD services that have been used, with Netflix being the primary used right now. This is due to the fact that no other service have an app available on the PS4.

9.4.4 Interviewee #4: Male, 25. NA

NA consumes music anytime during the day, and TV almost exclusively in the evening. TV is consumed in the evening because it is then NA has the time for it and NA finds that the interesting things is broadcasted then. In other words, Prime-time. Spotify is the reason for the anytime approach to music. NA has everything needed in the smartphone, it is easy to start listening and you don’t need to changes CDs as you used to. The music is always at hand. NA defines Primetime as the shows shown around 2000. TV-series are what are consumed most, but not through the TV but through Netflix. When the TV is used, it is something single/stand alone program particularly interesting, such as Kalla Fakta, Debatt or some documentary. Following this, NA says that Netflix is used about 4-5 times a week, which is much more than the telly, but it varies depending on the lust/entertainment need. Often two episodes in a row are consumed, if they are no more than 60 minutes.
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Longer than that results in just one episode consumed, like films or mini-series. Almost always consume the media alone, and the selection stays the same when watching together with others. NA use the computer as a primary device, which is why most media is consumed alone. While Netflix is used on the computer, it happens rarely that NA use the smart phone. The preference is caused by the screen size. The TV is used with a plugged in computer if several persons are to watch. Spotify is used 9 times out of 10 on the smartphone. Sometimes the iPad is used when cooking food. When a computer is hooked up to the TV, it is because a film is to be played. Almost only use Netflix, sometimes Viaplay through his sister’s account. Almost all media is consumed at home, nothing at work or at school. Music during the commute, and music at work through the store’s speakers.

NA rarely watches TV anymore. When NA was young, and until a few years ago, NA did, but not anymore. Then it is used to be that one followed series on the TV. Like when the family gathered in the sofa, and watched, for example, Lost. It doesn’t exist for NA or NA’s family anymore. It is the on-demand functionality from SVOD services that have created this. If you want to watch something then you can. NA often wait for a season to be completed before watching it, and then watches in a week instead of following it for half a year, one episode at a time. Only the news are consumed regularly on the TV. It’s a nuisance to watch on the TV, since there are commercials, to watch a two hour film and know that there will be at least 30 minutes of commercial breaks, then is it is better to watch it on Netflix or pay for a rental SVOD, so that you can see it in one segment. Commercials really segment the experience, destroying it. It’s the same thing with radio, too much commercials for NA’s liking, but Spotify remedies that since you can choose yourself what to listen to. You don’t need to rely on the hope that the radio channel will play something that you might like. NA is not interest in the hosts talking either, he just wants music. With Spotify you can hear what you want, when you want and how you want. Radio and TV have almost a null usage time. NA feel that his preferences and sentiment is shared within his circle of friends. NA only watch TV-series for entertainment value, not to relax or to fall asleep to. Rarely, he zaps between channels on the TV because of boredom. Continues to do so in the hope of catching something worthwhile to watch.

A customized linear SVOD would be interesting, would solve some problems. One problem for NA is that the content available on Netflix is humongous, which makes it hard to filter out things you don’t want to watch and to find the gems worth watching. When NA open Netflix, there are 70 films available, and everything is sorted into 30 different genres, which results in starting a film, and then shuts it down after some minutes and can’t decide what to watch, which results in NA doing something else. It would be good with a channel where you get what you want, where you have said what you like. A more focused smorgasbord would be awesome.

SVT is good at SVOD content. SVT Play is used when NA have missed some-
thing on the TV. There are no commercials on SVT, which is good. It’s a good rerun/replay alternative. The other Play services are not used that much, since they are showing ads. If there is more than 1 minute of commercials, something else is chosen and the service left.

Relating to the CLSVOD, NA feels that it would be good to have when you don’t have anything specific in mind to watch. With the extreme content available on Netflix, casual watching can be hard. This may also depend on personality, since NA feels that he might be indecisive sometimes. And when you finally open up Netflix and boom, here is 70 titles, where most is something you don’t want to watch, it will be hard to decide. Something more focused would be better in that regard. Spotify’s own recommendation system is quite particular for NA. It often recommends stuff not that interesting for NA, which he guess is based on something he have listened to before. A CLSVOD would have to be without commercials, since the interest is shot down immediately if, for example, watching Lord of the Rings is accompanied with 30 minutes of commercials. The play services are nice, but would be used more if there were no commercials.

