



UNIVERSIDADE CATÓLICA PORTUGUESA

Key drivers of customer loyalty in subscription video-on-demand (SVOD) in the Portuguese market

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Abstract

As the video streaming services industry arises and the entry of new players increases, it is relevant to understand what drives a customer to keep his subscription video-on-demand (SVOD) provider.

This dissertation measures the effects of some drivers (perceived quality, perceived innovativeness, perceived value, and online brand experience) on customer loyalty to an SVOD provider, and measures the moderating role of switching costs on each of these drivers.

We start by making a literature review on each of the constructs, and given those foundations, we developed a model. To validate the designed hypotheses, we conducted a quantitative research approach through an online survey with 204 participants. Finally, we performed a regression analysis to measure the relationship between each construct and customer loyalty.

This dissertation provides insights on some characteristics of SVOD users in the Portuguese market, such as their situation with their current providers, for how long they are subscribed, and whether they have an SVOD subscription as an aggregated service.

We concluded that perceived quality, perceived innovativeness, perceived value, and online brand experience have positive effects on customer loyalty. On the other hand, it was not possible to assess how switching costs moderate the relationship between any of the drivers and customer loyalty, as the obtained results were not significant.

Keywords: Perceived Quality; Perceived Innovativeness; Perceived Value; Online Brand Experience; Switching Costs; Customer Loyalty.

Number of words: 7383

Resumo

Dado o crescimento da indústria de serviços de transmissão por vídeo e a entrada de novos concorrentes no mercado, é relevante entender o que leva um cliente a manter seu provedor de vídeo por subscrição (SVOD).

Este estudo mede os efeitos de alguns fatores (percepção de qualidade, percepção de inovação, percepção de valor e experiência online com a marca) que possam resultar em lealdade do cliente, bem como mede o efeito moderador dos custos de mudança em cada um desses fatores.

Foi desenvolvida uma revisão de literatura para cada um desses conceitos e, com base nessa análise, foi desenvolvido um modelo. Para validar as hipóteses propostas, foi realizada uma pesquisa quantitativa, com dados recolhidos através de um questionário online com 204 participantes. Foi, posteriormente, realizada uma análise de regressão para medir a relação entre cada conceito e a lealdade do cliente.

Este estudo fornece informações sobre algumas características dos utilizadores de SVOD no mercado português, nomeadamente relativamente à sua situação com o(s) provedor(es) atual(ais), há quanto tempo estão subscritos e se têm ou não alguma subscrição SVOD como serviço agregado.

Concluiu-se que a percepção de qualidade, a percepção de inovação, a percepção de valor e a experiência online com a marca têm efeitos positivos na lealdade do cliente. Por outro lado, não foi possível avaliar o papel dos custos de mudança na relação destes fatores com a lealdade do cliente, uma vez que os resultados não foram significativos.

Palavras-chave: Percepção de qualidade; Percepção de inovação; Percepção de valor; Experiência online com a marca; Custos de mudança; Lealdade do cliente.

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Introduction

The subscription video-on-demand (SVOD) industry is growing organically as new technologies appear and customer trends change. Customers find added value in this new way of consuming digital entertainment content (e.g., films, TV content) at any moment, in any place, and on any device (Grece, 2021). Thus, SVOD providers, such as Netflix, are focused on market trends to better understand their customers and offer innovative ways to sell their services.

Recent statistics show that SVOD has been growing substantially throughout the past years, with Netflix being the main player in the market with 221.84 million subscribers worldwide in 2021 (Statista, 2022). SVOD providers, such as Netflix, are focused on the market trends to better understand their customers and offer innovative ways to sell their services.

In a very competitive market, SVOD providers seek potential users but also keep those who have already subscribed to the company. To do so, providers must understand the role of loyalty and attachment to a brand (Santos & Schlesinger, 2021). A study on drivers for loyalty in SVOD markets concluded that streaming quality, a large selection of content, fair price, original content, and good customer service are some of the reasons that result in loyal customers (Morning Consult, 2018). On the other hand, a survey on why customers cancel their SVOD services points to the lack of quality, price increase, unavailability of content, difficulty to use, and device incompatibility as some of the reasons to drop off with a provider (Statista, 2021a).

Customers, on the other side, must choose which and how many service providers to subscribe to, comparing benefits (e.g., convenience, satisfaction, achievements) (Kumar & Reinartz, 2016) and experiences attached to brands (Singh et al., 2021).

Literature mentions that customers' experiences with brands shape their relationship, influencing customer loyalty. Some common concepts in this literature are perceived quality, perceived innovativeness, perceived value, and online brand experience (Bell et al., 2005; Cleff et al., 2018; Kunz et al., 2011; Z. Yang & Peterson, 2004).

