

CONSUMER MOTIVATIONS FOR SUBSCRIBING TO LOCAL SVOD
PLATFORMS IN TURKEY

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Consumer Motivations for Subscribing to Local SVOD Platforms in Turkey

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DECLARATION OF ORIGINALITY

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ABSTRACT

Consumer Motivations for Subscribing to Local SVOD Platforms in Turkey

This research investigates the underlying factors influencing Turkish consumers' decisions to subscribe to local Streaming Video On Demand (SVOD) platforms. Drawing upon UTAUT2 and SOR frameworks, the study explores the interplay between consumer identity factors and their motivations to use local SVOD services. Through a combination of focus group and survey methodologies, the research aims to identify key motivational patterns including a desire to stay informed and ahead of trends, sensitivity to social belonging and relevance, and individual orientations toward either standardization or adaptation in media experiences. This research aims to contribute to a deeper understanding of consumer behaviour in the rapidly evolving digital media landscape, offering helpful insights for industry stakeholders and researchers.

ÖZET

Türkiye’de Yerli SVOD Platform Aboneliklerine Yönelik Tüketici Motivasyonları

Bu araştırma, Türk tüketicilerin yerli dijital video (SVOD) platformlara abone olma kararlarını etkileyen temel faktörleri incelemektedir. UTAUT2 ve SOR kuramsal çerçevelerinden yararlanılarak, tüketici kimliğine ilişkin unsurlar ile yerli SVOD hizmetlerini kullanma motivasyonları arasındaki etkileşim ele alınmıştır. Odak grup görüşmeleri ve anket yöntemlerinin bir arada kullanıldığı bu çalışma, yerli SVOD aboneliklerine yönelik bir takım temel motivasyon kalıplarını ortaya koymayı amaçlamaktadır. Araştırmanın konusu olan başlıca bireysel motivasyon kalıpları, gelişmelerden haberdar olma ve trendleri yakalama arzusu, sosyal aidiyet ve toplumsal konuşmalarda yer alma ihtiyacı ve medya deneyimlerinde standartlaşma ya da uyarlamaya yönelik bireysel eğilimlerdir. Bu araştırma, hızla değişen dijital medya ortamında tüketici davranışlarının daha derinlemesine anlamaya yönelik akademik literatüre katkı sağlamayı ve ilgili paydaşlar için yol gösterici bilgiler sunmayı amaçlamaktadır.

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CHAPTER 1

INTRODUCTION

SVOD (Subscription Video On Demand) platforms have gained significant popularity in the past decade due to advancements in streaming technology and a growing consumer demand for instant-access, personalised content. This global trend led to the proliferation of local SVOD options, catering to specific linguistic and cultural preferences of regional populations. In Turkey, the first of many local SVOD providers emerged in the 2010s, gaining traction and market share in the following decade and becoming a prominent choice of pastime for Turkish consumers.

Alongside global platforms such as Netflix and Amazon Prime Video, Turkey's local SVOD providers have carved out a unique position by offering culturally resonant, language-specific content that Turkish viewers identify with. With a growing emphasis on original productions and localized storytelling with familiar narratives, these platforms differentiate their positioning by addressing the specific tastes, habits, and expectations of domestic audiences. Unlike global services that cater to broad international markets, local SVOD providers often highlight themes, humor, and storytelling styles that align more closely with local viewing preferences and cultural context, resulting in continued platform usage and stronger viewer loyalty.

While there has been an increased interest in researching consumer motivation factors for subscribing to video streaming services, much of the market research and academic focus to date has been directed toward global streaming platforms. Currently the SVOD market leader in the world, Netflix recorded over 300 million paid subscribers worldwide as of the fourth quarter of 2024, with the

average Netflix user spends 3.2 hours per day streaming content on Netflix (Gaines, 2025). Amazon Prime Video ranks second place with 200 million subscribers (Capital One Shopping, 2025), while Disney+ and HBO Max each have about half of Netflix's subscriber base (Miller, 2024; Reuters, 2025). Global SVOD Forecasts Update 2029 (Research and Markets, 2023) estimated that Global SVOD subscriptions will increase by 321 million between 2023 and 2029 to reach 1.79 billion, with The United States adding 30 million subscriptions, following by Brazil (up by 23 million) and India (27 million).

Table 1. Total Subscribers of Global Streaming Platforms as of Q1 2025

Global Streaming Platform	Subscribers
Netflix	301 million
Amazon Prime Video	200 million
Disney+	126 million
HBO Max	122,3 million
Paramount Plus	79 million
Hulu	53,6 million
Apple TV+	45 million

(Capital One Shopping 2025, Gaines 2025, Lunden 2025, Miller 2024, Paramount Global 2025, Reuters 2025)

Based on Kantar's latest Entertainment on Demand (EoD) data on the US streaming market, streaming has reached 96% market share of U.S. households, or 125 million homes, with U.S. households subscribing to an average of 4.1 distinct SVOD services (Kantar, 2025).

As of April 2025, 19.8m British households have at least one paid video streaming service, an increase of 142k on Q4 2024 (Kantar, 2025).

The growing presence of local SVOD platforms in emerging markets like Turkey offers valuable insights into digital SVOD engagement beyond global streaming norms. This thesis aims to understand what motivates Turkish consumers to subscribe to local SVOD services, considering individual preferences, identity-related factors, and usage patterns. By identifying these drivers, the study offers insights into the ways localized digital media services meet user needs and how they position themselves in a highly competitive streaming environment.

1.1 Overview of local SVOD platforms in Turkey

By the time this research was conducted, we have identified eight major local SVOD services in Turkey, each with their own niche audience and curated collection of content. These platforms differ in their catalogue of films and shows, offering a comprehensive selection of media consumption for different types of viewers.

In this study, we will be observing the key motivations and drivers that influence Turkish consumers' decisions to subscribe to local SVOD platforms.

I. Tabii (TRT)

Tabii is a state-backed SVOD platform developed by Türkiye Radyo Televizyon Kurumu (TRT), the national public broadcaster. Officially launched in 2023, Tabii serves as Turkey's strategic entry into the global streaming landscape with an

emphasis on culturally sensitive, family-oriented, and values-driven content. By the time this research was conducted, Tabii was the most recent entry on the Turkish SVOD market. The platform hosts a wide array of Turkish original series, animations, documentaries, and culturally-rooted programs. With multilingual support in languages such as English, Arabic, Spanish, and Urdu, Tabii is positioned not only for domestic users but also for Turkish-speaking and culturally affiliated audiences abroad. Its public ownership structure and strategic cultural positioning distinguish it from its commercially driven counterparts.

Table 2. Local SVOD Platforms in Turkey

Local SVOD Platform	Launch Date
Tabii (TRT)	2023
Exxen	2021
Gain	2019
BeIN Connect/TOD	2017
PuhuTV	2016
BluTV/Max	2015
TV+	2014
Tivibu	2010

II. Exxen

Exxen, launched in 2021 by Acun Medya, operates as a privately-owned, subscription-based Turkish SVOD platform. The service focuses on exclusive Turkish original content, including scripted drama, comedy, and reality TV shows, many of which are produced directly by the company itself. Exxen also acquired digital broadcasting rights for major sports events, including UEFA Champions League matches, appealing to sports fans in Turkey. Its strategic emphasis on original content produced in-house, along with high-profile media partnerships positions Exxen as an influential player in the Turkish video streaming market. The platform targets youth and mass-market audiences through a blend of entertainment and sports content.

The most recent official statement regarding Exxen's subscriber count was made in October 2022 by the platform's founder, Acun Ilıcalı. In this statement, it was announced that Exxen had surpassed 1.1 million paid subscribers. (HaberGlobal, 2021)

III. Gain

Gain is an independent digital media platform launched in 2019 with a distinctive focus on short-form, mobile-first video content. Unlike traditional SVOD models, Gain emphasizes daily life engagement through content that includes news snippets, micro-documentaries, short fiction, and talk shows. The platform is tailored for on-the-go consumption and appeals particularly to younger, urban audiences who prefer time-efficient yet informative or entertaining viewing. Gain's design philosophy and user interface are optimized for mobile platforms, distinguishing it from competitors more focused on long-form or linear programming. Its innovative format reflects broader shifts in consumer video consumption behavior.

IV. BeIN Connect / TOD

beIN Connect is the digital streaming arm of the beIN Media Group in Turkey, originally developed as part of the Digiturk satellite television service. Founded in 1999, Digiturk was Turkey's first major digital TV platform, offering a wide range of channels and exclusive broadcasting rights, particularly in sports. Following the acquisition of Digiturk by the Qatar-based beIN Media Group in 2016, the digital SVOD extension of Digiturk was rebranded as beIN Connect in 2017, aligning the platform with beIN's international brand identity and expanding its content offerings, while gaining a new core focus on sports broadcasting. Today, beIN Connect provides on-demand access to a mix of Turkish and international films, series, children's shows, and documentaries, but its core focus remains on live sports broadcasting, especially its exclusive rights to the Turkish Süper Lig, as well as international leagues and tournaments.

Unlike telecom-tied platforms, beIN Connect operates independently and offers multi-device access with various tiered packages. The platform appeals primarily to sports enthusiasts while maintaining a secondary audience through its general entertainment library, positioning it as a hybrid SVOD service within Turkey's competitive digital media ecosystem.

V. PuhuTV

PuhuTV is a free, ad-supported streaming platform owned by Doğuş Media Group, one of Turkey's major media corporations. Since its launch in 2016, PuhuTV has offered a variety of Turkish TV series, films, and select international titles, often made available shortly after their initial airing on traditional broadcast channels. PuhuTV operates on a freemium model that prioritizes accessibility and mass adoption. Its strong catalog of Turkish drama and comedy series has made it a

popular choice among viewers seeking familiar content without a paywall. The platform contributes to preserving domestic TV culture in the digital space.

VI. BluTV/Max

BluTV, established in 2015, was among the first independent Turkish SVOD platforms to offer original series, international content, and feature films via a subscription model. Known for producing critically acclaimed Turkish originals, BluTV gained prominence through bold content and genre experimentation. In partnership with Warner Bros. Discovery, BluTV rebranded as Max in 2025, becoming part of a broader international content ecosystem. The platform continues to offer premium Turkish productions alongside access to HBO, Warner Bros., and Discovery content. BluTV/Max has consistently targeted a more urban, progressive demographic and played a pivotal role in shaping modern Turkish streaming culture.

VII. TV+

TV+ is a digital video platform launched in 2014 by Turkcell, one of Turkey's leading private telecommunications providers. As a telecom-based SVOD service, TV+ combines live television broadcasting with on-demand content, including popular movies, TV series, documentaries, and children's programs. The platform is available across mobile, tablet, smart TV, and web interfaces, enabling seamless access for Turkcell subscribers and general users. TV+ primarily targets consumers looking for a flexible, mobile-friendly viewing experience and is frequently bundled with Turkcell's mobile and internet service packages, enhancing its distribution reach and user retention.

VIII. Tivibu

Tivibu is a subscription-based digital television and video-on-demand platform operated by Türk Telekom, a state-owned telecommunications company in Turkey.

Launched in 2010, Tivibu offers a hybrid service model that includes IPTV, web TV, and mobile access. As a telecom-based platform, Tivibu benefits from integrated infrastructure and is widely used across Turkish households. Its content library spans live TV channels, international series, films, sports coverage (such as the Bundesliga and NBA), and children's shows.

1.2 Objectives and research questions of the study

The main objective of this study is to understand and explain the motivational factors influencing consumers' behavior to subscribe to local SVOD platforms. In order to achieve this, various academic studies are compiled and analyzed from information systems, organizational behavior and consumer behavior literatures to create a robust conceptual framework upon which to base this research. From thereon, qualitative and quantitative data is collected and analyzed to empirically investigate the relationships between identified variables and consumer subscription behavior to local SVOD platforms.

The qualitative phase, consisting of a focus group, guided the refinement of key constructs, while the quantitative survey enabled the testing of hypotheses within the proposed theoretical model. This mixed-methods approach ensures a comprehensive understanding of the individual-level motivations and influences driving the adoption of local SVOD services, ultimately contributing to both academic discourse and practical implications in the industry.

The study mainly consists of six chapters. Chapter 1 gives the introduction into the study, followed by Chapter 2 which provides the literature review on the Stimulus-Organism-Response and Unified Theory of Acceptance and Use of Technology 2 models, as well as three individual-level motivation scales which are

namely Market Mavenism, Standardization vs Adaptation and the Fear of Missing Out, in context of consumer behavior towards local SVOD usage. Chapter 3 introduces the theoretical framework and outlines the hypotheses derived from it. Chapter 4 follows with a detailed description of the study's methodology, including the research objectives, focus group procedure and findings, development of the questionnaire, sampling strategy and contents of the questionnaire. Chapter 5 contains the descriptive findings, internal consistencies of scales, reliability analyses and regression analyses. Chapter 6 presents the research findings along with their interpretations and implications, highlighting existing research gaps and offering insights for both academic researchers and the SVOD industry.

CHAPTER 2

LITERATURE REVIEW

This chapter presents an overview of the theoretical frameworks which this research is based on. By analysing and comparing existing literature on these theories, it is intended to position this research within the broader academic context and demonstrate how it relates to previous academic work in this field. Therefore, the principal aim of this chapter is to explain the theoretical foundation upon which this research is built; in order to provide a better understanding of the existing body of knowledge related to this research topic and to identify the specific knowledge area this study seeks to address.

The subject of analysing SVOD consumption behaviour from a Consumer Behavior perspective has gained significant academic popularity in alignment with the sharp increase in usage of SVOD platforms in the late 2010's. Although a substantial number of scholarly articles were published exploring different aspects of consumer motivations regarding SVOD usage, and although many of these studies have based their findings on strong theoretical foundations, a significant gap in literature is observed in terms of using individual-level motivational constructs to explain certain SVOD consumption behaviours, namely that of local SVOD platforms. What this academic thesis seeks to address is mainly the aforementioned knowledge gap in existing literature. It is the author's aim that this chapter provides context in explaining how this study will contribute meaningfully to the growing expanse of knowledge concerning consumers' SVOD subscription behaviour motivators.

2.1 Stimulus - Organism - Response

The theoretical model for our study uses an altered version of the Stimulus-Organism-Response (SOR) theory, which is a fundamental framework for interpreting user behavior.

Integrating the Stimulus-Organism-Response (SOR) theory as the foundational model for this research, the study investigates the intricate pathway through which external stimuli, conceptualized here by the constructs of the Unified Theory of Acceptance and Use of Technology 2 (UTAUT2), influence an individual's internal state (Organism), ultimately shaping their attitude and intention towards subscribing to local Subscription Video-on-Demand (SVOD) systems.

Specifically, the UTAUT2 model serves as the multifaceted Stimulus, encompassing Habit, Instrumental Use (Split between two distinct sub-variables Performance Expectancy / Content), Subjective Norm, Price Value and Personalization.

These external factors are posited to impact the Organism, which is characterized by the interplay of the constructs of Market Mavenism, Attitude Towards Standardization vs. Adaptation and Fear of Missing Out (FOMO). These internal constructs represent the cognitive and affective processes through which individuals perceive and react to the technological stimuli.

Consequently, this internal state is hypothesized to drive the Response, which in this study is defined as the individual's intention and attitude towards subscribing to local SVOD systems, reflecting their overall evaluation and predisposition towards adopting these services within their immediate context.