As mentioned, only Spotify is used for music. NA knows of other services, but they could as well not exist. NA also subscribes to YouTube-channels, of which some are series, but not in the sense of TV-series. He watches more YouTube than Netflix and TV combined. Not only cat-clips, but podcasts, YouTube celebrities etc. A real contender to classical TV, having taking away most of the zapping. Most of the content is watched by finding it himself, but as mentioned, some are subscribed to. A mixed cocktail simply put.

9.4.5 Interviewee #5: Male, 24. NF

NF started to explain his musical habits. He mostly listens to music either when he commute or on the move, or when he sits at his computer and does whatever, like studying or facebooking. So the consumption of music is quite a lot. Motion pictures, like TV-series and films, mainly happens during the evening. When he gets home from school and wants to relax a bit. Then he usually watch a film or a TV-series.

During the commute, the music is regularly combined with reading the paper Metro. He usually reads something, so it can be either Metro, a study paper or a book. Sometimes he, instead of reading to the music, browse the web on his phone. He have barely listened to podcasts, only a few times. The music is consumed through Spotify, where focus of the different genres lies on classical rock. Though classical rock being the cabaret act, he listens to more modern pop-ish rock too, like Coldplay, in that style. He also listens to other genres like house, Avicii, a lot of mainstream stuff. Quite a mix. All music is almost exclusively consumed through Spotify, where he makes his own playlists, though he has grown tired of them. He
feels that he maybe should listen to more random music, that Spotify have recommended. Though he has a long list with over 1000 songs, he feels that is is not like he knows what song is coming next.

Of films and TV-series, he mostly watches TV-series. films happens once in a while, mostly during the weekends. Series are consumed almost every day, half an hour comedy series, with 2-3 episodes being watched in one session. Since he moved recently, he mostly watches the same series, being that he only have access to the free channels. The selection isn’t that big, which means that he watches what is available. Usually, it’s the same series two episodes in a row, with the third episode being another series. NF only watches linear TV, and he feels that it is nice that he doesn’t know exactly what he watches. He consumes the content as it is delivered to him. Though there are series which he wants to watch as soon as possible, which sometimes means that he goes to a streaming site and watch that particular series, but the last time was quite a while ago.

The platforms used are mostly his smartphone and TV. Sometimes he uses his computer too, but it is usually connected to his TV. If he misses something, he usually goes to a play-service, which is something that happens quite frequently. Mostly if it’s a series, since there is a lot of free content available on the play-services. He mainly uses SVT-, TV4- and TV5-play. Right now, he watches a lot of TV4-play, being that he follows Idol. Since Idol is broadcasted more or less every day, he has to catch up, because he isn’t always home when the show is being broadcasted during the evening. Overall, SVT- and TV4-play gets the most usage.

The content consumed alone vs. together with others is mostly the same, at least when it comes to music. NF feels that his taste usually goes along well with others, since it’s quite broad. Though he has some playlists for parties and pre-parties, where he has chosen music specifically that others might like that he also likes himself. When it comes to television, he doesn’t really know, since he rarely watches together with his friends. If they watch anything, it is if they happen to turn on the TV and catch an interesting film to see. Watching TV is purely for entertainment and relaxation, though he never falls asleep to it.

Finally, NF says that he likes the randomness of linear TV, not knowing what he will get to watch. He would use SVOD-services more if he could fill in a form about what he likes in the rough, and then the SVOD made a tableau, so that it acted sort of like a regular TV, but more customized to his preferences. But not so that he himself have to chose the content, more that he chooses keywords about things he likes, so it makes a best of list. It would be good if it also had some random content too, though still somewhat connected to the form and or keywords.
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9.4.6 Interviewee #6: Male, 25. JN

JN used to consume a lot of music while commuting to and from his workplace and school. Recently he hasn’t listened as much, since he have had several headphones that has broken down. Not buying any new ones have lead to him having forgotten that he can listen to music while commuting. He primary consumes film and TV-series during the evening, both during weekdays and weekends. Almost everyday, even if he isn’t active all the time. When the weather is bad or when it is winter, he may have time to watch a film during the day.

He has listened to quite a few podcast, much Sveriges Radio and such. It has been a while, though he consumes it for its educational content, a lot of P3 Dokumentär and some science comedy variety podcast.