The impact of economic and psychological switching costs that a customer faces when switching providers can also influence the customer's decision to either stay or leave their service provider (Lee et al., 2001). Considering the existence of switching costs, brands put effort into providing delightful experiences for their customers, as positive experiences play an important role in customer loyalty (Khan & Fatma, 2017). And so, in markets where the number of SVOD providers is increasing, such as the Portuguese market (Grece, 2021), it is relevant for the providers to understand how their customers' relationships and experiences with their brand can influence the likelihood of keeping with current providers.

This study focuses on the Portuguese SVOD market, which is characterized by the coexistence of SVOD services with pay TV and free TV. In Portugal, SVOD services are often offered as an aggregated service of pay TV services (Grece, 2021). According to Grece (2021), the main SVOD providers in Portugal in 2020 were Netflix, with 47% of the total SVOD subscribers, followed by Apple TV+ (21%), and Amazon Prime Video (13%).

In a scenario where there are several SVOD providers available to customers, the main objective of this study is to measure the effects of some drivers, namely some brand-related experiences (perceived quality, perceived innovativeness, perceived value, and online brand experience) on customer loyalty to an SVOD provider, as well as the moderating role of switching costs in the aforementioned relationship.

To achieve these objectives, this research will consist of six main chapters. Chapter 1 gives an overview of the SVOD industry, to contextualize the international and Portuguese SVOD markets. Chapter 2 refers to the literature review, where the main constructs are defined, namely brand-related experiences (perceived quality, perceived innovativeness, perceived value, and online brand experience), customer loyalty, and switching costs. Chapter 3 presents the research questions, the proposed hypotheses, and the conceptual model. Chapter 4 explains the methodological approach, as well as the survey's composition and the target respondents (Portuguese residents that are part of the subscription decision process). Chapter 5 discusses the main results, considering the literature review and the proposed hypotheses. Lastly, Chapter 6 presents the main conclusions of the study, its limitations, and suggestions for future research.

1. Literature review

1.1. Switching costs

The induced costs that a customer faces when changing providers, which he wouldn't have if keeping with the current provider, are referred to in the literature as switching costs (Lee et al., 2001). These costs can be either economic (Morgan & Hunt, 1994) or psychological (Sharma & Patterson, 2000) and depend on the product type, business, or customer.

Klemperer (1995) mentions several causes of switching costs in competing markets, namely: the urge for compatibility with the current equipment (e.g., printers with specific cartridges); transaction costs for changing the supplier (e.g., returning a rented device from a company and renting an identical one from a competitor); learning costs and uncertainty on untested brands (e.g., consuming the same medicine that worked previously, instead of another that was not tested by the customer yet); discount vouchers or similar mechanisms (e.g., loyalty programs or coupons); and psychological costs (e.g., personal preference of mother's cooking).

Based on the definition of switching costs provided by Klemperer (1995), Burnham et al. (2003) propose the following categorization:

- Financial switching costs - compelling the economic and benefit losses.
- Procedural switching costs - involving any kind of evaluation, decision, or learning costs, related to the time and effort spent by the customer.
- Relational switching costs - consisting of the loss of a personal relationship with a brand, mainly related to the loss of an emotional bond.

This categorization allows for the identification of the sources of each type of switching cost and their classification as positive or negative (Jones et al., 2007). For instance, Jones et al. (2007) argue that since financial and relational costs derive from positive sources of binding (e.g., discounts, personalized service, points), they are considered positive switching costs. By contrast, as procedural costs result from negative sources of binding (e.g., searching time), they are labelled as negative switching costs.

Some authors also mention the existence of online switching costs. In offline and traditional markets, customers must spend a lot of time and effort on searching and purchasing. By contrast, the customers' journey is much shorter in online markets (Ghazali et al., 2011). However, these authors argue that even if there are fewer physical barriers (e.g., hardware, travel costs, physical vouchers) in online markets, there are still relevant searching and learning costs, such as unfamiliarity with a certain website or display or the uncertainty of the information available online (e.g., forums or reviews), to help with the decision.

Due to the psychological and intangible attributes, switching costs are not always directly perceived by companies. Thus, firms must analyze and observe customers' switching behavior and satisfaction if they desire to generate customer retention and customer loyalty (Dubé et al., 2009).