The SOR theory, developed by environmental psychologists Albert Mehrabian and James A. Russell in 1974, is a framework used to understand how

external environmental stimuli (S) affect an individual's internal states (O), which in turn influence their behavioral responses (R). It suggests that users' reaction to a stimulus is not direct but instead it is mediated by our internal processing and emotional state.

The SOR model has consistently proven to be a valuable lens for examining consumer behavior concerning purchase intentions on streaming platforms, as evidenced by various international studies (Duatibumi & Setyowardhani, 2021; Hsu et al., 2021; Moreno et al., 2023).

Duatibumi and Setyowardhani (2021) investigated how both internal and external factors impact the likelihood of Indonesian users subscribing to Over-The-Top (OTT) services. Furthermore, Hsu et al. (2021) found that the characteristics of streaming platform products positively affect users' positive emotions, subsequently influencing their satisfaction and desire to subscribe. Across these studies, the examined stimuli generally demonstrated a positive correlation with consumers' perceived value, ultimately encouraging subscription renewal.

One of the more recent studies built on the SOR framework to explore the role of SVOD service attributes in building customer loyalty is by Moreno et al. (2023) where the Stimulus component was composed by price, ease of use, content quality, and privacy. The Organism component consisted of Consumer Purchase Intention, whilst the Response component was concerned by Filipino SVOD users' repurchase behavior.

2.2 Stimulus

The Unified Theory of Acceptance and Use of Technology (UTAUT) was introduced by Venkatesh, Morris, Davis, and Davis (2003) as an integrative framework to

explain technology adoption and usage behaviour. It consolidated elements from eight prominent technology acceptance models: the Technology Acceptance Model (TAM), the Theory of Reasoned Action (TRA), the Theory of Planned Behaviour (TPB), the Model of PC Utilization (MPCU), the Innovation Diffusion Theory (IDT), the Motivational Model (MM), the Combined TAM-TPB model, and the Social Cognitive Theory (SCT). UTAUT posits that four core determinants drive behavioral intention and usage behavior:

- I. Performance Expectancy: the degree to which an individual believes that using the technology will help attain gains in task performance.
- II. Effort Expectancy: the perceived ease of use associated with the technology.
- III. Social Influence: the degree to which an individual's decision to use a technology is shaped by the opinions, recommendations, or expectations of people they consider important.
- IV. Facilitating Conditions: the degree to which an individual believes that organizational and technical infrastructure exist to support technology use.

The model also incorporates four moderators which are gender, age, experience, and voluntariness of use. These moderators are deemed to influence the strength of the relationships between these constructs and behavioral intention or usage.

While UTAUT was originally developed for organizational and workplace contexts, its applicability to consumer technology was extended through UTAUT2, which we adapted and used in our research.

The Unified Theory of Acceptance and Use of Technology 2 (UTAUT2), developed by Venkatesh et al. (2012), is an extension of the original UTAUT model designed to explain consumer adoption and continued use of technology.

While retaining the original four constructs of UTAUT, UTAUT2 incorporates three additional constructs, namely hedonic motivation, price value, and habit, to better capture the nuances of technology use in a consumer context. Alongside the original determinants, which are performance expectancy, effort expectancy, social influence, and facilitating conditions, UTAUT2 provides a more comprehensive framework for understanding behavioral intention and usage behavior.

As shown in Table 3, the stimulus-related variables employed in this study can be classified according to their origins in either the original UTAUT framework or its extended version, UTAUT2.

In the aforementioned context, selected variables of the UTAUT2 model constitute the multifaceted Stimulus component of the SOR model.

- Habit (clustered together with Hedonic Motivation)
- Instrumental Use (adapted from Performance Expectancy)
- Content Quality and Quantity (adapted from Performance Expectancy)
- Subjective Norm (adapted from Social Influence)
- Price Value
- Personalization (Researcher's extension to the model)

Table 3. Theoretic Source of Stimuli Related Variables

Performance Expectancy	UTAUT1
Effort Expectancy	UTAUT1
Social Influence	UTAUT1
Facilitating Conditions	UTAUT1
Hedonic Motivation	UTAUT2
Price Value	UTAUT2
Habit	UTAUT2

The first stimulus selected is a combination of the UTAUT2 variables Habit and Hedonic Motivation, clustered under ‘Habit’. This cluster captures the emotionally driven and repetitive nature of SVOD consumption behavior, where entertainment routines become habitual behaviors reinforced by enjoyment and convenience. This cluster aligns with literature emphasizing how hedonic gratification and media rituals shape users’ long-term engagement with digital SVOD services. (Cha, 2013; Joo et al., 2013; Anthony et al., 2020; Barata et al., 2021)

The UTAUT2 variable Performance Expectancy has been operationalized through two distinct sub-variables: Instrumental Use and Content Quality/Quantity, specifically tailored to the context of this thesis regarding local SVOD (Subscription Video on Demand) platforms.

The Instrumental Use sub-variable captures users' motivations to engage with SVOD services for purposeful benefits beyond entertainment. Statements designed under this category include exploring new content, staying informed about trending topics, personal development, and accessing informative content such as documentaries and educational interviews. Additionally, entertainment-driven use cases like following fictional series and celebrity talk shows are also encompassed within this construct. (Cha, 2013; Joo et al., 2013; Anthony et al., 2020)

On the other hand, the Content Quality and Quantity sub-variable addresses perceptions related to the qualitative and quantitative aspects of the platforms' offerings. It includes user evaluations of the variety and richness of series and films, the availability of content in the local language, the breadth of genre options (e.g., comedy, drama, history), and the uniqueness or niche appeal of the content catalog. Together, these two dimensions aim to comprehensively capture the perceived value of local SVOD platforms from both functional and content-related perspectives. (Gupta et al., 2021)

The third stimulus, Subjective Norm, addresses the interpersonal and normative pressures users experience such as staying current with cultural trends or shared discussions. The scale items assess if people whose opinions respondents value actively recommend local SVOD content, indicating the presence of normative social influence. Additionally, it is examined whether or not watching local SVOD content fosters a sense of belonging to a community with shared interests, reinforcing identification with peer groups. The scale also investigates if watching such content facilitates social interaction, enabling users to participate in conversations with those they wish to connect with and enhancing opportunities for relationship-building. Moreover, it considers whether subscribing to a local SVOD platform is perceived by

some as a socially favorable action that can leave a positive impression on others. (Cha, 2013; D'orr et al., 2013; Kim et al., 2016; Barata et al., 2021)

Further, Price Value represents users' cost-benefit evaluation of platform subscriptions, particularly in a competitive market where affordability and perceived value drive adoption. This scale has been taken directly from the UTAUT2 conceptual framework. The construct of Price Value explores whether subscribing to local SVOD platforms are perceived as being cheaper than other similar forms of entertainment, whether they are reasonably priced, and whether their services are considered a good value for money. It is also assessed if it is deemed economically wiser by the consumer to subscribe to a local SVOD platform than a large-scale global one, and if the local SVOD subscription fits their budget. (Barata et al., 2021; Gupta et al., 2021; Kim et al., 2016; Kim et al., 2020; Lee et al., 2019)

Lastly, Personalization has been contributed to the model by the author of this thesis as an extension to the UTAUT2 model. The personalization variable captures the user-centric adaptations offered by SVOD platforms, such as recommendation algorithms and curated content selection, which enhance user satisfaction and play a crucial role in making the viewing experience more personal to the viewer. It has been added to the model since the concept of personalization is an invaluable part of subscription-based digital streaming services, and is used as a key variable in related academic research with increasing frequency. (Barata et al., 2021)

These stimulus variables, taken together, provide a comprehensive framework for understanding how technological and social factors influence the internal processing mechanisms of users, eventually shaping their behavioural responses in the context of local SVOD adoption.

2.3 Integration of UTAUT2 and the Stimulus-Organism-Response framework

While the Unified Theory of Acceptance and Use of Technology (UTAUT2) has been widely applied to predict technology adoption, its variables can also be conceptualized within the Stimulus-Organism-Response (S-O-R) paradigm. In this perspective, UTAUT2 constructs represent external stimuli that shape users' internal states (organism), which in turn influence behavioral responses.

Several studies have adopted this combined approach, particularly in contexts where both functional and experiential factors influence adoption. Jiang et al. (2025) developed an integrated UTAUT model based on the S-O-R framework in the context of learning technologies, demonstrating how technology acceptance constructs can serve as stimuli influencing cognitive and emotional mediators before affecting behavioral outcomes. Wu et al. (2025) integrated UTAUT2 with perceived value theory in the context of Chinese video streaming services, demonstrating how constructs such as performance expectancy, social influence, hedonic motivation, and habit (stimuli) influence perceived value (organism), which in turn drives subscription intention (response). In the mobile commerce context, Yaqub et al. (2024) combined the S- O- R model with TAM and UTAUT to show how technology acceptance constructs function as stimuli influencing behavioral intentions (organism), ultimately leading to actual usage behavior (response).

This integration is conceptually consistent: Stimuli represent the technological, social, and economic cues defined in UTAUT2 (e.g., performance expectancy, habit, price value). Organism represents the cognitive and affective mediators that interpret these cues (e.g., individual traits, motivations, psychological states). Response represents the behavioral intention or actual use of the technology.

By embedding UTAUT2 within the S-O-R framework, researchers can capture both the functional predictors of adoption and the psychological processes that shape how users respond to these predictors. In the present study, this approach allows for the examination of how SVOD-specific technological and social factors (stimuli) influence deeper motivational constructs such as Market Mavenism, Attitude toward Standardization vs. Adaptation, and Fear of Missing Out (organism), which in turn shape attitudes and intentions toward local SVOD subscription (response).

2.4 Organism

In the context of the S- O- R framework, the Organism component represents the internal cognitive and affective processes that mediate the influence of external stimuli on behavioral responses; in this study, these are operationalized through three individual- level motivators which are Market Mavenism, Attitude Toward Standardization vs. Adaptation, and Fear of Missing Out. These motivators interpret and transform the technological and social cues identified in the Stimulus stage.

Within the framework of the SOR model, external stimuli are theorized to influence the Organism component, which in this study is operationalized through the internal constructs of Market Mavenism, Attitude Toward Standardization vs. Adaptation, and Fear of Missing Out (FOMO). These constructs represent the cognitive and affective mediating processes through which individuals interpret and internalize external technological and social cues. In turn, these internal states directly shape the Response (R) component of the model, which in this context refers to the individual's behavioral intentions and actual subscription decisions related to local SVOD platforms.

In the initial stages of developing our theoretical model, Social Identity Theory (SIT) was considered as a potential framework to contextualize user behavior on local SVOD platforms. It was initially considered as a suitable construct to represent the Organism (O) component within the broader SOR (Stimulus-Organism-Response) framework that serves as the foundation of this study.

SIT, with its emphasis on group membership and cultural identification, appeared promising for exploring how viewers relate to local SVOD services. Our preliminary intention was to integrate SIT with the Unified Theory of Acceptance and Use of Technology (UTAUT) to create a hybrid framework that could capture dual aspects of platform adoption. However, upon closer examination, it became apparent that SIT leans heavily toward cultural and sociological constructs, which extended beyond the intended scope of our research. Since this study does not primarily aim to examine cultural identity or intergroup dynamics, SIT was ultimately deemed less suitable as a core theoretical pillar.

Instead, our research pivoted toward alternative constructs that more directly reflect individual-level motivations and consumer behavior relating to subscription-based digital platforms. To this end, we identified a set of complementary models and scales that better aligned with our research objectives. The Market Mavenism Scale offers insight into consumers who actively share information and influence others' consumption decisions, which is an increasingly relevant trait in digital platform usage. The Fear of Missing Out (FOMO) construct captures the emotional and social drivers behind digital engagement, while the Adaptation vs. Standardization Scale accounts for users' preferences between locally tailored and globally uniform content. Together, these elements provide a nuanced understanding of the psychological and behavioral factors influencing subscription decisions, while

complementing the technology adoption focus of UTAUT. This integrative approach allows for a more targeted investigation of consumer motivations in the context of Turkey's evolving local SVOD landscape.

2.4.1 Social identity

In the aforementioned context, Social Identity initially served as a foundational concept in the development of the study's theoretical framework. However, it was later substituted with alternative core models that more directly address individual-level motivational constructs influencing consumer decision-making. Thus, this section will delve into the Social Identity Theory (Tajfel and Turner, 1979) and its potential application to the study of SVOD consumption behaviour.

Social Identity Theory (SIT) was developed by social psychologists Henri Tajfel and John Turner in the 1970s. Professor Tajfel and graduate student Turner explored across several scientific studies the various dynamics of intergroup behaviour. Inherently a theory belonging to the field of Social Psychology, SIT has been widely adopted to studies across multiple other disciplines such as Political Science, Organisational Behaviour, Sociology and Consumer Behaviour (Hornsey, 2008). Given the complexity of the broader topic, the scope of this study was confined to the domain of Consumer Behaviour.

SIT posits that individuals categorize themselves and others into groups (e.g., nationality, gender, fandom) to form part of their self-concept. These group memberships are central to how people define themselves. (Tajfel, 1978)

One fundamental pillar of SIT is the overarching need for a positive self-concept. SIT suggests that behavioural biases serve as means of achieving, maintaining and protecting a positive self-identity (Hornsey, 2008).

According to Social Identity Theory, people extend beyond their individual identities to develop or claim social identities in articulating and constructing their sense of self (Tajfel, 1978; Tajfel and Turner, 1985; Turner, 1987). In other words, people define their self-concepts and social identities by categorising themselves as members of specific social categories (Bhattacharya and Sen, 2003).

In the field of Consumer Behavior, Bhattacharya and Sen (2003) propose the construct of company identification in the context of customer-company relationship. Drawing from theories of organisational identification and social identity, Bhattacharya and Sen (2003) suggest that consumers' identification with companies often result from consumer's need to satisfy self-definitional needs.

In self-concept research, Kunda (1999) proposes the concepts of identity similarity and identity prestige. According to Kunda's research, consumers are motivated to maintain a stable and consistent sense of self in their efforts to understand themselves and their social worlds (Kunda, 1999). Furthermore, people have a natural desire to perceive themselves positively. This need for self-enhancement aligns with their need for self-continuity, and affirming positive self-views can lead to increased self-esteem (Kunda, 1999). In this regard, Kunda's research is aligned with Social Identity Theory in the way it highlights the human need for a positive self-concept and how individuals actively seek and interpret information to maintain and enhance a positive self-image.

Expanding on Bhattacharya and Sen's (2003) concept of company identification, He et al. (2012) takes it one step further and leans into the concept of brand identification. Although not overtly social categories on their own, brands can function as prominent social categories which consumers can claim membership in and affiliate with (Fournier, 1998; He and Li, 2010). According to Fournier's

research in 1998, fostering meaningful relationships can alter or reinforce self-concept through mechanisms of self-worth and self-esteem. Through this lens, consumer-brand relationships can be seen as a form of social affiliation, where consumers' identification with a brand can contribute to their overall concept of self.

He et al.'s (2012) research integrates various approaches to brand loyalty into a framework that emphasises brand identity and identification and demonstrates how these two variables can be significant antecedents to perceived value, brand satisfaction and brand trust. He et al. (2012) then connect their study to Social Identity Theory through explaining how these dependent variables (perceived value, satisfaction and trust) can stem from the subjective and biased estimation of in-group objects due to social identification process.