The music is consumed through both his own files and Spotify, with his own coming through iTunes. He used to be active with his iTunes library, but is was a hassle compared to using Spotify. He now has a backlog of dated music, being that Spotify is easier to handle. Grooveshark is another app that he has used, though not to the extent compared to Spotify.

Most of the music in his Spotify library is by his own selection, though have had a shared list with friends. They were supposed to put in a new song into the list every third day, give or take, but that has worked so and so. It is hard to keep that work continuous on a schedule. Though the list is somewhat alive: once someone find a song they like they put it into the list, so they get some kind of regular updates. It is kind of fun when a new song is added to the playlist, a mix between his own selection and others.

What kind of motion picture he consumes is a mix, being that he lives together with his girlfriend. Recently she has watched a lot of bad TV, like Big Brother, Paradise Hotel and so on, which is something JN has then watched too. He could go to another room with the computer, but they usually sit together and do their own things, so he catches some glimpse of the programs and gets intrigued. When he is alone at home he watches programming that she isn’t interested in, like South Park or Game of Thrones. They watch some shows together, if they have time. It is the same with films in that regard: they have to compromise. While JN don’t like action films, himself imaging that if he did, it would be hard to negotiating watching Transformers 3, which can be hard with her lack of interest. Though in reality a bad example, it nonetheless is how they come up with what to watch. To watch what you really like have its cons and pros. If you have watched something together, then you can’t really watch two episodes of a series when you are home alone on your day off.

Generally, JN watches more TV-series, since he seldom slow-watch a film. TV-
series goes on a schedule on linear TV during the evening, and he rarely puts on a film during that time. Another reason to refrain from films are that they are packed with commercials. You have to commit a lot of time to watch a film, since they come with commercials and evening news. TV-series are a shorter format, and you can accept some commercials since you at the most have to commit one hour. He watches mostly tv-series during weekdays and films during weekends.

JN watches quite a few TV-series by himself, but that depends on what he is watching right now. For example, Breaking Bad is something he have watched everything of. He convinced his girlfriend to watch it too, by watching it together with her, since he found it that good. This was so that they could watch the last season together. Sometimes he gets a whim, and decides to watch a series if he knows that she won’t like it at all. Although JN watches quite a few series, he doesn’t follow anyone slavishly. It is more if he is at home and study, he may watch some episodes of a series while he has lunch-break.

JN only watches several episodes in a row if they’re short, around 20 minutes. Then he can watch two. If it is a longer series, one hour, he only watch one episode. The risk, as JN puts it, by using the day prior to the interview, is that when he is free and should be studying mathematics, he can watch one episode. Which turns into another one, which turns into three more episodes. It is easy to fall into the thinking that “oh, just one more, it is so short”. It usually results in more than just one episode. Though he doesn’t follow anything slavishly, he keeps ajour with the series he likes. He takes a break from them, and catch up when the season is over. Important series, like Mad Men and Game of Thrones, he usually watch somewhat close to release.

Binge watching is something that is dependent on the series: stand-alone episodes don’t instill the hunger to do so. Instead, the binge watching commence if there is a bigger story arc ongoing, which makes him want to watch what happens next. Then it happens that he watches several episodes during a shorter time.

JN only watch together with his girlfriend, and he uses the TV, a computer, and have a computer hooked into the TV. JN has used Netflix, HBO Nordic and SVT Play. Currently, he has Com Hem TiVo, but he finds it to be a bad service. Though he used to have it, since it is included in the Com Hem package. Despite that, he uses it sometimes to watch things that he has missed, mainly from SVT Play. Overall, they rarely use the Swedish Play-services. When JN watches alone, the TV is used for lazy-watching. He primary uses his computer to watch the things he want to see.

The reason for consuming TV-series and films is for entertainment value, although he likes to watch documentaries as well. He feels that he doesn’t really have any good channel for that, since most documentary channels nowadays, like Discovery and History, are more focused on reality TV, with little to nothing in the way
of documentaries and history. This leads to mainly consuming for entertainment rather than education, despite him wanting more of the latter. JN never falls asleep in front of the TV, he turns tired but not sleepy. Then he just turn the TV off.

JN watches stuff on YouTube sporadically. It can turn into watching several uploads from the same channel, but not something that he follows. He tried to subscribe to a guitar tutorial channel, which was something he didn’t keep up with. When he studies, he consumes more YouTube, because he can get help with his homework, through channels like Khan Academy.