Switching costs lead to customer retention, but their effectiveness on customer loyalty depends on the type of switching cost and the company's characteristics (Blut et al., 2014). Farrell and Klemperer (2007) mention that switching costs can be created by companies to tie customers to their services through artificial switching costs (e.g., loyalty contracts, exclusive contracts, bundling, incompatible products with their competitors). This is especially important in new markets where the objective is to attract new buyers (Farrell & Klemperer, 2007). Thus, companies may create switching costs not only to retain customers, but also to avoid new market entries and, ultimately, to raise future profits.

However, firms must consider the side effects since this may lead to less incentive for product or service differentiation (Klemperer, 1995).

Some authors suggest that companies should focus on improving customers' perception of switching costs as they have a significant impact on repeated choice behavior (Burnham et al., 2003).

Low levels of switching costs are effective for companies if customers are satisfied and perceive the benefits of the relationship with a brand. Otherwise, it would be easier to leave (Huifeng & Ha, 2020). Additionally, customers that face high switching costs are more likely to tolerate dissatisfaction and stay with their current provider (Lai et al., 2011). Moreover, high switching costs for current customers may lead new customers to anticipate high penalties if they change the provider in the future, which may discourage them from engaging with that provider (Bansal & Taylor, 1999).

1.2. Customer loyalty

Customer loyalty is a broad concept that has been studied over the last decades. It was initially referred to as brand loyalty (Guest, 1944), meaning a constant preference for a brand by an individual. Customer loyalty is also described as *"a deeply held commitment to rebuy or repatronize a preferred product/service consistently in the future"* (Oliver, 1999, p. 34). Thomson et al. (2005) define customer loyalty as the affection and attachment to a brand that results in an emotional bond between a customer and a brand.¹

¹ Other authors introduced several related concepts to customer loyalty, such as: brand identification (Stokburger-Sauer et al., 2012) - where the brand is part of the customer's identity-building purpose; and self-brand connection (Escalas, 2004) - which occurs when the customer uses a certain brand to express himself and who he pursues to be.

The relationship between a customer and a brand is also linked to the concept of brand love, a recent construct in marketing introduced by Carroll and Ahuvia (2006), defined as the level of emotional connection a customer has with a certain brand. A recent survey on the streaming industry (Santos & Schlesinger, 2021) reveals that customers' brand love positively affects customer loyalty. The authors conclude that brand love and brand experience are antecedents of both customer loyalty and willingness to pay a higher price.

According to Umashankar et al. (2017), customer loyalty is closely related to convenience. Convenience can be measured through the time and effort spent on decision-making, which are valuable resources for customers (Berry et al., 2002). The authors also mention that customers' perception of convenience directly influences their perception of a company's quality and their satisfaction, especially when convenience expectations are exceeded or highly defrauded.

Yang et al. (2009) argue that satisfaction is the most important driver of loyalty. Customer satisfaction is the *"extent to which a product's perceived performance matches or exceeds a buyer's expectations"* (Armstrong et al., 2014, p. 15). However, when a customer stays with the same provider, that does not mean that he is satisfied, nor does it imply the existence of bonds such as brand attachment or brand love.

Customer loyalty can be influenced by switching costs as a key moderating variable (Lee et al., 2001). Lee et al. (2001) mention that in an industry with several providers, if switching costs are low, a dissatisfied customer will more easily change the provider. However, even if a customer is pleased but desires to find a service that improves his satisfaction, since the switching costs are low, he can also easily change to another provider. In contrast, the authors mention the phenomenon of false customer loyalty, where the high level of switching costs

makes it less likely for dissatisfied customers to change (Lee et al., 2001). A study conducted by Alkhurshan and Rjoub (2020) in the telecommunications industry reveals that switching costs can be efficiently used as a tool to manage customer retention, but also develop customer loyalty and customer satisfaction. Factors such as pricing, discounts, and reward programs positively influence their relationship with a brand (Alkhurshan & Rjoub, 2020). Thus, customers may keep with the current provider not because they are satisfied, but because there are constraints and barriers. Therefore, switching costs should be combined with the improvement of customer satisfaction and quality of services, to derive customer loyalty (Edward & Sahadev, 2011).

Companies seek to achieve customer loyalty as it results in positive behavior from their customers, such as favorable word of mouth (Carroll & Ahuvia, 2006), increased willingness to pay (Thomson et al., 2005), and forgiveness of the brand's upside downs (Bauer et al., 2009). Especially in unsteady industries, where it is desirable to keep a competitive business, companies pursue loyalty from their customers to guarantee a solid and consistent customer group (McCall & Voorhees, 2010).