In 2006, within *Psychology of Entertainment*, an academic book that explores the psychological processes underlying the consumption, enjoyment, and effects of entertainment media; Sabine Treppe authored a chapter focusing on Social Identity Theory, where she explored the connection between social categorization and entertainment media selection.

In her chapter, Treppe discussed how individuals' social group affiliations influence their preferences for entertainment media content, as well as how entertainment media selection reinforces or challenges social identities.

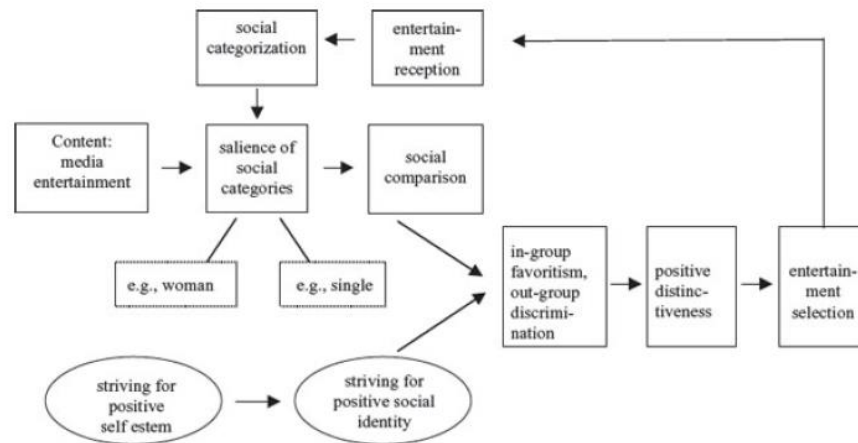


Figure 1. Process of social identity in entertainment consumption
Source: Trepte, 2006

Trepte argues that entertainment media often serves to affirm social identities, providing content that aligns with viewers' group norms and values. For example, according to Trepte, people are more likely to enjoy and engage with content that reflects their language, culture, or worldview. Furthermore, viewers use entertainment to signal social group membership, such as actively making the choice to watch content popular with their own peer group. Trepte uses SIT to help explain why certain audiences prefer culturally or nationally familiar content, and why certain narratives resonate more with specific demographic groups.

While Social Identity Theory provided an initial lens through which group-based affiliations and culturally informed behaviors could be interpreted, it became evident that its broad socio-cultural focus extended beyond the intended scope of this study.

Nevertheless, the foundational elements of SIT, such as the role of self-perception, social influence, and belonging in shaping consumer behavior, remain relevant and are echoed within the constructs ultimately adopted. Collectively, these alternative models, each of which will be examined in detail in the following

sections, offer a more targeted framework for analyzing individual-level motivations, while still preserving key psychological and social dimensions initially considered under SIT. This shift ensures both theoretical relevance and empirical applicability to the context of local SVOD consumption in Turkey.

2.4.2 Market mavenism

Market mavenism as a construct is rooted in consumer behavior literature and is closely linked to Opinion Leadership Theory. Much of the foundational understanding on Opinion Leadership Theory stems from Lazarsfeld, Berelson, and Gaudet's (1948) seminal study on the 1940 U.S. presidential election. Their research introduced the concept of opinion leaders, who are described as individuals who function as intermediaries, transmitting and interpreting information from mass media to shape the attitudes and decisions of the broader public. Subsequent investigations across diverse consumer industries such as food, household products, fashion and film further confirmed the prevalence and significance of opinion leaders in shaping consumer behavior (Katz & Lazarsfeld, 1955). Anghelcev et al. (2020) authored a research on binge-watching behavior, which is a type of behavior frequently associated with SVOD viewership since these platforms allow for viewing multiple episodes of a show consecutively in a short span of time. Anghelcev et al. (2020) argue that a consequence of heavy binge-watching is that those who engage in it may start to be seen by others as a source of advice on what shows to watch, becoming what Katz and Lazarsfeld (1955) described as opinion leaders.

Feick and Price (1987) introduced the term "market maven" to describe individuals who are well-informed about a wide range of products, shopping venues and other aspects of the marketplace, and who actively engage in sharing this

knowledge with others in their social circle. Rather than limiting their influence to specific domains like traditional opinion leaders, market mavens serve as general sources of market-related information and frequently initiate conversations or respond to others' inquiries about products and services they are knowledgeable about.

In the context of SVOD platforms, market mavens can act as key agents in the dissemination of information about streaming services and content available on these services. The recommendations of market mavens may significantly influence adoption decisions, especially in local streaming markets where users rely more on interpersonal sources and word-of-mouth.

Consumers often make decisions under the influence of their environment. Thus, market mavens are highly influential in shaping consumer behavior. Reference groups generally include those with whom the individual interacts, such as family and friends, as well as aspirational groups with whom the individual does not interact directly but wishes to associate (Duman & Das, 2021). In local markets, market mavens have the power to significantly influence the broader consumer base solely through word-of-mouth, making this group of influencers highly valuable for companies.

Market mavens are known for their broad product knowledge, stronger perception of price–quality relationships, and advanced associative skills related to brand clarity, awareness, trial, and acceptance (Slama & Williams, 1995). They are often characterized as extroverted and perfectionist individuals who possess general marketplace knowledge, engage in discussions with other consumers, and actively share information about the marketplace (Martens, 2010). Market mavens should not only be seen as sources of useful information but also as smart shoppers who are

typically among the first to try new products and often influence others' purchasing behavior (Slama et al., 1992). In this regard, scholars highlight the importance of viewing market mavens as a valuable marketing opportunity (Goldsmith et al., 2003). These individuals fulfill a vital social role by disseminating information throughout the market. Their interest in the marketplace shapes both their willingness to share information and how consumers perceive them (Slama & Williams, 1990). Market mavens actively gather and distribute information on a variety of topics, including product quality, prices, discounts, availability, and other market-related details (Duman & Das, 2021).

Given their broad market knowledge and communicative nature, market mavens are uniquely positioned to influence consumer perceptions of SVOD platforms, particularly in local markets. The recommendations and evaluations provided by mavens are typically seen as credible, experience-based, and tailored to the needs of their social networks. In this context, mavens do not only relay functional platform features such as subscription cost and content library, but also frame local SVOD services in terms of their cultural relevance, price value and differentiation from global competitors. Their proactive role in guiding consumers to subscribe to particular platforms can be instrumental in increasing adoption and user loyalty, especially for smaller or lesser-known local platforms seeking visibility. In short, market mavens not only facilitate knowledge diffusion but also ensure social validation, which is essential for local SVOD platforms trying to gain new ground in the competitive digital media landscape.

2.4.3 Standardization vs adaptation

Attitude toward standardization vs adaptation as a construct originates from international marketing theory, particularly the debate between Levitt's (1983) global standardization approach and the adaptation approach advocated by scholars such as Douglas and Wind (1987). It evaluates consumer preference for localized versus globally uniform content offerings. In the context of local SVOD platforms, user attitudes toward culturally adapted versus globally standardized content may significantly influence platform loyalty and perceived relevance. Consumer attitudes toward either of these concepts can significantly impact perceptions of authenticity and platform loyalty. Rohn (2011) emphasizes the role of cultural proximity in shaping audience preferences, finding that users often gravitate toward content reflecting their own cultural and linguistic experiences.

Proponents of the adaptation approach contend that, despite the growing trend toward globalization, substantial differences still exist across countries in areas such as consumer preferences, usage contexts, economic conditions, market infrastructure, cultural norms, legal frameworks, and levels of technological advancement. As a result, they argue that companies must tailor their marketing strategies to suit the unique conditions of each individual foreign market (Leonidou et al., 2003).

Rohn (2011) specifically examines the attitude towards adaptation in the media context, arguing that in many countries, locally produced media content outperforms imported media content in terms of audience ratings. Rohn created the Lacuna and Universal Model (2011), a framework which argues that audiences have a tendency to not select and enjoy media content produced outside of their culture if they perceive a mismatch between the cultural baggage incorporated into the content

and their own cultural baggage. These audiences may instead turn to adapted media content, which is produced locally and reflect familiar cultural narratives.

Ildir and Rappas conducted a study in 2021 drawing upon Uses and Gratifications theory, examining how SVOD is adopted and received in Turkey, where global and local VOD platforms compete, substitute and emulate each other. Drawing on in-depth interviews with users of Netflix and the local streaming service BluTV (now rebranded as Max) as well as analysis of press releases, they explored what Turkish audiences' social, psychological and technological needs and expectations are from global and local VOD platforms. The findings of their study suggest that the expectations, needs, and gratifications of Turkish VOD audiences are shaped by three key factors: their cultural interpretation of local VOD content in comparison to traditional broadcast television; their technological preferences including on-demand access to global content and the flexibility of time-and place-shifted viewing; and the broader political context, particularly regulatory frameworks and censorship policies governing internet use.

Lobato stated in 2019 that “Audiences still skew local in their tastes”, and especially when it comes to the TV audience, the global would not simply displace the local. Lobato (2019) contends that although a niche demand for high-touch, English-language content does exist across various countries, the prevailing trend indicates that audiences predominantly prefer to consume television in their native language, featuring familiar actors and culturally relevant stories. Lobato estimates that demand for local talk shows, news, reality television, and other genres will continue to be satisfied primarily by national providers who have a deep understanding of what their audiences want. Ildir and Rappas (2021) cited in their study a quote from BluTV head of drama production Kalfaoglu, which leans upon

this exact matter. Kalfaoglu contends that BlueTV successfully uses and markets their local know-how, positioning BluTV as Turkey's online platform, and promising to produce content from big and small towns all over Turkey, because the platform provides them with the means to tell stories from everywhere in Turkey.

2.4.4 Fear of missing out

Fear of Missing Out (FOMO) is a psychological phenomenon that stems from self-determination theory (Deci & Ryan, 1985), emphasizing the human need for relatedness. FOMO can be described as the sense that others are having a rewarding experience which one is absent from (Riordan et al., 2018) Przybylski et al. (2013) suggest that FoMO derives from a deficit in the psychological need for social connection. In the context of SVOD consumption, this need for relatedness and social connection and subsequent fear of being left out is often triggered by observing others participating in discussions or engagement with popular content, thereby motivating individuals to keep up in order to avoid being left out socially.

It has hypothesised by several researchers that FOMO has become a major driver of engagement in digital media. Users may use digital media platforms not only to access content but also to remain culturally relevant and avoid exclusion from popular discussions (Abel et al., 2016; Riordan et al, 2018; Uyar & Ozen, 2023). Previous literature indicate that the majority of related studies have had a focus on digital social media usage, with SVOD consumption behavior only having been analyzed by limited researchers.

In the digital social media context, Abel, Buff, and Burr (2016) explore the emotional and behavioral responses of social media users linked to FOMO, indicating its power as a driver of consumption behavior, particularly among

younger, digitally connected users. Uyar and Ozen (2023) similarly researched social media addiction in context of FOMO and found as a result of their meta-analysis that there is a positive and significant relationship between the fear of missing out and social media addiction.

In 2018, Riordan et al. developed a single-item FOMO scale to more appropriately apply to digital media context, as opposed to Przybylski et al.'s (2013) 10-item FOMO scale which has been widely used in studies focusing on other domains. Riordan et al. examined the correlation between FOMO and social media usage using their newly developed scale, along with the classic 10-item scale, and proved the validity, test-retest reliability and adequacy for use in research.

In 2022, Anghelcev et al. directed their focus on binge-watching behavior, which is closely related to our study concerning SVOD consumption behavior. Their study also touched upon opinion leadership, which is another one of the individual-level motivators used in our own study. Angelcev et al. (2022) suggest that heavy binge-watching might be in part socially motivated, with heavy binge-watchers being more likely to be opinion leaders and to experience Fear of Missing Out (FOMO) than regular binge-watchers or non-binge-watchers. In their study, Anghelcev et al. (2022) measured FOMO by two items ($\alpha=.73$): 'I feel uneasy when I see that some of my friends or peers talk about shows I missed out on' and 'I feel uneasy when I see that some of my friends or peers find out about a show before I do'(adapted from JWTIntelligence 2012).

CHAPTER 3

THEORETICAL MODEL AND HYPOTHESES

3.1 Theoretical model

This chapter presents the theoretical model of the study and the sets of hypotheses developed in alignment with this model, based on the stimulus-organism-response framework.

This thesis employs an adapted version of the Stimulus-Organism-Response (S-O-R) framework to examine the underlying motivational factors influencing consumer behavior toward local SVOD platforms. Within this framework, the Stimulus component is conceptualized using selected constructs from the Unified Theory of Acceptance and Use of Technology 2 (UTAUT2) such as habit, instrumental use, content quality and quantity, subjective norm, price value, and personalization.

The Organism dimension represents internal psychological and affective processes, operationalized through three individual-level constructs: Market Mavenism, Attitude Toward Standardization versus Adaptation, and Fear of Missing Out (FOMO). Finally, the Response component encompasses two dependent variables; consumer attitude toward subscribing to local SVOD platforms and the behavioral intention to do so. This structure enables a comprehensive analysis of the pathway from external influences and internal traits to final consumer behavior within the SVOD context.



Figure 2. Theoretical model of the study

3.2 Hypotheses

The following hypotheses are formulated based on the theoretical model of this study.

Hypothesis 1a: Habit has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 1b: Instrumental use has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 1c: Content Quality and Quantity has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 1d: Subjective Norm has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 1e: Price Value has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 1f: Personalization has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 2a: Habit has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 2b: Instrumental use has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 2c: Content Quality and Quantity has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 2d: Subjective Norm has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 2e: Price Value has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 2f: Personalization has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 3a: Market Mavenism has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 3b: Positive attitude toward globally standardized products has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 3c: Positive attitude toward locally adapted products has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 3d: Fear of missing out has a significant impact on consumer attitude to subscribe to local SVOD platforms.

Hypothesis 4a: Market Mavenism has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 4b: Positive attitude toward globally standardized products has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 4c: Positive attitude toward locally adapted products has a significant impact on consumer intention to subscribe to local SVOD platforms.

Hypothesis 4d: Fear of missing out has a significant impact on consumer intention to subscribe to local SVOD platforms.

CHAPTER 4

RESEARCH METHODOLOGY

This chapter explains the technical aspects of research methodology used in this study. To ensure accuracy in addressing the research objectives, a hybrid research methodology was adopted, combining qualitative and quantitative approaches.

First, a preliminary focus group of six people was conducted to explore participants' attitudes, behaviors, and perceptions related to local SVOD platforms. This qualitative phase helped identify important concepts and potential scale items that would be developed for the quantitative phase.

The important insights that were gathered in the qualitative phase allowed for the creation of a substantially targeted and comprehensive quantitative survey, which was subsequently distributed to a much larger sample. This hybrid research design allowed for the development of a robust instrument grounded in actual user perspectives while enabling statistical generalization across a broader population. By leveraging the strengths of both methods, our study achieved greater validity and allowed for more actionable insights.

4.1 Qualitative research: Exploratory focus group

Prior to the development of the survey instrument, a preliminary focus group of six participants was conducted to explore users' perceptions, attitudes, and emotional associations with local SVOD platforms. This qualitative stage served as an essential foundation for shaping the direction of the research and identifying key themes that would later shape the quantitative research method.