9.4.7 Interviewee #7: Male, 24. NB

During a typical day of media consumption for NB looks like the following one: while doing the dishes during the morning, he listens to music from Spotify routed through his stereo. He usually has music on when he his doing something, like commuting on the subway, doing his dishes or cleaning his apartment. He finds that everything gets more fun that way. TV-series are usually consumed while eating dinner, which usually takes one hour. So then he consumes either a long episode or two shorter. He watches linear TV infrequently, and if he do, it is to kill some time. He does not like to pause in the TV-series that he follows, which is why he turn on the TV if he has less time than the shorter 25 minute episodes. He do not consume news, and rarely reads the newspapers. If he reads, it is usually the yesterday issue of Metro while eating breakfast.

When consuming the music, NB rarely does so as an activity in itself. He has music on to make other activities more enjoyable and to have some background noise going on. Though his behavior is somewhat sporadic: when he needs to concentrate he will turn off all sound sources in his apartment. When he needs a pick me up, he plays loud music while doing the household chores. Music as an activity in itself happens rarely, and when it happens, he sits down on his couch. The music is always consumed through his stereo while at home, and through his headphones while he is commuting or studying in school. While commuting, listening to music is a more focused activity, since he has nothing else to do during the commute. He used to rip his music from bought albums and download some odd stuff, but today he is using Spotify exclusively.

NB mostly listens to music that he himself have chosen. Recommendations is something he rarely uses, since he finds it thrilling to explore music on his own. The only thing that he takes help from is related artists. He does not listen to feature music, and he finds that recommendations in the style of “you have listened to Band X, here is Band Y” rarely works great. NB consumes most of his media while home; TV-series, film and music alike. When he is visiting friends, he rarely watch anything and they mostly have music on in the backgrounds as to set a good mood.
Most of the film and TV-series are downloaded. Right now this is caused by wanting to watch IMDB top 250, and most of those films are not available on Netflix. TV-series on the other hand are mostly consumed through Netflix, since they have a large selection of quality content. And when he wants to watch a film but do not really want to make a decision for himself, he checks out the list of popular and recommended films, which makes it easy to chose something which might be interesting. Popular is used more often, since new films usually makes their way there. Usually, the films are bigger production, and films like Gravity almost ends up there, which are films he likes to watch too. NB mostly use the Swedish Netflix, but have thought about using a proxy service so that he can watch the American Netflix too, though he have not made any effort yet. He rarely rates what he have watched, but it happens that he rates it sometimes on IMDB. He makes an estimation that he rates about 5% of the films and TV-series that he watch.

Of the Swedish play-services, he uses SVT-play the most. Recently, he has watched “Landet brunsås”, which is a documentary series about food production in Sweden. There is a lot of good content available on SVT-play, and he use it more or less every second week. In contrast to Netflix, he use SVT-play for more heavy orientated material, which is why he has skipped out on the other Swedish services. He likes it when he can learn something, like documentaries and “Uppdrag gransking”. The reason for not watching any documentaries on Netflix is that they lack Swedish produces content of that category. He has once used a pay per view service, either Google Play or SF Anytime, where he rented a film. He describes the experience as alright.

NB uses Netflix by connecting his computer to the TV via Chromecast. He then sits down in his couch and use his smartphone as a remote. He watch everything in this fashion, even downloaded content. He uses the app Plex, which is available both for his computer, Chromecast and smartphone. NB watch quite a lot on YouTube, though he follows no channels. What he consumes are mostly tutorials, and sometimes some VOD of a video games stream. He don’t have any schedule for watching anything on YouTube, and just watch when the needs arise. He have also used Twitch, where he subscribed to a Guild Wars channel, from whom he gets an email when they are having a clan battle. If he have time, he can tune in and watch the battle. Finally, he has tried Viaplay for one month, though he did not extend his subscription since he did not grasp the selection available compared to Netflix.

Of Netflix, YouTube and SVTplay, Netflix and SVTplay are the services that gets the most time dedication, since the content is longer than what is available on YouTube. If comparing frequency, the services are used mostly the same, almost 50/50.