To maximize loyalty from their customers and avoid the switch to other brands, companies must focus on their customers' satisfaction, build long-term relationships, and manage customers' individual preferences (Armstrong et al., 2014). Customer loyalty can be lured through strategies such as loyalty rewards or convenience (Umashankar et al., 2017). Loyalty programs consist of marketing strategies that provide economic (e.g., points, discounts, or gifts) and psychological (e.g., status or personalized service) rewards to retain customers and reinforce their repeated purchase intentions by creating switching barriers (Meyer-Waarden, 2007). Some companies create these programs to induce added value, which drives customers to engage with their products, improves their relationship with the company, and increases their purchase intentions (Chen et

al., 2021). From the customers' perspective, loyalty programs may create value in different ways, namely through points that can be exchanged for benefits, resulting in increased chances for customers to stay and develop a relationship with a brand or company (Umashankar et al., 2017). Even though there can be customer retention through these programs, firms should consider that customers generally prefer immediate benefits rather than longer redemption periods and thresholds, meaning that these loyalty programs should be designed to appeal to customers' attention and desire for instant or short-term benefits (Liu & Ansari, 2020).

Some companies (e.g., Spotify and Netflix) provide convenient solutions, such as gift cards, that represent a flexible gift for those who offer and receive them (Helion & Gilovich, 2014). When a customer receives a gift card, he becomes a potential customer for that brand. However, it is relevant for a company to understand whether or not it is possible to keep him afterwards, since there are different purchase motivations from gift cards, as for their restrictive usage, than from other funds and payment methods (Reinholtz et al., 2015).

In sum, customer loyalty can be directly affected by switching costs. However, their impact is greater if companies invest more in customer satisfaction and trust than if they create switching barriers (Aydin et al., 2005). Therefore, to build loyalty through switching costs, it is desirable to pursue customer satisfaction and develop the perception of added value, as displeased customers will leave a brand as soon as switching costs decrease (Evanschitzky et al., 2021).

1.3. Brand-related experiences

An experience occurs when encountering, going through, or living through real or virtual events that cause emotional, behavioral, and relational outcomes

(Schmitt, 1999). Braku et al. (2009) define brand experience as subjective reactions and behaviors expressed by customers (e.g., sensations or feelings) caused by brand-related stimuli (e.g., advertising or designs). According to Braku et al. (2009), a brand's consumption experience occurs when a customer buys and consumes, which can also happen online through the brand's website and any other digital experiences that evoke emotions (Azize et al., 2012). From that perspective, brand experience is related to the perceived value and attributes admired by the customer, influencing a memorable experience (Hwang & Lee, 2018). Perceived value is the customer's appraisal and evaluation of the benefits of a product or service, based on the perception of what is obtained and what is given in exchange (Zeithaml, 1988).

Studies on antecedents for brand experience suggest that experimental marketing and customer engagement tools, namely shopping experience, store uniqueness, and atmosphere (Klein et al., 2016) and event marketing (e.g., direct contact and interaction at an event) are some of the factors that determine the customer's experience with a brand (Zarantonello & Schmitt, 2013). Perceived quality and innovativeness are two of the drivers for a positive brand experience (Coelho et al., 2020). Perceived quality is the customer's perception of a product's or service's excellence or superiority of a specific brand (Zeithaml, 1988). From a service perspective, Bell et al. (2005) identify technical service quality (e.g., meeting performance expectations or overall output accuracy) and functional service quality (e.g., staff's empathy or accessibility) as differentiation indicators of a company from its competitors. In the same study, the authors further indicate the positive effect and relevance that perceived quality has on customer loyalty. Perception of innovativeness is defined as the customer's awareness of a company's capacity to introduce new, creative, and impactful solutions into the market (Kunz et al., 2011). Additionally, innovativeness involves any capability that benefits the customer's experience (e.g., new designs, website) by positively

affecting the product and service performance and influencing the customer's interest (Menguc et al., 2014). Pappu and Queste (2016) also conclude that perceived innovativeness influences customer loyalty, mainly in conjunction with a positive perception of quality.

Through the effect evoked by innovativeness and quality, brand experience develops a positive perceived value (Coelho et al., 2020). Moreover, perceived value is a key driver of customer loyalty and customer satisfaction (Yang & Peterson, 2004).

Several authors mention that brand experience results in outcomes for the customers, such as satisfaction and brand loyalty (Brakus et al., 2009), brand love (Huang, 2017), and stimulates word-of-mouth (Klein et al., 2016). As positive brand experience and perceived service quality have considerable effects on customer satisfaction and commitment, they lead to more re-purchase intentions (Azize et al., 2012).