These emergent patterns pointed toward individual-level drivers connected to social belonging, emotional gratification, and information sharing. These concepts differ in which they extend beyond purely functional or technological considerations. As a result, the focus group findings guided the selection of theoretical models that address these dimensions, ultimately leading to the adoption of Market Mavenism, Fear of Missing Out (FOMO), and Adaptation vs. Standardization as core constructs for understanding SVOD consumption behavior.

Table 4. Demographics of Focus Group Participants

Participant	Age	Gender	Occupation
1	32	Female	PhD Student
2	28	Female	Tax Consultant
3	29	Male	IT Consultant
4	34	Male	Digital Artist
5	30	Female	Marketing Manager
6	35	Female	Accountant

The exploratory focus group was conducted in March 6th, 2024 with the aim of identifying key motivations and behavioral patterns associated with the consumption of local SVOD platforms in Turkey. Six participants joined the study, ages 28-35, all having Turkish nationality and differing occupations.

Participants were first presented with an introduction of the main theme of the focus group, and given a brief description of what constitutes a SVOD platform. Participants were then asked a series of open-ended questions covering their usage frequency, platform preferences, content tastes, and subscription behaviors. The 90-minute-long focus group was conducted on Zoom and the audio output was recorded with participants' consent. The contents were transcribed from audio to text using Microsoft Word Dictate function.

The findings yielded several notable insights.

Firstly, participants frequently noted that engaging with local SVOD content helped alleviate feelings of loneliness, suggesting an emotional and socially grounded rationale for their consumption habits.

Secondly, the fear of missing out (FOMO) emerged as a recurring theme, as some individuals reported subscribing to platforms primarily to remain part of popular cultural conversations.

Additionally, local content was often perceived as requiring less mental effort, making it more suitable for casual, comfort-based viewing.

Finally, some participants admitted to maintaining subscriptions even when they were not actively using the service, possibly driven by social or psychological attachment to the service, even when the main service offering isn't being actively utilized by the consumer.

These qualitative insights played a pivotal role in shaping the research design and contributed directly to the selection of individual-level motivational constructs as central components of the study's theoretical framework.

Focus Group Questions

- What do you think of when you hear the term SVOD?
- Can you name the first SVOD platforms that come to your mind?
- Which SVOD platforms are you a subscriber of?
- How many of your SVOD subscriptions are for global platforms? How many are for local platforms?
- How frequently do you use Turkish SVOD platforms for entertainment?
- What factors influence your choice of Turkish SVOD platforms?
- Are there specific features or content genres that attract you to a particular platform?
- Are there specific Turkish original series or movies that you particularly enjoy on SVOD?
- What factors influenced your decision to subscribe to a particular Turkish SVOD platform?
- Once subscribed to a local SVOD platform, what influences your decision to cancel your subscription?
- Have you ever kept a subscription even when you don't consume content regularly?
- How do you think Turkish SVOD platforms compare to their international counterparts?

4.2 Quantitative research: Survey instrument

The qualitative phase provided a critical foundation for guiding the research focus and uncovering key themes that informed the design of the subsequent quantitative phase.

As our primary quantitative data collection method, an online survey was conducted between 21-22 May 2025. The study employed a non-probability sampling method, utilizing a professional online survey panel provided by YouReplay. Respondents were recruited based on pre-set behavioral criteria to ensure relevance to the research context.

The objective of the questionnaire is in line with the research objectives which is to understand and explain the motivational factors influencing consumers' behavior to subscribe to local SVOD platforms.

4.2.1 Preparation of the questionnaire

In order to develop the questionnaire, an in-depth literature review was conducted examining several studies concerned with consumer behavior regarding technological products. From a broad body of literature, specific sources were selected based on their validity and relevance to the subject matter of this research. Subsequently, the scale items from these studies were adapted to develop the questionnaire used in this study.

As the survey targets a Turkish audience, all items and scales derived from the literature were translated into Turkish. During the data analysis phase, all items were translated back into English to ensure consistency and facilitate analysis. (See Appendix C)

4.2.2 Contents of the questionnaire

The contents of the questionnaire can be found in the Appendix.

The questionnaire begins with a one-page introduction which explains the purpose of the survey, ownership of the survey and data privacy.

The respondents are asked if they are currently subscribed to any local SVOD platform. If their answer is “no”, their responses are excluded from data analysis.

The respondents are then asked three direct questions about their consumption behavior regarding local SVOD systems. They are given a list of popular local SVOD platforms and asked to select which among these they are presently subscribed to. Then they are inquired about their weekly average view time of local SVOD contents and lastly, they are asked to select their most viewed genres on these platforms.

From here on, respondents arrive at a 5-point Likert scale and asked to indicate their level of agreement with the statements provided: (1) Strongly Disagree, (2) Disagree, (3) Neutral, (4) Agree, (5) Strongly Agree.

This section is composed of 59 statements which are split in two parts for easier viewing. Between the two parts, an attention filter question is asked in order to ensure data quality by verifying that respondents are carefully reading and engaging with the survey items.

Demographic questions are asked at the end of the survey, and the respondents are thanked for their participation.

A standard survey is applied to all respondents and collected data are analyzed via SPSS.

CHAPTER 5

ANALYSES AND FINDINGS

In this section, we present the results and findings of our study.

5.1 Descriptive findings

Descriptive findings include the demographic profile of survey participants, platform frequencies, genre frequencies and number of average hours SVOD content is watched weekly.

Table 5 shows demographic profile of respondents in terms of gender, age, education, and monthly personal income. The demographic questions were mandatory to answer with the exception of monthly personal income, which was optional.

Table 5. Demographics of Survey Participants

Gender	<i>Male</i>	<i>Female</i>	<i>Prefer not to say</i>	
	124 (33.2%)	249 (66.6%)	1 (0.3%)	
Age	<i>18-25</i>	<i>26-35</i>	<i>≥36</i>	
	110 (29.4%)	177 (47.3%)	87 (23.3%)	
Education	<i>≤ High school</i>	<i>University student</i>	<i>University graduate</i>	<i>Postgraduate (student or graduate)</i>
	55 (14.7%)	62 (16.6%)	173 (46.3%)	84 (22.5%)
Monthly Income	<i>≤ 25.000 TL</i>	<i>25.001 – 49.999 TL</i>	<i>≥ 50.000 TL</i>	
	127 (34.0%)	100 (26.7%)	137 (36.6%)	

The sample is predominantly composed of females, who make up 66.6% of the respondents, while males account for 33.2%. Only one respondent chose not to

disclose their gender. In terms of age, individuals aged between 26 and 35 form the largest group (47.3%), followed by the 18–25 age group (29.4%). Participants aged 36 and above represent 23.3% of the total sample. These figures indicate that the sample largely consists of a younger population, typically in early or mid-adulthood.

The educational background of participants shows a generally high level of attainment. Nearly half of the respondents (46.3%) hold a university (Bachelor's) degree, and 22.5% either hold or are currently pursuing a postgraduate (Master's or PhD) degree. University students make up 16.6% of the sample, while those with a high school education or lower represent the smallest group at 14.7%. This high concentration of well-educated respondents suggests a sample with likely strong familiarity with digital technology and streaming services.

Monthly personal income is relatively balanced across categories. The most represented income group comprises those earning 50,000 TL or more per month (36.6%), followed by participants earning 25,000 TL or less (34.0%). Respondents earning between 25,001 and 49,999 TL constitute 26.7% of the sample. This income distribution suggests that the sample is a balanced mix of economically active and student or early-career participants.

Table 6 shows the distribution of local SVOD platforms that the participants are presently subscribed to. It is a multiple-choice question, where the participants were able to pick more than one option if they liked to do so.

The most frequently used local SVOD platforms among respondents are BluTV/Max and Tabii, with usage rates of 48.1% and 35.0%, respectively. Exxen also shows a considerable share with 33.4%. TV+ and BeIN Connect follow with 23.8% and 17.9% usage, while PuhuTV (17.6%) and Tivibu (16.6%) display

moderate adoption. Gain appears to be the least frequently used among the listed platforms, with only 14.7% of respondents reporting usage.

Table 6. Platform Frequencies

Exxen	125 (33.4%)
BluTV/Max	180 (48.1%)
Gain	55 (14.7%)
PuhuTV	66 (17.6%)
Tabii	131 (35.0%)
BeIN Connect	67 (17.9%)
TV+	89 (23.8%)
Tivibu	62 (16.6%)
Other	94 (25.1%)

Additionally, 25.1% of participants selected Other, and because this option had a text box attached to it, we were able to learn which other platforms they stated they presently use. While the question was specifically asking about local SVOD platforms, the written answers mostly consisted of global SVOD platforms, with 17 respondents mentioning Netflix, 7 mentioning Amazon Prime Video, and 5 respondents mentioning Disney Plus. In addition, 5 participants responded with “YouTube”, indicating YouTube is perceived as a SVOD platform by these respondents, whereas it is essentially an AVOD (Ad-supported Video on Demand) platform. However, with YouTube having its own subscription-based tier named YouTube Premium, there is potential application of it being considered a SVOD service.

Table 7 shows the distribution of content genres that the participants most enjoy watching on local SVOD platforms. It is a multiple-choice question, where the participants were able to pick more than one option if they liked to do so, like the previous question on platform choice.

The data reveals that comedy is the most favored genre among survey participants, with 72.7% (frequency = 272) indicating preference for local comedic content. Drama/romance follows as the second most popular genre, chosen by 57.2% of respondents, suggesting a strong inclination toward emotionally engaging narratives taking place in familiar settings. Action/thriller ranks third, with nearly half the sample (48.4%) expressing their interest in the genre. Family content is also popular, preferred by 29.9%. Other genres such as documentaries (27.0%), talk shows (27.5%), and sports (27.3%) exhibit moderate levels of interest, while reality shows (14.4%) and historical content (16.3%) show lower levels of interest in comparison. Only a small proportion (3.2%) selected "other" genres, indicating that most watched genres are well-captured by the listed categories.

Table 7. Genre Frequencies

Drama/Romance	214 (57.2%)
Family	112 (29.9%)
Comedy	272 (72.7%)
Action/Thriller	181 (48.4%)
Historical	61 (16.3%)
Documentary	101 (27.0%)
Reality	54 (14.4%)
Talkshow	103 (27.5%)
Sports	102 (27.3%)
Other	12 (3.2%)

Table 8 investigates how many hours participants consume content local SVOD platforms on a weekly basis.

Table 8. Weekly Hours of SVOD Consumption

< 5 hours	156 (41.7%)
5-9 hours	138 (36.9%)
≥10 hours	80 (21.4%)

The majority of respondents, 41.7%, report watching less than 5 hours of content on local SVOD platforms per week. A comparable portion, 36.9%, state that they consume content for 5 to 9 hours weekly, suggesting a moderate engagement level. Meanwhile, 21.4% of participants report watching 10 or more hours per week, representing a smaller yet significant group of heavy users. This distribution suggests that while local SVOD platforms are routinely used, most viewers engage with them on a limited weekly basis.

5.2 Reliability of scales

This section demonstrates the consistency of the survey participants' responses to all of the items in each scale. Cronbach's alpha is used to test the reliability of scales. 0.70 is taken as a threshold for internal consistency.

Table 9. Stimuli Related Scales

Scales	Number of items	Cronbach's Alpha
Habit	5	.735
Instrumental use	5	.759
Content quality and quantity	7	.860
Subjective norm	5	.880
Price value	5	.866
Personalization	4	.838

Table 9 shows inter-item consistency for six scales in the Stimuli section. All stimuli scales have Cronbach's alpha values higher than 0.70, hence they are acceptable.

Table 10 shows inter-item consistency for four scales in the Organism section. All organism scales have Cronbach's alpha values higher than 0.70, hence they are acceptable.

Table 10. Organism Related Scales

Scales	Number of items	Cronbach's Alpha
Market mavenism	6	.866
Attitude towards standardization	5	.842
Attitude towards adaptation	5	.883
Fear of missing out	5	.858

Table 11. Response Related Scales

Scales	Number of items	Cronbach's Alpha
Attitude to subscribe to local SVOD platforms	3	.885
Intention to subscribe to local SVOD platforms	4	.845

Table 11 shows inter-item consistency for two scales in the Response section. All response scales have Cronbach's alpha values higher than 0.70, hence they are acceptable.

In conclusion, all the response scales employed in this study have Cronbach's alpha values higher than 0.70, therefore they are proved to be reliable.

5.3 Multiple regression analyses

Multiple regression analyses are performed to determine the extent to which each variable contributes to explaining the variance in consumers' attitudes and intention to subscribe to local SVOD platforms. Separate multiple regression analyses for stimuli scales and organism scales are done in order to separately find out their influences on intention and attitude to subscribe to local SVOD platforms.

5.3.1 Multiple regression for independent variables regarding the stimuli related inputs and attitude to subscribe to local SVOD platforms

Table 12. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.728 ^a	.530	.523	.62109

Predictors: (Constant), Habit, Instrumental use, Content quality and quantity, Subjective norm, Price value, personalization

Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 13. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	159.879	6	26.647	69.077	< .001 ^b
	Residual	141.571	367	.386		
	Total	301.450	373			

Predictors: (Constant), Habit, Instrumental use, Content quality and quantity, Subjective norm, Price value, Personalization

Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 12 shows that the predictive level of the dependent variable by the independent variable is high with an R square value is 0.530.

According to Table 13 which demonstrates ANOVA results with an F value of 69.077 and a significance level of $< .001^b$, we can claim a significant regression at the 99% confidence level. Therefore, it can be claimed attitude towards local SVOD subscription can be predicted by the independent variables regarding the stimuli-related inputs employed in this study.

Table 14. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.025	.217		.115	.908
H1a	Habit	.032	.062	.025	.521	.603
H1b	Instrumental use	.122	.056	.108	2.186	.029
H1c	Content quality and quantity	.309	.066	.266	4.643	<.001
H1d	Subjective norm	.166	.045	.184	3.692	<.001
H1e	Price value	.162	.044	.167	3.701	<.001
H1f	Personalization	.225	.056	.177	4.017	<.001

Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 15. Testing Results of the First Group of Hypotheses

No	Hypotheses	Result
1a	Habit has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Not supported
1b	Instrumental use has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
1c	Content Quality and Quantity has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
1d	Subjective Norm has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
1e	Price Value has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
1f	Personalization has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported

Table 15 shows coefficients and significance levels for each independent variables regarding the stimuli-related inputs employed in this study. According to the results, content quality and quantity, subjective norm, price value and personalization are statistically significant with a significance level of $<.001$. Instrumental use is also statistically significant with a significance level of .029. Habit is statistically insignificant since it has a significance value of .603.

Table 15 shows the result of the first group of hypotheses. Since the regression is significant with a positive B value, hypotheses H1b, H1c, H1d, H1e and H1f are supported. However, since the regression results for Habit is statistically insignificant, the hypothesis H1a is rejected.

According to the regression analysis, content quality and quantity is the most powerful predictor. Personalization is the second most powerful predictor. Subjective norm is the third most powerful predictor. Price value is the fourth most powerful

predictor. Instrumental use is the least powerful predictor. Habit does not have predictive power.

5.3.2. Multiple regression for independent variables regarding the stimuli related inputs and intention to subscribe to local SVOD platforms

Table 16. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.680a	.462	.453	.62265

Predictors: (Constant), Habit, Instrumental use, Content quality and quantity, Subjective norm, Price value, personalization

Dependent Variable: Intention to subscribe to local SVOD platforms

Table 16 shows that the predictive level of the dependent variable by the independent variable is moderately strong with an R square value is 0.462.