Of different media consumed, computer games stands out as something NB used to
consume a lot, but not nowadays. At the most, he maybe finds the time for a gaming
session every other week. He does not find news interesting, so he never checks
them up on the web or through his cellphone. He feels that the content that is easily
accessible with a smartphone often is bad (eg Aftonbladet, crap-journalism). He
does not want to have to search for the good articles. Furthermore, radio is never
consumed. He has heard that there is a lot of good content available in the form
of podcasts, though he has never embraced the medium. He feels that it would be
hard, since you have to be an active listener, which he can not do while studying,
and he wants to be able to discuss the content once finished with it.

On the issue of recommendations, NB finds them good in the sense that they help
one to expand their content range. Taking music as an example, he feels that he
can find something that he likes to listen to, he then listens a lot to it, and then
gets stuck with that sound. If he got recommendations pushed upon him, he would
maybe check out new things more often. Right now it takes quite a while before
he feels the need to broaden his selections with something new. He knows that it
is hard to make recommendations for music and film, though he still gets irritated
when the recommendation is not such a good fit, because he feels that the recom-
mandation is bad. Most of the recommendations right now are from his friends.
He can have a dialogue, and ask questions about the recommendation. It is better than
getting a recommendation based on genre, eg drama comedy. Drama comedies can
be good, bad, filled with tropes, which can be cleared by asking your friend. You
also get a better understanding of the recommendation. Some kind of review/rating
would also be good. Many redirects to IMDB, and films with high ratings there are
usually something NB finds good too, even if the genre is not something that NB
usually watch.

As of right now, recommendations feels like a 50/50 payoff scenario. They are
either good or bad. NB would prefer more precise recommendations or form-fitted
(skräddarsydda). On Netflix, it is a mix of genre, what you have watched and if
you have rated what you have watched. The problem with that is that you get
stuck with your preferred genres, so if you watch a lot of comedies and rate those
high, you will just get a lot of comedy recommendations. Even though you may
like thrillers and horror too. Overall, he would like to have recommendations from
several genres, generated by real people.

9.4.8 Interviewee #8: Female, 26. JTA

JTA listens to music while commuting to and from school using her smartphone,
if her boyfriend is not accompanying her. She and her boyfriend usually listens to
music while they prepare their food, dancing to the music while cooking; it is more
fun that way. The smartphone is often used when she has a break, which is once
every hour in school. Though it is not always rewarding, since her social media is
not updated so frequently. Besides checking Facebook, she checks different content
aggregators such as Omni, 9gag and so on. TV is something she watches in waves; sometimes it is nothing, sometimes watching something when she gets back home. She and her boyfriend usually watches during the dinner, and sometimes just to relax.

When JTA listens to music, it is through Spotify 90% of the time. The rest is consumed through music videos on YouTube. She used to buy records from retail stores, but since they started to close, the switch to use Spotify exclusively was easier, even though it can be hard to find new good music unless you listen to the radio. The music she listens to is her own selections and playlists. Since she is living together with her boyfriend, she and he make their playlists together. If she feels the need to make a new playlist, she checks the recommendations, but do not check other playlists.

They usually watch TV-series and films on the TV, though they have access to Netflix through her mother. So when they watch the TV, they pick a channel and watch; Netflix is used when they want to have a marathon sessions of a good TV-series. The Swedish play-channels are rarely used, only when she has gotten a recommendation or if she wants to watch something educational like Vetenskapens värld. She would like to use the Swedish services more, but it is something she has to make a habit. Digital rental is something rarely used, mostly with her parents. Usually, the content is either streamed or downloaded.

JTA and her boyfriend watch TV for relaxation and entertainment. It can be nice to watch something relaxing instead of something moody, since they right now have a lot to do in school. News is something they consume through Omni. Relaxing to something like Master Chef or whatever is on is therefore preferred. If nothing relaxing is on, they pick up an old episode of Family Guy.

YouTube is used with the computer, and they usually watch music videos. Sometimes they watch bloopers from film and TV-series. They also watch Vsauce, which is a YouTube-host which discuss and talk about interesting topics, in short segmented episodes. It consist of both light material and more science orientated material.

Of watching TV, Netflix and YouTube, TV is the most consumed media. This is because they have long days in school, which leaves little time to stuff at home. It is then easier to just turn on the TV while they eat. When they have eaten their food, they finish what they are watching and then do something else. Though the TV is used as a bigger screen while they watch Netflix.

The platforms used are computer at home, smartphone during the day and TV during the evening. The smartphone is the most used, even though she tries to use it less and live more in the moment and not be enslaved by the technology. She feels
stressed by social media, which is why she only uses Facebook. She had Instagram for a while, but it was not that fun since she felt at pressure to produce content for yet another social media.