According to Table 18 which demonstrates ANOVA results with an F value of 52.493 and a significance level of $< .001^b$, we can claim a significant regression at the 99% confidence level. Therefore, it can be claimed intention towards local SVOD subscription can be predicted by the independent variables regarding the stimuli-related inputs employed in this study.

Table 17. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	122.110	6	20.352	52.493	< .001 ^b
	Residual	142.285	367	.388		
	Total	264.395	373			

Predictors: (Constant), Habit, Instrumental use, Content quality and quantity, Subjective norm, Price value, Personalization

Dependent Variable: Intention to subscribe to local SVOD platforms

Table 18. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.474	.218		2.176	.030
H2a	Habit	.055	.062	.047	.898	.370
H2b	Instrumental use	.081	.056	.077	1.454	.147
H2c	Content quality and quantity	.307	.067	.283	4.615	<.001
H2d	Subjective norm	.132	.045	.156	2.922	.004
H2e	Price value	.073	.044	.081	1.666	.097
H2f	Personalization	.254	.056	.214	4.530	<.001

Dependent Variable: Intention to subscribe to local SVOD platforms

Table 18 shows coefficients and significance levels for each independent variables regarding the stimuli-related inputs employed in this study. According to the results, content quality and quantity, subjective norm and personalization are statistically significant with significance levels of <.001, .004 and <.001 respectively. Habit, instrumental use and price value are statistically insignificant since they each have a value of significance above .05.

Table 19. Testing Results of the Second Group of Hypotheses

No	Hypotheses	Result
2a	Habit has a significant impact on consumer intention to subscribe to local SVOD platforms.	Not supported
2b	Instrumental use has a significant impact on consumer intention to subscribe to local SVOD platforms.	Not supported
2c	Content Quality and Quantity has a significant impact on consumer intention to subscribe to local SVOD platforms.	Supported
2d	Subjective Norm has a significant impact on consumer intention to subscribe to local SVOD platforms.	Supported
2e	Price Value has a significant impact on consumer intention to subscribe to local SVOD platforms.	Not supported
2f	Personalization has a significant impact on consumer intention to subscribe to local SVOD platforms.	Supported

Table 19 shows the result of the second group of hypotheses. Since the regression is significant with a positive B value, hypotheses H2c, H2d and H3f are supported. However, since the regression results for habit, instrumental use and price value are statistically insignificant, the hypothesis H2a, H2b and H2e are rejected.

According to the regression analysis, content quality and quantity is the most powerful predictor. Personalization is the second most powerful predictor. Subjective norm is the third most powerful predictor. Price value, instrumental use and habit do not have predictive power.

5.3.3 Multiple regression for independent variables regarding the organism related inputs and attitude to subscribe to local SVOD platforms

Table 20. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.737 ^a	.544	.539	.61054

Predictors: (Constant), Market mavenism, attitude towards standardization, attitude towards adaptation, FOMO

Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 21. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	163.904	4	40.976	109.928	< .001 ^b
	Residual	137.546	369	.373		
	Total	301.450	373			

Predictors: (Constant), Market mavenism, attitude towards standardization, attitude towards adaptation, FOMO

Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 20 shows that the predictive level of the dependent variable by the independent variable is high with an R square value is 0.544.

According to Table 21 which demonstrates ANOVA results with an F value of 109.928 and a significance level of < .001^b, we can claim a significant regression at the 99% confidence level. Therefore, it can be claimed attitude towards local SVOD subscription can be predicted by the independent variables regarding the organism-related inputs employed in this study.

Table 22. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.547	.172		3.181	.002
H3a	Market mavenism	.181	.056	.155	3.204	.001
H3b	Attitude towards standardization	.161	.054	.150	2.966	.003
H3c	Attitude towards adaptation	.348	.040	.382	8.796	<.001
H3d	FOMO	.199	.046	.219	4.342	<.001

Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 23. Testing Results of the Third Group of Hypotheses

No	Hypotheses	Result
3a	Market mavenism has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
3b	Attitude towards standardization has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
3c	Attitude towards adaptation has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
3d	FOMO has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported

Table 22 shows coefficients and significance levels for each independent variables regarding the organism-related inputs employed in this study. According to the results, market mavenism, attitude towards standardization, attitude towards adaptation and FOMO are statistically significant with significance levels of .001, .003, <.001 and <.001 respectively.

Table 23 shows the result of the third group of hypotheses. Since the regression is significant with a positive B value, hypotheses H3a, H3b, H3c and H2d are all supported.

According to the regression analysis, attitude towards adaptation and FOMO are the two most powerful predictors. Market mavenism is the third most powerful predictor and attitude towards standardization is the least powerful predictor.

5.3.4 Multiple regression for independent variables regarding the organism related inputs and intention to subscribe to local SVOD platforms

Table 24. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.710 ^a	.504	.499	.59586

Predictors: (Constant), Market mavenism, attitude towards standardization, attitude towards adaptation, FOMO

Dependent Variable: Intention to subscribe to local SVOD platforms

Table 25. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	133.383	4	33.346	93.919	< .001 ^b
	Residual	131.012	369	.355		
	Total	264.395	373			

Predictors: (Constant), Market mavenism, attitude towards standardization, attitude towards adaptation, FOMO

Dependent Variable: Intention to subscribe to local SVOD platforms

Table 24 shows that the predictive level of the dependent variable by the independent variable is high with an R square value is 0.504.

According to Table 25 which demonstrates ANOVA results with an F value of 93.919 and a significance level of $< .001^b$, we can claim a significant regression at the 99% confidence level. Therefore, it can be claimed that intention towards local SVOD subscription can be predicted by the independent variables regarding the organism-related inputs employed in this study.

Table 26. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.700	.168		4.165	<.001
H4a	Market mavenism	.381	.055	.350	6.922	<.001
H4b	Attitude towards standardization	.148	.053	.147	2.792	.006
H4c	Attitude towards adaptation	.233	.039	.274	6.048	<.001
H4d	FOMO	.085	.045	.100	1.894	.059

Dependent Variable: Intention to subscribe to local SVOD platforms

Table 27. Testing Results of the Fourth Group of Hypotheses

No	Hypotheses	Result
3a	Market mavenism has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
3b	Attitude towards standardization has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
3c	Attitude towards adaptation has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Supported
3d	FOMO has a significant impact on consumer attitude to subscribe to local SVOD platforms.	Not supported

Table 26 shows coefficients and significance levels for each independent variables regarding the organism-related inputs employed in this study. According to the results, market mavenism, attitude towards standardization and attitude towards adaptation are statistically significant with significance levels of $<.001$, $.006$ and $<.001$ and respectively. FOMO is statistically insignificant with a significance level of $.059$.

Table 27 shows the result of the fourth group of hypotheses. Since the regression is significant with a positive B value, hypotheses H4a, H4b, H4c are supported. Since the significance level is higher than $.05$, hypothesis H4d is unsupported.

According to the regression analysis, market mavenism and attitude towards adaptation are the two most powerful predictors. Attitude towards standardization is the third most powerful predictor. FOMO does not have predictive power.

5.4 Cluster analysis

To further investigate variation in consumer motivations, two separate K-means cluster analyses were conducted using organism variables. The first cluster analysis included Attitude toward Adaptation and Attitude toward Standardization, while the second analysis included Market Mavenism and Fear of Missing Out (FOMO). In both analyses, the sample of respondents was clustered into three groups and these clusters were subsequently profiled according to their mean scores on the selected organism variables.

Next, multiple regression analyses were run separately within each cluster to examine how stimuli variables explained the dependent variables (attitude and intention). This two-step procedure allowed for identifying distinct consumer

segments and assessing whether the explanatory power of stimuli varied across these groups.

5.4.1 K-means cluster analysis for independent variables regarding the standardization vs adaptation related inputs

To capture variation in consumers' attitudes toward standardized versus adapted content, a K-means cluster analysis was conducted using the organism variables "Attitude toward Standardization" and "Attitude toward Adaptation." The three-cluster solution was selected, as it provided conceptually meaningful groupings and was supported by the iteration history (five iterations until convergence) and ANOVA tests demonstrating significant between-cluster differences ($p < .001$). We also tested a four-cluster solution; however, this approach resulted in excessive fragmentation, with clusters becoming too small to be meaningfully profiled. Therefore, we retained the three-cluster solution as the most interpretable and practically relevant representation of the data.

Table 28. Initial Cluster Centers

	Cluster		
	1	2	3
Standardization average	5.00	1.40	5.00
Adaptation average	5.00	3.60	1.20

Table 29. Iteration History

Iteration	Change in cluster centers		
	1	2	3
1	1.152	1.475	1.304
2	0.49	.043	.053
3	.012	.000	.026
4	.007	.000	.015
5	.000	.000	.000

Table 30. Final Cluster Centers

	Cluster		
	1	2	3
Standardization Average	4.21	2.80	4.07
Localization Average	4.22	3.03	2.32

Table 30 shows the final cluster centers. Cluster 1 scored high on both standardization ($M = 4.21$) and adaptation ($M = 4.22$), Cluster 2 scored moderately (standardization $M = 2.80$, adaptation $M = 3.03$), while Cluster 3 leaned strongly toward standardization ($M = 4.07$) but relatively low on adaptation ($M = 2.32$). The ANOVA results (Table 32) confirmed that both variables differed significantly across the three clusters ($p < .001$).

Table 31. ANOVA

	Cluster		Error			
	Mean square	df	Mean square	df	F	Sig.
Attitude towards standardization	76.780	2	.293	371	261.760	<.001
Attitude towards adaptation	112.528	2	.374	371	300.697	<.001

Table 32. Number of Cases in Each Cluster

Cluster	1	175
	2	121
	3	78
Valid		374
Missing		0

As shown in Table 32, Cluster 1 (n = 175; 46.8%) was the largest group, followed by Cluster 2 (n = 121; 32.4%) and Cluster 3 (n = 78; 20.9%).

We named and profiled the three clusters based on their median values of adaptation and standardization, to reflect their main preferences toward SVOD content.

- Cluster 1: Content Enthusiasts (47%)

High on both adaptation and standardization, these consumers value content broadly, regardless of whether it is localized or globally standardized. They may be motivated by the overall richness and diversity of SVOD content.

- Cluster 2: Content Neutrals (32%)

Moderate scores on both variables suggest ambivalence. This group does not strongly prefer either localized or standardized content, likely reflecting a more pragmatic approach to SVOD consumption.

- Cluster 3: Popular Content Admirers (21%)

High on standardization but low on adaptation, these consumers show a stronger preference for globally standardized content. They may lean toward internationally popular shows and formats, indicating an orientation toward global cultural trends rather than local specificity.

Subsequently, multiple regression analyses were conducted separately within each cluster to examine how stimuli variables (Habit, Instrumental Use, Content Quality, Subjective Norm, Price Value, and Personalization) predicted attitudes and intentions. This approach allowed for assessing whether the explanatory power of the stimuli varied across these distinct consumer groups.

5.4.2 Cluster 1: Multiple regression for independent variables regarding the standardization vs adaptation related inputs and attitude to subscribe to local SVOD platforms

Table 33. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.626a	.392	.371	.50380

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 34. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	27.517	6	4.586	18.069	< .001 ^b
	Residual	42.642	168	.254		
	Total	70.159	174			

Dependent Variable: Attitude to subscribe to local SVOD platforms

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 35. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	1.039	.334		3.113	.002
	Habit	.205	.084	.203	2.449	.015
	Instrumental use	.076	.067	.088	1.129	.260
	Content quality and quantity	.192	.085	.195	2.258	.025
	Subjective norm	.048	.061	.067	.786	.433
	Price value	.060	.052	.084	1.160	.248
	Personalization	.199	.091	.171	2.189	.030

Dependent Variable: Attitude to subscribe to local SVOD platforms

5.4.3 Cluster 1: Multiple regression for independent variables regarding the standardization vs adaptation related inputs and intention to subscribe to local SVOD platforms

Table 36. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.632a	.399	.377	.50458

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 37. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	28.382	6	4.730	18.579	< .001 ^b
	Residual	42.773	168	.255		
	Total	71.155	174			

Dependent Variable: Intention to subscribe to local SVOD platforms

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 38. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.974	.334		2.912	.004
	Habit	.178	.084	.175	2.120	.035
	Instrumental use	.040	.067	.046	.602	.548
	Content quality and quantity	.190	.085	.192	2.227	.027
	Subjective norm	-.020	.061	-.027	-.323	.747
	Price value	.166	.052	.229	3.189	.002
	Personalization	.242	.091	.206	2.653	.009

Dependent Variable: Intention to subscribe to local SVOD platforms

5.4.4 Cluster 2: Multiple regression for independent variables regarding the standardization vs adaptation related inputs and attitude to subscribe to local SVOD platforms

Table 39. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.603a	.364	.331	.62590

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 40. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	25.562	6	4.260	10.875	< .001 ^b
	Residual	44.660	114	.392		
	Total	70.222	120			

Dependent Variable: Attitude to subscribe to local SVOD platforms

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 41. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.612	.424		1.444	.151
	Habit	-.136	.103	-.112	-1.313	.192
	Instrumental use	.249	.112	.222	2.210	.029
	Content quality and quantity	.172	.130	.144	1.329	.186
	Subjective norm	.093	.090	.096	1.033	.304
	Price value	.282	.081	.302	3.492	<.001
	Personalization	.154	.089	.145	1.744	.086

Dependent Variable: Attitude to subscribe to local SVOD platforms

5.4.3 Cluster 2: Multiple regression for independent variables regarding the standardization vs adaptation related inputs and intention to subscribe to local SVOD platforms

Table 42. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.505a	.256	.216	.63645

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 43. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	15.848	6	2.641	6.521	< .001 ^b
	Residual	46.178	114	.405		
	Total	62.026	120			

Dependent Variable: Intention to subscribe to local SVOD platforms

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 44. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	1.208	.431		2.804	.006
	Habit	-.035	.105	-.031	-.336	.737
	Instrumental use	.017	.114	.016	.151	.880
	Content quality and quantity	.265	.132	.236	2.010	.047
	Subjective norm	.212	.092	.233	2.309	.023
	Price value	.064	.082	.073	.777	.438
	Personalization	.144	.090	.144	1.604	.112

Dependent Variable: Intention to subscribe to local SVOD platforms

5.4.4 Cluster 3: Multiple regression for independent variables regarding the standardization vs adaptation related inputs and attitude to subscribe to local SVOD platforms

Table 45. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.676a	.457	.411	.71868

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 46. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	30.879	6	5.146	9.964	< .001 ^b
	Residual	36.671	71	.516		
	Total	67.550	77			

Dependent Variable: Attitude to subscribe to local SVOD platforms

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 47. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	-.334	.567		-.589	.558
	Habit	-.017	.151	-.013	-.114	.909
	Instrumental use	.072	.135	.062	.537	.593
	Content quality and quantity	.342	.152	.267	2.247	.028
	Subjective norm	.224	.095	.241	2.350	.022
	Price value	.180	.122	.151	1.472	.145
	Personalization	.295	.120	.250	2.463	.016

Dependent Variable: Attitude to subscribe to local SVOD platforms

5.4.3 Cluster 3: Multiple regression for independent variables regarding the standardization vs adaptation related inputs and intention to subscribe to local SVOD platforms

Table 48. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.618a	.382	.330	.76046

a. Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 49. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	25.428	6	4.238	7.328	< .001 ^b
	Residual	41.059	71	.578		
	Total	66.487	77			

a. Dependent Variable: Intention to subscribe to local SVOD platforms

b. Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Multiple regression analyses were conducted separately for each group.

According to the regression results, Content Enthusiasts are demonstrated to be broadly motivated, with multiple factors shaping their subscription attitudes and intentions. Among Content Enthusiasts, attitude and intention were predicted by a combination of habit, content quality, content quantity, personalization, and price value, highlighting the broad range of stimuli relevant for this segment. Content quality/quantity and personalization matter consistently across their impact on attitude and intention, while habit and price value play a larger role in driving intention.

Table 50. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.461	.600		.769	.444
	Habit	.035	.159	.027	.217	.829
	Instrumental use	.085	.143	.073	.593	.555
	Content quality and quantity	.443	.161	.349	2.750	.008
	Subjective norm	.078	.101	.084	.770	.444
	Price value	-.149	.129	-.126	-1.152	.253
	Personalization	.374	.127	.320	2.948	.004

Dependent Variable: Intention to subscribe to local SVOD platforms

Content Neutrals, by contrast, are indicated to be influenced less strongly overall. Their attitudes were indicated to be mainly shaped by pragmatic considerations such as instrumental use and price, while intention was revealed to be influenced by content quality/quantity and social influence. It could be interpreted that this group is less engaged emotionally and more responsive to functional and social cues.

Popular Content Admirers demonstrated the clearest pattern, with content quality/quantity and personalization consistently driving both attitude and intention, while subjective norm plays a role in shaping attitude, but not intention. This segment aligns with global content trends and seeks personalized recommendations, making them responsive to high-profile, curated content.

Overall, the findings highlight that consumer motivations are not uniform but vary substantially across clusters. Each group follows different pathways from SVOD stimuli to attitudes and intentions: Content Enthusiasts are demonstrated to respond to a wide set of drivers, Content Neutrals are revealed to rely more on

pragmatic and social cues, while Popular Content Admirers are observed to be primarily influenced by content quality, content quantity and personalization.

5.4.8 K-means cluster analysis for independent variables regarding the opinion related inputs

A second K-means cluster analysis was performed using the organism variables “Market Mavenism” and “Fear of Missing Out (FOMO).” A three-cluster solution was selected as it provided a meaningful balance between statistical distinction and interpretability, whereas a four-cluster solution led to excessive fragmentation. The solution converged after ten iterations. ANOVA confirmed significant differences between clusters for both market mavenism and FOMO ($p < .001$), supporting the robustness of the three-cluster grouping.

Table 51. Initial Cluster Centers

	Cluster		
	1	2	3
Market mavenism	4.33	1.00	5.00
FOMO	5.00	1.00	1.40

Table 53 displays the final cluster centers. Cluster 1 was characterized by high scores on both market mavenism ($M = 4.38$) and FOMO ($M = 4.29$), Cluster 2 scored lowest on both constructs (mavenism $M = 2.63$, FOMO $M = 1.80$), and Cluster 3 displayed moderate scores (mavenism $M = 3.73$, FOMO $M = 2.97$).

Table 52. Iteration History

	Change in cluster centers		
Iteration	1	2	3
1	1.128	1.639	1.483
2	.129	.144	.141
3	.106	.165	.128
4	.087	.033	.103
5	.059	.020	.065
6	.047	.099	.069
7	.037	.057	.042
8	.036	.095	.053
9	.016	.017	.010
10	.000	.000	.000

Table 53. Final Cluster Centers

	Cluster		
	1	2	3
Market mavenism average	4.38	2.63	3.73
FOMO average	4.29	1.80	2.97

Table 54. ANOVA

	Cluster		Error			
	Mean square	df	Mean square	df	F	Sig.
Market mavenism average	58.287	2	.286	371	203.518	<.001
FOMO average	134.781	2	.261	371	516.558	<.001

Table 55. Number of Cases in Each Cluster

Cluster	1	140
	2	51
	3	183
Valid		374
Missing		0

As shown in Table 55, Cluster 3 (n = 183; 48.9%) was the largest group, followed by Cluster 1 (n = 140; 37.4%) and Cluster 2 (n = 51; 13.6%).

We named and profiled the three clusters based on their median values of market mavenism and FOMO, to reflect their main opinion-related orientations.

Cluster 1: Opinion Leaders (37%)

This segment is characterized by high levels of both market mavenism and FOMO.

Opinion Leaders are consumers who actively seek, accumulate, and share marketplace knowledge, positioning themselves as important sources of information for others. At the same time, their elevated FOMO scores suggest they are highly sensitive to missing out on new trends, popular shows, or social conversations around SVOD content. This combination makes them influential early adopters who not only follow cultural currents closely but also amplify them through word-of-mouth and social interactions. For local SVOD platforms, this group represents a powerful driver of organic reach and trend diffusion.

Cluster 2: Opinion Avoiders (14%)

Opinion Avoiders score low on both market mavenism and FOMO, indicating a lack of engagement with either sharing or keeping up with marketplace information. They are less motivated to follow new releases or participate in social conversations around content, and they rarely actively influence the viewing choices of others. They represent disengaged or indifferent users who are less likely to shape or be shaped by peer influence.

Cluster 3: Opinion Challengers (49%)

Opinion Challengers display moderate levels of market mavenism and FOMO. They are not as highly engaged as Opinion Leaders, but they do not fully withdraw from information flows either. Instead, their position suggests a selective orientation: they may consume marketplace information critically, choosing when and how to engage, and resisting the urge to follow every trend. This cluster represents a sizeable portion

of the sample and may include consumers who value autonomy and discernment in their viewing choices. For SVOD providers, this group may be reached more effectively through targeted personalization and appeals to a diversified range and high quality of offered content, rather than pressure-based or hype-driven strategies.

5.4.9 Cluster 1: Multiple regression for independent variables regarding the opinion related inputs and attitude to subscribe to local SVOD platforms

Table 56. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.601a	.361	.332	.50767

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 57. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	19.344	6	3.224	12.509	< .001 ^b
	Residual	34.279	133	.258		
	Total	53.622	139			

Dependent Variable: Attitude to subscribe to local SVOD platforms

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 58. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	1.347	.366		3.676	<.001
	Habit	.097	.095	.096	1.017	.311
	Instrumental use	.135	.072	.167	1.878	.063
	Content quality and quantity	.170	.100	.181	1.710	.090
	Subjective norm	.040	.073	.052	.550	.583
	Price value	.071	.056	.106	1.265	.208
	Personalization	..203	.092	.191	2.207	.029

Dependent Variable: Attitude to subscribe to local SVOD platforms

5.4.10 Cluster 1: Multiple regression for independent variables regarding the opinion related inputs and intention to subscribe to local SVOD platforms

Table 59. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.559a	.312	.281	.50940

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Dependent Variable: Intention to subscribe to local SVOD platforms

Table 60. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	15.686	6	2.614	10.075	< .001 ^b
	Residual	34.513	133	.259		
	Total	50.198	139			

Dependent Variable: Intention to subscribe to local SVOD platforms

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 61. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	1.777	.368		4.834	<.001
	Habit	.036	.095	.036	.373	.710
	Instrumental use	.129	.072	.165	1.879	.076
	Content quality and quantity	.195	.100	.214	1.953	.053
	Subjective norm	-.024	.073	-.033	-.336	.737
	Price value	.112	.057	.172	1.978	.050
	Personalization	.180	.092	.175	1.948	.054

Dependent Variable: Intention to subscribe to local SVOD platforms

5.4.11 Cluster 2: Multiple regression for independent variables regarding the opinion related inputs and attitude to subscribe to local SVOD platforms

Table 62. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.804a	.646	.598	.53134

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 63. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	22.650	6	3.775	13.371	< .001 ^b
	Residual	12.422	44	.282		
	Total	35.072	50			

a. Dependent Variable: Attitude to subscribe to local SVOD platforms

b. Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 64. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	-.440	.476		-.924	.361
	Habit	.018	.144	.015	.128	.899
	Instrumental use	-.096	.131	-.085	-.733	.468
	Content quality and quantity	.842	.172	.681	4.895	<.001
	Subjective norm	-.031	.118	-.028	-.265	.793
	Price value	.173	.119	.155	1.459	.152
	Personalization	.166	1.21	.153	1.373	.177

Dependent Variable: Attitude to subscribe to local SVOD platforms

5.4.12 Cluster 2: Multiple regression for independent variables regarding the opinion related inputs and intention to subscribe to local SVOD platforms

Table 65. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.618a	.382	.298	.72334

a. Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

b. Dependent Variable: Intention to subscribe to local SVOD platforms

Table 66. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	14.238	6	2.373	4.535	< .001 ^b
	Residual	23.022	44	.523		
	Total	37.260	50			

a. Dependent Variable: Intention to subscribe to local SVOD platforms

b. Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 67. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.515	.648		.794	.431
	Habit	-.173	.196	-.139	-.885	.381
	Instrumental use	-.044	.178	-.038	-.246	.807
	Content quality and quantity	.725	.234	.569	3.097	.003
	Subjective norm	.099	.160	.087	.620	.539
	Price value	.102	.162	.089	.631	.531
	Personalization	.120	.165	.107	.726	.471

Dependent Variable: Intention to subscribe to local SVOD platforms

5.4.13 Cluster 3: Multiple regression for independent variables regarding the opinion related inputs and attitude to subscribe to local SVOD platforms

Table 68. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.574a	.330	.307	.66707

a. Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

b. Dependent Variable: Attitude to subscribe to local SVOD platforms

Table 69. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	38.529	6	6.422	14.431	< .001 ^b
	Residual	78.317	176	.445		
	Total	116.846	182			

a. Dependent Variable: Attitude to subscribe to local SVOD platforms

b. Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 70. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	.444	.400		1.111	.268
	Habit	-.054	.90	-.042	-.601	.549
	Instrumental use	.137	.90	.113	1.526	.129
	Content quality and quantity	.200	.095	.170	2.098	.037
	Subjective norm	.157	.076	.144	2.064	.040
	Price value	.249	.071	.259	3.497	<.001
	Personalization	.200	.080	.169	2.516	.013

Dependent Variable: Attitude to subscribe to local SVOD platforms

5.4.14 Cluster 3: Multiple regression for independent variables regarding the opinion related inputs and intention to subscribe to local SVOD platforms

Table 71. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of Estimate
1	.497 ^a	.247	.221	.61127

a. Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

b. Dependent Variable: Intention to subscribe to local SVOD platforms

Table 72. ANOVA

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	21.544	6	3.591	9.610	< .001 ^b
	Residual	65.762	176	.374		
	Total	87.306	182			

Dependent Variable: Intention to subscribe to local SVOD platforms

Predictors: (Constant), Personalization, Price, Instrumental Use, Habit, Subjective Norm, Content Quality and Quantity

Table 73. Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
1		B	Std. Error	Beta		
	(Constant)	1.222	.366		3.062	.003
	Habit	.071	.082	.064	.867	.387
	Instrumental use	.025	.082	.024	.309	.758
	Content quality and quantity	.244	.087	.240	2.797	.006
	Subjective norm	-.006	.070	-.007	-.089	.929
	Price value	.065	.065	.078	.995	.321
	Personalization	.284	.073	.278	3.899	<.001

Dependent Variable: Intention to subscribe to local SVOD platforms.

The regression analyses confirmed clear differences in how the three opinion-based clusters respond to SVOD stimuli.

Opinion Leaders were mainly influenced by personalization when forming attitudes, while their subscription intentions were driven by content quality/quantity and price value. This cluster of consumers are demonstrated to be highly influential socially, preferring to engage through personalized experiences and value. Their high market mavenism and FOMO suggest that once convinced, they can amplify their choices through peer networks.

Opinion Avoiders, despite their low score on market mavenism and FOMO, responded almost exclusively to content quality and quantity, both in attitude and intention, highlighting the foundational importance of strong content. This shows that even disengaged or indifferent consumers can be reached if platforms deliver consistently strong content.

Opinion Challengers showed a broader mix of pragmatic and social drivers, with content quality, content quantity and personalization consistently predicting outcomes, complemented by subjective norm and price value for attitudes.

These findings illustrate distinct motivational pathways across the three clusters of consumer segments, reinforcing the need for differentiated marketing approaches to reach different consumer segments.

CHAPTER 6

CONCLUSION AND IMPLICATIONS

This chapter discusses the results obtained in this study, highlights the potential implications, explains the limitations faced and finally, offers suggestions for future research.

6.1 Discussion of the results

This research study explored the underlying motivations influencing Turkish consumers' attitudes and intentions to subscribe to local Subscription Video on Demand (SVOD) platforms. Formulated on the basis of an adapted Stimulus-Organism-Response (S-O-R) model, the research integrated constructs from UTAUT2 as stimuli-related independent variables, and individual-level psychological motivators such as Market Mavenism, Fear of Missing Out (FOMO), and attitudes toward Standardization vs. Adaptation as organism-related independent variables.

The empirical findings from multiple regression analyses revealed that several stimuli-based predictors significantly predicted consumer attitudes and intentions. Among them, Content Quality and Quantity emerged as the most influential variable for both attitude and intent, followed by Personalization and Subjective Norm. Interestingly, Habit did not have a significant impact in this context, suggesting that SVOD usage in Turkey may be driven more by social and content-based motivations than by automated behavioral routines.

Regarding organism-based predictors, the empirical findings revealed that attitude towards adaptation and market mavenism significantly predicted consumer

attitudes and intentions regarding subscribing to local SVOD platforms, while FOMO was demonstrated to be a strong predictor for consumer attitude, but not for consumer intention.

To complement these findings, two cluster analyses were conducted to examine whether distinct consumer segments could be identified based on organism-level motivators. The first cluster analysis, which grouped consumers according to their attitudes toward standardization and adaptation, revealed three distinct segments: Content Enthusiasts, Content Neutrals, and Popular Content Admirers. Regression analyses within these clusters highlighted important differences: Content Enthusiasts responded to a wide range of drivers, including habit, content quality and quantity, personalization, and price value; Content Neutrals were guided more by pragmatic and social cues such as instrumental use, price, and subjective norm; while Popular Content Admirers were primarily influenced by content quality, quantity and personalization.

The second cluster analysis, based on market mavenism and FOMO, also revealed three distinct groups: Opinion Leaders, Opinion Avoiders, and Opinion Challengers. Opinion Leaders were shaped most strongly by personalization, price value, and content quality and quantity, consistent with their socially influential and trend-sensitive profile. Opinion Avoiders, by contrast, were almost exclusively motivated by content quality and quantity, reflecting their lower engagement with social or informational drivers. Opinion Challengers demonstrated a more balanced motivational pattern, with content quality/quantity and personalization consistently predicting attitudes and intentions, complemented by subjective norm and price value in the formation of attitudes.

Collectively, the cluster analyses reinforce the heterogeneity of Turkish SVOD consumers by demonstrating that the impact of stimuli on attitudes and intentions varies across different psychological segments. While content quality and quantity consistently emerged as the most important driver across all groups, personalization, social influence, and price value were found to be more segment specific. These insights highlight the value of employing a segmentation approach, indicating that Turkish SVOD platforms should avoid uniform strategies and instead develop differentiated approaches tailored to the characteristics of distinct consumer groups.