In school she uses her smartphone, during the hourly breaks and during the lunch break. Mostly Facebook during the breaks, and music only during the commuting. No music in school is because she usually sits together with schoolmates, with which it can be fun to talk with. Film and TV-series are not consumed while commuting since she feels that her neck starts to hurt if she has to bend her head to watch the screen of her smartphone. It is easier and more comfortable to just have the smartphone in the pocket and just listen to music.

Usually, she has hard finding the time to binge watch something. Game of Thrones is something that took the whole summer. Though they have watched a lot of Adventure Time, but those episodes are just 10 minutes long. When they watch, they usually watch for 30-40 minutes, which is 1-2 episodes of regular TV-series and 3-4 episodes of Adventure Time.

Another reason for not binge watching is that so much is going on in the series. If she watch several episodes in a row, she can forget why something is happening or what is going on in general. So she tries to watch in a slower pace so that she gets time to reflect the story and developments so far. If they binge watch, it is usually during the summer break. Since she and her boyfriend have other interest, such as computer games, they do not devote their entire time to tv. And it can be fun to go outside in the sun too. They almost watch everything together, though they have something the other one do not like. JTA, for example, likes horror films and Top Model. Horror films is something she watch together with friends, and Top Model alone. Sometimes they can not watch what they want since they have to wait for the other person.

9.4.9 Interviewee #9: Female, 24. ACA

ACA rarely consumes film, happens sometimes on Fridays or Saturdays. Watching TV-series is also a rare event, happening sometimes. Film and TV-series in general is something she does not spend so much time on. However, music is consumed during the whole day, when she is commuting, studying, working or exercising. The means to consume all this music is through Spotify.

Sometimes ACA use her own playlists, but recently has begun to listen to the content list available on Spotify. Those lists are called names relating to the situation to when they are supposed to play, such as “brunch with friends”, “study session”, where they have put together music that should match your preferences. So those are nice, though she can still use recommendations when she wants to find new music. The recommendations are usually good, and she feels that it is a fun
way to find new music. The music is mostly consumed as a background sound, to filter out sounds from the environment, while commuting or studying. The music, when alone, is often softer, more harmonic, while together with others, is more up-beat.

ACA do not like to watch films by herself. The few times she does watch films, is when she is watching something together with someone else, but that rarely happens at home. TV-series are not consumed so much either, just one episode a week if she is following anything. Just having the TV turned on is so that it makes sound in the background while doing something else, like browsing the web with the computer. The series she do follow is done by using some streaming site, since there are a lot of them available. She used to watch New Girl in such fashion, but have not picked up on the new season yet. Binge watching is something she has done during the big school breaks, such as watching the entirety of FRIENDS and Scrubs over one summer. In general, she consumes much more TV, film and TV-series during her breaks. Then it can be 4-5 episodes in a row. The consumption alone is more or less the same as the consumption together with others.

When ACA was younger, she used to watch a lot of YouTube, staying up until 4 am sometimes. Right now she is following a ballet channel, though she is not so often on YouTube to consume. She thinks the reason for this is that you have to be an attentive consumer while consuming YouTube videos, while with music you can do something else while you listen, which is why she watches so little YouTube nowadays.

Of the swedish services, she have use SVT play if she miss anything and TV3 play for other content. It is good that the different channels offer play-services, since she herself only have access to the free channels. She likes that the play-services are add free, and with SVT play, that you can watch live streams, in case of lack of tv access. It is a smoother solution.

Newspapers are something ACA reads almost every day, while she is commuting to school. She usually takes a copy of Metro, to catch up with what is happening in the world. She listens to radio during the weekends. During breakfast, she can sometimes tune into P3, which she streams from either her phone, tablet or computer. Sometimes she listens to podcasts too. She usually listens to shorter podcasts, around 20 min in length. This is because those often lack music, and only have interesting content. Eg, wind-turbines kill bats, since they fly into the blade and get sliced. She wants interesting tidbits without having to listen to music.

9.4.10 Interviewee #10: Female, 26. FM

FM consumes music foremost when she is using the subway or commuting in general. Otherwise she does not really listen to music. TV-series and films are consumed
rarely, most often in the evening.

She almost exclusively use Spotify to listen to music.