6.2 Practical implications

The insights gained from this study offer several practical implications for the SVOD industry in Turkey, and in other similar world markets.

Local SVOD providers are encouraged to prioritize enhancing their local content offer to attract and retain subscribers. The strong predictive power of Content Quality and Quantity suggests that users are highly responsive to the richness and specificity of available content and seek a diverse range of high-quality shows and movies that feature familiar narratives within their local SVOD offering. Among the stimuli-related independent variables, attitude towards adaptation also demonstrates strong predictive power, suggesting that consumers place considerable value on content that resonates with their local culture, language, and societal norms. This indicates a viewer preference for media experiences which aligns with their everyday realities and social identity. Local SVOD providers are thus not only encouraged to focus on the volume and quality of content but also to ensure that this content is meaningfully tailored to the local audience. Incorporating locally familiar narratives,

relatable character dynamics, humor elements and cultural references can enhance perceived authenticity and foster stronger emotional connections, thereby increasing both user satisfaction and loyalty.

The relevance of subjective norm among the stimuli-related independent variables along with FOMO and market mavenism among the organism-related independent variables indicate that social influence is a powerful driver of local SVOD subscription behavior, shaping users' desire to stay connected with their social circles and participate in relevant discussions, while positioning themselves as opinion leaders who can influence others on their SVOD platform and content selection choices.

Personalization emerges as another key motivator, encouraging SVOD providers to invest in smart recommendation algorithms and customized user experiences to improve user engagement and satisfaction.

Notably, habit did not prove to be a strong predictor of subscription intentions or attitudes for local SVOD platforms. One explanation may be that the Turkish SVOD market is still relatively young, and consumers have not yet developed entrenched routines around local platforms comparable to those formed with established global services. Instead, their decisions appear to be shaped more strongly by functional considerations such as content quality, price value, and personalization, which take precedence over habitual usage patterns.

This result suggests that, in emerging or highly competitive streaming markets, habit may play a weaker role until consumers establish long-term, repeated engagement with a platform. Consequently, the finding highlights the importance for local SVOD providers to focus on delivering compelling and differentiated value

propositions that can encourage repeated use and, over time, foster the habitual behaviors that drive sustained subscription.

6.3 Limitations and future studies

Despite its comprehensive approach, this study is not without limitations. The sample was drawn using non-probability sampling through a commercial online panel, which may limit the vertical representation of different consumer segments within the Turkish population. As such, future research would benefit from employing more diverse and segmented sampling techniques to ensure greater representative value. Further studies could explore how various sociodemographic groups differ in their attitudes and intentions toward local SVOD platforms, thereby offering a more segmented understanding of consumer motivations.

Further observation suggests that, in addition to the independent variables examined in this study, future research could explore the impact of broader lifestyle variables on SVOD subscription behavior. Individuals' general lifestyles may significantly influence both their attitudes and intentions toward local streaming platforms. Incorporating lifestyle-based segmentation could provide a more holistic understanding of user motivations by identifying how different consumer profiles respond to various platform and content options.

It is also important to highlight that as part of the initial research design, a small-scale preliminary focus group was conducted to guide the development of the theoretical framework and survey instrument. While this qualitative phase yielded valuable insights, its limited scale restricts the depth and generalizability of the findings. Future studies could benefit from conducting more extensive and in-depth qualitative analyses to uncover richer, context-specific understandings of consumer

motivations and perceptions related to local SVOD platforms. Such an approach would complement the quantitative findings and offer a more comprehensive view of user behavior.

6.4 Conclusion

In conclusion, this research contributes to the growing literature on SVOD consumption behavior by offering a nuanced understanding of the individual-level motivations behind Turkish consumers' engagement with local SVOD platforms. By integrating the S-O-R model with adapted UTAUT2 variables and psychological motivators, the study presents a multidimensional perspective on how technological and socially induced factors converge to influence subscription behavior.

The research highlights the importance of content relevance, social influence, and identity alignment in fostering positive consumer attitudes and intentions. These findings contribute to the existing literature on digital adoption, while also offering practical guidance for SVOD providers to design more engaging and locally resonant platforms. As digital media ecosystems continue to evolve, understanding these complex user dynamics will be essential for sustainable growth and steady user retention in local streaming markets.

APPENDIX A
QUESTIONNAIRE (ENGLISH)

This study is conducted by Zeynep Hazal Tunçer, a student of Boğaziçi University Management Information Systems Master's Program, within the scope of her master's thesis titled “Consumer Motivations for Subscribing to Local SVOD Platforms in Turkey” under the supervision of Prof. Dr. Hande Türker. Your identity and contact information will not be requested in the survey, your responses will be kept anonymous and confidential, and will only be used for academic purposes.

Thank you for your valuable time and support.

All rights of this survey are reserved. Cannot be used in whole or in part without the permission of the researchers.

1 Do you currently subscribe to any local digital video platform (For example: Exxen, BluTV/Max, Gain, Tivibu, TV+, PuhuTV, Tabi, Bein Connect)

- ☐ Yes (1)
- ☐ No (If no, please end the survey) (2)

2 Which of the following local SVOD platforms do you subscribe to?

- ☐ Exxen (1)
- ☐ BluTV/Max (2)
- ☐ Gain (3)
- ☐ PuhuTV (4)
- ☐ Tabi (5)

- ☐ Bein Connect (6)
- ☐ TV+ (7)
- ☐ Tivibu (8)
- ☐ Other (Please specify) (9)

3 On average, how many hours a week do you watch content on local SVOD platforms?

- ☐ Less than 5 hours (1)
- ☐ 5-9 hours (2)
- ☐ 10-14 hours (3)
- ☐ 15 hours or more (4)

4 Which type of content do you watch most often on local SVOD platforms? (You can select more than one)

- ☐ Drama / Romance (Ex: First and Last, Gassal, Behzat Ç.) (1)
- ☐ Family (Ex: My Magic Mom, Number Seven, Extended Family) (2)
- ☐ Comedy (Ex: Gibi, The Prince, Leyla ile Mecnun, Ten Thousand Steps) (3)
- ☐ Action / Thriller (Ex: Şebeke, Teşkilat, Şahsiyet) (4)
- ☐ Historical (Ex: Alparslan the Great Seljuk, Payitaht Abdülhamid, Diriliş Ertuğrul) (5)
- ☐ Documentaries (e.g. Animal World, Children of Çanakkale, Talking History) (6)
- ☐ Reality / Competition (e.g. Survivor, Who Wants to be a Millionaire, Love Island) (7)
- ☐ Chat programs (e.g. Çimen Talkshow, P! nç, Tolgshow) (8)
- ☐ Sports (UEFA Champions League, Trendyol Super League, Formula 1) (9)

□ Other (10)

5 Please indicate your level of agreement with the following statements on the scale

(1. Strongly Disagree, 2. Disagree, 3. Undecided, 4. Agree, 5. Strongly Agree)

I watch local SVOD platforms to fill my time when I have nothing better to do. (1)

I watch local SVOD platforms out of habit, because they have become a regular part of my daily life. (2)

I watch local SVOD platforms to relax and get away from other things. (3)

I watch local SVOD platforms as a form of entertainment, to lift my mood. (4)

I watch local SVOD platforms to reward myself in a simple way. (5)

I watch local SVOD platforms to discover new content. (6)

I watch local SVOD platforms to stay up to date with popular content. (7)

I watch local SVOD platforms to find content that will improve me. (8)

I watch local SVOD platforms to follow informative programs such as documentaries, educational talk shows and series. (9)

I watch local SVOD platforms to follow entertainment programs such as movies, fiction series and celebrity talk shows. (10)

I think local SVOD platforms offer a satisfying variety of content for TV series and movies. (11)

I think there is more content in my language on local SVOD platforms. (12)

I think that local SVOD platforms offer a sufficient portfolio of genres (Comedy, Drama, History...) (13)

I think that content on local SVOD platforms is more original and unique. (14)

I think it is possible to discover interesting content on local SVOD platforms that is not available on global platforms. (15)

Culture-specific content on local SVOD platforms gives them a valuable advantage. (16)

It is valuable to be able to find content on local SVOD platforms that only people from my country, region, language, etc. can understand and enjoy. (17)

People whose opinions I value recommend that I watch local SVOD content. (18)

Watching local SVOD content makes me feel like I belong to a group with interests similar to mine. (19)

Watching local SVOD content allows me to engage in conversations with people I want to connect with. (20)

Watching local SVOD content helps me connect with more people. (21)

Subscribing to a local SVOD platform makes a good impression on other people. (22)

Subscribing to local SVOD platforms is cheaper than similar forms of entertainment. (23)

Local SVOD platforms are affordable. (24)

Using a local SVOD is good value for money. (25)

Subscribing to a local SVOD platform is affordable. (26)

Subscribing to a local SVOD platform is economically smarter than subscribing to a large-scale global platform. (27)

I like it when a local SVOD platform recommends new content to me based on my past viewing activity. (28)

It is important for me to be able to create personalized watchlists for my own use. (29)

It is important for me that the content recommendations of the local SVOD platform match my viewing taste. (30)

It is an important advantage for local SVOD platforms to find content that I would like but would not discover on my own. (31)

6 Continue by selecting only “Blue” from the following options.

☐ Red (1)

☐ Yellow (2)

☐ Green (3)

☐ Blue (4)

7 Please indicate your level of agreement with the following statements on the scale (1. Strongly Disagree, 2. Disagree, 3. Undecided, 4. Agree, 5. Strongly Agree)

I like to give people around me information and ideas about local SVOD platforms and types of content. (1)

I like to suggest new content and digital video platforms to watch to people around me. (2)

People around me ask me for suggestions when they are looking for something new to watch. (3)

I have up-to-date information about which content can be accessed on which platform. (4)

When I watch content I like on a local platform, I immediately think about who I can recommend it to. (5)

Even if I am not specifically asked for my opinion or suggestion, when I like a local platform or content, I like to recommend it to my close circle. (6)

I like to follow content that is popular around the world. (7)

I see popular content that appeals to a wide audience as part of modern, global culture. (8)

It is important for me to be someone who follows content that is known and loved in many countries. (9)

I think that globally known and popular content is a connecting factor and a common point between people from different countries and cultures. (10)

If someone asks me what are my favorite TV series or content, I immediately think of internationally known examples. (11)

I prefer content that is specific to the country and culture I live in. (12)

Local content that reflects the country and culture I live in is more attractive to me than content aimed at a global audience. (13)

When I want to start watching a new TV series, I first look for local options. (14)

I find it more enjoyable to watch content originally in my own language than content in a foreign language. (15)

Content that reflects the issues and events in the society and environment I live in is more interesting to me. (16)

The fact that those around me follow current TV series and content better than me makes me feel left out. (17)

When people around me talk about a topic, character or joke in a TV series, I feel unhappy if I don't understand it. (18)

If I notice that many people are following a piece of content and I miss it, I watch it immediately and try to catch up. (19)

I think that current TV series and content are now an important aspect of social relationships and conversations. (20)

I feel it is necessary to devote regular time to following current TV series or content. (21)

Using local SVOD platforms is generally a good idea. (22)

It is smart to use local SVOD platforms. (23)

Local SVOD platforms provide significant benefits to users. (24)

I plan to use local SVOD platforms more in the future. (25)

When I come across local SVOD platforms that I have not used yet, I review them and search whether they have content that will interest me. (26)

When new local SVOD platforms are launched, I am interested in them and review them. (27)

I would like to see the number of such platforms increase and more content offered on them. (28)

8 Your gender:

- ☐ Male (1)
- ☐ Female (2)
- ☐ Do not want to specify (3)

9 Your age:

- ☐ 18-25 (1)
- ☐ 26-35 (2)
- ☐ 36-45 (3)
- ☐ 46-55 (4)

☐ 56 and over (5)

10 Your education level:

☐ Primary/secondary school graduate (1)

☐ High school graduate (2)

☐ University student (3)

☐ University graduate (4)

☐ Graduate (5)

☐ Graduate student (Master's/PhD) (6)

☐ Postgraduate (7)

11 Your monthly personal net income range (not mandatory)

☐ 25.000 TL and below (1)

☐ 25.001 - 49.999 TL (2)

☐ 50.000 - 79.999 TL (3)

☐ 80.000 - 124.999 TL (4)

☐ 125.000 TL and above (5)

APPENDIX B
QUESTIONNAIRE (TURKISH)

Yerli Dijital Video Platformlarına Yönelik Abone Eğilimleri ve Kullanım Davranışları

Değerli Katılımcı,

Bu çalışma, Boğaziçi Üniversitesi Yönetim Bilişim Sistemleri Yüksek Lisans Programı öğrencisi Zeynep Hazal Tunçer'in, Prof. Dr. Hande Türker danışmanlığında yürütmekte olduğu "Türkiye'de Yerli Dijital Video Platformu Aboneliklerine Yönelik Tüketici Motivasyonları" başlıklı yüksek lisans tezi kapsamında gerçekleştirilmektedir. Ankette kimlik ve iletişim bilgileriniz istenmeyecek, yanıtlarınız anonim ve gizli tutulacak, yalnızca akademik amaçlarla kullanılacaktır.

Değerli zamanınız ve desteğiniz için teşekkür ederiz.

Bu anketin tüm hakları saklıdır. Araştırmacıların izni olmadan tamamı veya bir kısmı kullanılamaz.

1 Şu anda herhangi bir yerli dijital video platformuna abone misiniz? (Örneğin:

Exxen, BluTV/Max, Gain, Tivibu, TV+, PuhuTV, Tabii, Bein Connect)

Evet (1)

Hayir (Yanitiniz hayir ise lutfen anketi sonlandiriniz) (2)

2 Aşağıdaki yerli dijital video platformlarından hangilerine abonesiniz?

Exxen (1)

BluTV/Max (2)

Gain (3)

PuhuTV (4)

Tabii (5)

Bein Connect (6)

TV+ (7)

Tivibu (8)

Diğer (Lütfen belirtiniz) (9)

3 Yerli dijital video platformlarında haftada ortalama kaç saat içerik izliyorsunuz?

5 saatten az (1)

5-9 saat (2)

10-14 saat (3)

15 saat ve üzeri (4)

4 Yerli dijital video platformlarında en sık hangi türde içerikleri izliyorsunuz?

(Birden fazla seçebilirsiniz)

Dram / Romantik (Örn: İlk ve Son, Gassal, Behzat Ç.) (1)

Aile (Örn: Sihirli Annem, Yedi Numara, Geniş Aile) (2)

Komedi (Örn: Gibi, Prens, Leyla ile Mecnun, On Bin Adım) (3)

Aksiyon / Gerilim (Örn: Şebeke, Teşkilat, Şahsiyet) (4)

Tarihî (Örn: Alparslan Büyük Selçuklu, Payitaht Abdülhamid, Diriliş Ertuğrul)

(5)

Belgesel (Örn: Hayvanlar Alemi, Çanakkale'nin Çocukları, Konuşan Tarih) (6)

Reality / Yarışma (Örn: Survivor, Kim Milyoner Olmak İster, Aşk Adası) (7)

Sohbet programları (Örn: Çimen Talkshow, P!nç, Tolgshow) (8)

Spor (UEFA Şampiyonlar Ligi, Trendyol Süper Lig, Formula 1) (9)

Diğer (10)

5 Aşağıdaki ifadelere katılım derecenizi ölçek üzerinde belirtiniz. (1. Kesinlikle

Katılmıyorum, 2. Katılmıyorum, 3. Kararsızım, 4. Katılıyorum, 5. Kesinlikle

Katılıyorum)

Yapacak daha iyi bir şeyim olmadığında zamanımı doldurmak için yerli dijital video platformlarını izlerim. (1)

Yerli dijital video platformlarını alışkanlıktan izlerim, çünkü artık günlük hayatımın düzenli bir parçası haline geldiler. (2)

Rahatlamak ve diğer şeylerden uzaklaşmak için yerli dijital video platformlarını izlerim. (3)

Yerli dijital video platformlarını bir eğlence biçimi olarak, modumu yükseltmek için izlerim. (4)

Yerli dijital video platformlarını kendimi basit bir şekilde ödüllendirmek için izlerim. (5)

Yerli dijital video platformlarını yeni içerikler keşfetmek için izlerim. (6)

Yerli dijital video platformlarını popüler içerik gündeminden haberdar olmak için izlerim. (7)

Yerli dijital video platformlarını beni geliştirecek içerikleri bulmak için izlerim.

(8)

Yerli dijital video platformlarını belgeseller, eğitici söyleşi programları ve diziler gibi bilgilendirici programları takip etmek için izlerim. (9)

Yerli dijital video platformlarını filmler, kurgu diziler ve ünlülerin söyleşi programları gibi eğlence programlarını takip etmek için izlerim. (10)

Yerli dijital video platformlarının dizi ve filmler için tatmin edici bir içerik çeşitliliği sunduğunu düşünüyorum. (11)

Yerli dijital video platformlarında kendi dilimde daha fazla içerik olduğunu düşünüyorum. (12)

Yerli dijital video platformlarının yeterli türde (Komedi, Drama, Tarih...) içerik portföyü sunduğunu düşünüyorum (13)

Yerli dijital video platformlarındaki içeriğin daha özgün ve benzersiz olduğunu düşünüyorum. (14)

Yerli dijital video platformlarında, global platformlarda bulunmayan, ilgi çekici içerikler keşfetmenin mümkün olduğunu düşünüyorum. (15)

Yerli dijital video platformlarındaki kültüre özgü içerikler, bu platformlara değerli bir avantaj sağlar. (16)

Yerli dijital video platformlarında yalnızca kendi ülkemden, bölgemden, dilimden vb. insanların anlayıp beğenebileceği içerikleri bulabilmek çok değerli. (17)

Fikirlerine değer verdiğim insanlar yerli dijital video içeriklerini izlememi öneriyor. (18)

Yerli dijital video içeriklerini izlemek, benimkine benzer ilgi alanlarına sahip bir gruba ait olduğumu hissetmemi sağlıyor. (19)

Yerli dijital video içeriklerini izlemek, bağlantı kurmak istediğim kişilerle sohbetlere dahil olmamı sağlıyor. (20)

Yerli dijital video içeriklerini izlemek daha fazla insanla bağlantı kurmama yardımcı oluyor. (21)

Yerli bir dijital video platformuna abone olmak diğer insanlar üzerinde iyi bir izlenim bırakır. (22)

Yerli dijital video platformlarına abone olmak, benzer eğlence türlerine göre daha ucuzdur. (23)

Yerli dijital video platformları makul fiyatlıdır. (24)

Yerli dijital video platformlarını kullanmak paramın karşılığını almamı sağlar. (25)

Yerli dijital video platformlarına abone olmak bütçeme uygun. (26)

Yerli bir dijital video platformuna abone olmak, ekonomik açıdan büyük ölçekli global bir platforma abone olmaktan daha akıllıca. (27)

Yerli bir dijital video platformunun geçmiş izleme faaliyetlerime dayanarak bana yeni içerikler önermesi hoşuma gidiyor. (28)

Kendi kullanımım için kişiselleştirilmiş izleme listeleri oluşturabilmek benim için önemli. (29)

Yerli dijital video platformunun içerik önerilerinin benim izleme zevkime uygun olması benim için önemli. (30)

Yerli dijital video platformlarının benim beğeneceğim ama kendi kendime keşfedemeyeceğim içerikleri bulması önemli bir avantajdır. (31)

6 Aşağıdaki seçeneklerden yalnızca “Mavi”yi seçerek devam ediniz.

Kırmızı (1)

Sari (2)

Yeşil (3)

Mavi (4)

7 Aşağıdaki ifadelere katılım derecenizi ölçek üzerinde belirtiniz. (1.

Kesinlikle Katılmıyorum, 2. Katılmıyorum, 3. Kararsızım, 4. Katılıyorum, 5.

Kesinlikle Katılıyorum)

Çevremdekilere yerli dijital video platformları ve içerik çeşitleri

hakkında bilgi ve fikir vermeyi severim. (1)

Çevremdekilere izlenecek yeni içerik ve dijital video platformu

önerilerinde bulunmak hoşuma gider. (2)

Çevremdekiler izleyecek yeni birşey arayışı içinde olduklarında bana

önerilerimi sorarlar. (3)

Hangi içeriğe hangi platformdan ulaşılabilceği hakkında güncel bilgiye

sahibimdir. (4)

Yerli bir platformda hoşuma giden bir içerik izlediğimde hemen bunu

kimlere önerebileceğimi düşünürüm. (5)

Özellikle fikir ve önerim sorulmasa da, yerli bir platformu ya da içeriği

beğendiğimde yakın çevreme tavsiyede bulunmak hoşuma gider. (6)

Dünyanın genelinde popüler olan içerikleri mutlaka takip etmek isterim.

(7)

Geniş kitlelere hitap eden popüler içerikleri modern, global kültürün bir

parçası olarak görürüm. (8)

Birçok ülkede bilinen ve sevilen içerikleri takip eden biri olmak benim

için önemlidir. (9)

Global düzeyde bilinen ve sevilen içeriklerin, farklı ülke ve kültürlerden insanlar arasında bağlayıcı bir unsur ve ortak bir nokta olduğunu düşünürüm. (10)

Birisi bana sevdiğim dizilerin veya içeriklerin neler olduğunu sorsa aklıma hemen uluslararası çapta bilinen örnekler gelir. (11)

İzlediğim içeriklerin yaşadığım ülke ve kültüre özgü olması benim için tercih sebebidir. (12)

Yaşadığım ülke ve kültürü yansıtan yerli içerikler benim için global izleyici kitlesine yönelik içeriğe kıyasla daha çekicidir. (13)

Yeni bir dizi izlemeye başlamak istediğimde önce yerli seçeneklere bakarım. (14)

Orijinali kendi dilimde olan bir içeriği izlemek bana yabancı dildeki bir içeriğe kıyasla daha keyifli gelir. (15)

Yaşadığım toplum ve çevredeki konu ve olayları yansıtan içerik bana daha ilgi çekici gelir. (16)

Çevremdekilerin güncel dizi ve içerikleri benden daha iyi takip etmeleri bana kendimi geride kalmış hissettirir. (17)

Çevremdekiler bir dizideki konu, karakter ya da şaka hakkında konuştuklarında bunu anlamıyorsa mutsuz olurum. (18)

Birçok kişinin bir içeriği takip ettiğini ve bunu kaçırdığımı fark edersem, hemen izleyip gündemi yakalamaya çalışırım. (19)

Güncel dizi ve içeriklerin artık sosyal ilişkiler ve sohbetlerin önemli bir boyutu olduğunu düşünüyorum. (20)

Güncel dizi veya içerikleri takip etmeye düzenli zaman ayırmak gerektiğini hissediyorum. (21)

Yerli dijital video platformlarini kullanmak genel olarak iyi bir fikirdir.

(22)

Yerli dijital video platformlarından faydalanmak akillicadır. (23)

Yerli dijital video platformları kullanıcılara önemli faydalar sağlar. (24)

Yerli dijital video platformlarını ileride daha fazla kullanmayı düşünüyorum. (25)

Henüz kullanmadığım yerli dijital video platformları karşıma çıktığında inceler, ilgimi çekecek içeriği olup olmadığını araştırırım. (26)

Yeni yerli dijital video platformları piyasaya çıktığında ilgi duyar, incelerim. (27)

Bu tür platformların sayısının artmasını ve buralarda daha çok içerik sunulmasını isterim. (28)

8 Cinsiyetiniz:

Erkek (1)

Kadın (2)

Belirtmek istemiyorum (3)

9 Yaşınız:

18–25 (1)

26–35 (2)

36–45 (3)

46–55 (4)

56 ve üzeri (5)

10 Eğitim durumunuz:

İlköğretim/ortaöğretim mezunu (1)

Lise mezunu (2)

Üniversite öğrencisi (3)

Üniversite mezunu (4)

Lisansüstü (5)

Lisansüstü öğrencisi (Master/Doktora) (6)

Lisansüstü mezunu (7)

11 Aylık kişisel net gelir aralığınız (yanıtlanması zorunlu değildir)

25.000 TL ve altı (1)

25.001 - 49.999 TL (2)

50.000 - 79.999 TL (3)

80.000 - 124.999 TL (4)

125.000 TL ve üzeri (5)

APPENDIX C

TABLE OF STIMULI RELATED SCALE ITEMS

Table 74. Stimuli Related Scale Items Based on UTAUT2

Variable	Source(s)	Scale Items - Original	Scale Items - Adapted
Habit / Hedonic Motivation	Cha et al., 2013	Because it passes time when I am bored.	I watch local SVOD platforms to occupy my time when I do not have anything better to do.
		When I have nothing better to do.	
		Because it gives me something to do to occupy my time.	
		Because it's a habit, just something to do.	
	Joo et al., 2013	Just because it's there.	I watch local SVOD platforms out of habit, since it has become a regular part of my daily life now
		I use the iPhone in order to escape for everyday life [sic]	
		I use the iPhone because it passes the time away, particularly when I'm bored	
		I use the iPhone because it relaxes me	I watch local SVOD platforms to relax and break away from other things

	Anthony et al., 2020	I watch online streaming services to break the routine	I watch local SVOD platforms as a form of entertainment, to push my mood up
		I watch online streaming services in my free time	
		Watching online streaming services is a form of entertainment	
	Barata et al., 2021	Using paid music streaming services is enjoyable.	I watch local SVOD platforms to treat and reward myself in a simple way
		Using paid music streaming services is exciting.	
		Using paid music streaming services is pleasant.	
		Using paid music streaming services is interesting.	
Instrumental Use	Cha et al., 2013	To find constantly updated event information.	I watch local SVOD platforms to explore new content

		Because I am interested in current events.	
		Because it extends my mind.	
		To find breaking news events.	
		Because it lets me explore new things.	I watch local SVOD platforms to stay up-to-date on popular content
		Because I am interested in the immediacy with which information can be obtained.	
	Joo et al., Y. 2013	I use the iPhone because it informs me for things that happen in everyday life [sic]	I watch local SVOD platforms to find content that will help me develop myself in some way
		I use the iPhone in order to [access] a variety of news	
		I use the iPhone in order to get information about products and services	I watch local SVOD platforms to follow informative programs such as documentaries,

		I use the iPhone in order to help my job or learning	educational talk shows and series, etc.
	Anthony et al., 2020	I watch informative programs, including news and talk shows through online streaming services	I watch local SVOD platforms to follow entertainment programs such as movies, fiction series, celebrity talk shows, etc.
		I watch entertainment programs, including movies and series through online streaming services	
		I watch online streaming services as they offer advertising options, e.g. no advertising, limited advertising or all advertising will be presented in free viewing mode	
Content Quality and Quantity	Gupta et al., 2021	I feel OTT platforms offer a wider range of	I think local SVOD platforms offer a satisfying variety of

		content, be it shows, movies, news.	content for shows and movies.
		I feel that there is more content of different languages in OTT platforms.	I think that there is more content in my local language in local SVOD platforms.
		I feel OTT platforms offer more genres of content (Movies and shows)	I think local SVOD platforms offer an adequate portfolio of genres of content (Comedy, Drama, History..)
		I feel that the quantity of shows available on OTT platform is more when compared to TV	I think that content on local SVOD platforms is more niche and unique.
		I feel that shows on OTT platforms have better ratings.	I think it is possible to discover more locally appealing content on local SVOD platforms which is not available on global networks.
		Sometimes I get early access of new seasons of flagship shows.	Culture-specific content on local SVOD platforms

			gives them a very valuable edge.
		I feel more award-winning shows and movies are available on OTT platforms.	Being able to find content that only people of my own country, region, language, etc. can appreciate on local SVOD platforms is priceless.
Subjective Norm	Cha et al.,2013	People who influence my behavior want me to use the Internet to watch video content.	People whose opinions I value suggest that I watch local SVOD content.
		People whose opinions I value prefer that I use the Internet to watch video content.	
	D'orr et al., 2013	People who are important to me think I should use MaaS.	Watching local SVOD content allows me to feel that I belong to a group
		People who influence my behavior think I should use MaaS.	

		People whose opinions I value recommend that I use MaaS.	with similar interests to mine.
	Kim et al.,2016	allow me to feel that I belong to a group with similar interest to mine	
		allow me to join a discussion	Watching local SVOD content allows me to join discussions with people I want to connect with.
		get along well with other people	
		be helpful in getting more points of view [sic]	
		be good in making humane relationships [sic]	Watching local SVOD content helps me build relationships and connect with more people.
	Barata et al., 2021	People who are important to me think that I should use paid music streaming services.	
		People who influence my behaviour think that I should use paid music streaming services.	Subscribing to a local SVOD platform would make a good impression on other people.

		People whose opinions that I value prefer that I use paid music streaming services.	
		Subscribing a paid music streaming service would make a good impression on other people.	
Price Value	Kim et al., 2016	be cheaper than other services	Subscribing to local SVOD platforms is cheaper than other similar forms of entertainment.
		allow me to get a discount through bundling	
		be good because of reasonable price	Local SVOD platforms are reasonably priced.
	Lee et al., 2019	OTT services are reasonably priced.	
		Using OTT services is a good value for the money.	
		At the current price, OTT services provide a good value.	Using local SVOD services is a good value for money.
		Reasonably priced	

	Kim et al., 2020	Proper benefit of discount	
		Enables more reasonable purchase than general	
	Barata et al., 2021	A paid music streaming service is reasonably priced.	Subscribing to local SVOD platforms fits my budget.
		A paid music streaming service is good value for money.	
	Gupta et al., 2021	At the current price, a paid music streaming service provides good value.	Economically, it is wiser to subscribe to a local SVOD platform than a large scale global one.
		I feel that I have to spend less money on OTT platform over traditional media.	
Personalization	Barata et al., 2021	I feel subscribing to OTT platform fits into my budget.	I like it when a local SVOD platform recommends me new
		It is important for me to be able to customise	

		my account on a music streaming service.	content based on my past viewing activity.
		The suggestion of songs, artists or podcasts by the music streaming service is important for me.	It is important for me to be able to create personalized watchlists for my own use.
		It is important for me to be able to create customised playlists.	It's important for me for the local SVOD platform's content recommendations to align with my viewing tastes.
		It is important for me to get information about the bands/musicians I follow.	
		It is important for me to be able to access the activity of people I follow.	I find it useful when the local SVOD platform curates a 'For You' selection based on my interests.
		It is important for me to be able to share music, playlists or podcasts on social networks.	

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