Of the music she listens to, she has chosen most of it herself, and placed them in play lists. Sometimes, when she feels that she needs to find new songs, she looks at playlists made by Spotify or others. Or she can use the radio function, where you select a song and get recommendations based on that selection. Doing this she has discovered a lot of new music.

She finds that the recommendations works well for Spotify. She have tried using iTunes genius functionality, but thinks that it is a lackluster and do not really work well.

She rarely listens to music at home, and when she does, it is when she really wants a relaxation environment for studying, in which case she turns on some classical music. She is also a Friskis and Svettis jympa leader, so when she makes a playlist for the exercises she listens too. Otherwise nothing at home.

When she is listening to music on the subway, it is mostly to pass the time. Sometimes it is to find new music for her spinning or jympa pass.

She watch films and TV-series both alone and together with others. Since she is living alone, most of the content is consumed alone. When she is visiting others or has company at home, she mostly spends the time talking with them. Though she watch TV or a film when she is visiting her parents, during the evening.

How she consumes the films and TV-series, the delivery system, is depending on where she is. Right now, it is mostly TV, since when she is visiting her parents, they watch the linear TV, since they watch a lot and knows when something good is on. Otherwise she has no grasp on what is available on the linear channels. Alone she mostly consumes movies, through DVD, which she watches several times. Finally, her boyfriend has a Netflix account, which they use together when they see each other.

When they are watching together, they are usually watching TV-series that they are following together, and then it is a TV-series that her boyfriend have recommended, him thinking that she might like it. When she is watching alone, she almost exclusively watch documentaries, and she has noticed and found that the recommendations are quite good, even though they can make no difference when multiple people are using the same account. When her boyfriends daughter is using the account, and when FM is checking the recommendations, all that she can see are recommendations for child content. Netflix recommendations can not differentiate between two users. It would be nice if you could check some box, who is using
Netflix right now. She finds it sad that the recommendations gets bloated with Disney films, since she use the recommendations to find new films that can be quite interesting for her. Though when the boyfriends daughter has not used Netflix in a while, the recommendations seems to be ok. The documentaries are mostly over one hour.

When she watches the documentaries, she usually watch several in a row. It is when she has nothing else to do, like homework from school etc, that she has the time to watch. With her boyfriend, they watch the TV-series in a quick succession. Since they are living in a long distance relationship, they have to watch a lot in a short amount of time, since it can be 2-3 weeks between their meetings. For example, when they found “The Killing”, they watched the whole season in two evenings. So when they find a new series, they most certainly watch it through very quickly.

She usually connects Netflix to the TV, routing via Chromecast.

She watch YouTube sometimes, though not subscribed to anyone since she do not really get “it” with following channels. Her brother on the other hand watch a lot of YouTube, and follow several channels. FM herself only go to YouTube to find things, like a specific training exercise or a music video. She never lazy browse YouTube. The things she watch are usually shorter than 5 minutes.

FM do some couch-watching/lazy-watch of the TV, when she is at her parents, since she has no TV of her own and everything is interesting to watch because of unfamiliarity. So a lot of lazy-watching recently. Otherwise, not so much. She finds it good that she has no TV at home, since she has noticed that time escapes fast when watching TV, and suddenly 3 hours are gone, without having done anything or learned anything at all. Lazy-watch when nothing to do.

She never falls asleep to TV, because she can not. She always get engaged with the content, so falling asleep is a really rare occurrence. She does not follow anything, but if something she likes is on, like myth busters, she watch it. Though it is not a series that she follows like a slave.

FM finds that SVTPLAY is like the best thing ever. She loves it. Since she has not TV at home, she use svtplay all the time. Most of all she use it to watch Veckans Brott, with Leif GW, and the program where Leif GW is out and hunting and so on. It is mostly when she knows that she will like a program, if she has read about on the internet, the newspapers or heard someone talk about it. Overall, she watch maybe 3 films a week in length, which is about 6 hours, which she find quite little, compared to when she was a child.

She listens to radio when she is walking, which is one hour a day. Newspapers and such, maybe one hour a week. Overall, about 14 hours of media a week. She
is not playing any smartphone games right now, but she used to play candy crush. But it is with so much else, she knows that she will be addicted, so she removed it. Another game, Hay Day, she used to put on smartphone alarms to when she had to harvest the crops in the game. That did not work so well, so she had to remove it.