In digital markets, brand experience is influenced by the perception of the brand's usefulness, innovation, and features (e.g., user experience design, webpage layout, or accurate search results) (Morgan-Thomas & Veloutsou, 2013). These authors define online brand experience as the customer's inner and subjective response while interacting with a brand. The authors also add that a positive online brand experience leads to emotional ties with the company or brand and, consequently, to customer satisfaction. Another study reveals that online brand experience significantly mediates the effect of social media marketing activities on brand love (Chen & Qasim, 2021), suggesting that companies should promote social media interactions and customer engagement with their brands. Additionally, Cleff et al. (2018) state that customers' evaluation of the online brand experience positively influences customer loyalty. Pratomo and Magetsari (2018) add that customer loyalty is a consequence of online brand experience, as it impacts customer satisfaction through the website or app

functionalities and the pleasure resulting from the overall experience with the brand.

To achieve customer satisfaction and loyalty, Brodie et al. (2011) suggest improvements in co-creative experiences between a company and its customers, such as service delivery, brand communications, and dialogue, by promoting creativity and innovation.

Considering the relevance of brand experience, a study on streaming services (Pilipets, 2019) reveals that brands should implement new ways to improve brand communication and add value to the customer's experience. The output of these measures would help companies to understand customers' behavior, which is important to implement personalized offers (e.g., suggestions for view) and provide memorable brand experiences (Amoroso et al., 2021). Another study on Netflix mentions that customer interaction (e.g., ratings) expands the user's experience and awareness of the products in the catalogue, developing a stronger connection to the brand (Plothe & Buck, 2020). The same study reveals that the quality of the content is one of the features that customers value the most. As service quality shapes customers' perception of brand experience, firms should apply strategies that improve service reliability, control quality systems, and customer engagement to get insights into their needs and consequently provide a better service (Coelho et al., 2020).

2. SVOD industry context

SVOD services consist of a new way of consuming digital content as an alternative to traditional pay TV services, and their use is more common among the younger generations (Lee et al., 2018). A survey on the importance of video streaming attributes stated that cost, ease of use, variety, and ad-free are some of the features that customers value the most (Nielsen, 2020).

SVOD providers vary geographically and according to preferences, reaching level, and legal restrictions (e.g., some countries have strict rules and limitations for foreign companies to enter their markets). Nevertheless, in 2021, Netflix proved to be the most popular SVOD provider in 94 countries (ElectricalDirect, 2022).

According to Statista (2021), there are currently 1057 million SVOD subscribers worldwide. The same publication forecasts that this number can reach 1495 million gross subscriptions in 2026, with 700 million net users. Gross subscriptions are the total number of subscriptions, while net users represent each individual customer that subscribes to one or more services. Thus, according to the above numbers, an average customer will subscribe to 2.14 SVOD providers in 2026.

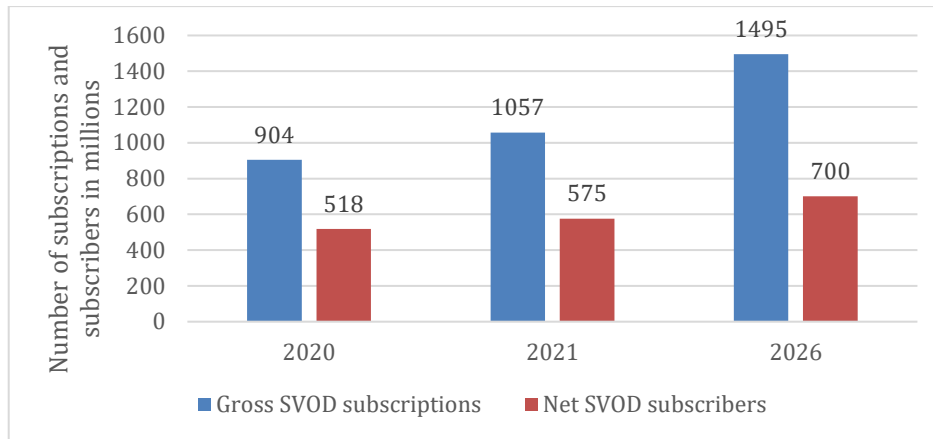


Figure 1: Number of SVOD subscriptions and subscribers worldwide in 2020, 2021, and 2026 (forecast), in millions, worldwide.

Source: Own elaboration with data from Statista (2021c).

As some customers subscribe to more than one SVOD service, a study of American users concludes that some of the reasons for subscribing to multiple SVOD providers are: the expansion of the content available; access to original and exclusive content; access to a recommended program; and flexibility of the cancellation policy (Statista, 2021b).

In the USA, the biggest players in 2021 were Amazon Prime Video and Netflix (ElectricalDirect, 2022). In Europe, within the EU28, there were 140.7 million subscriptions in 2020. Netflix, Amazon Prime Video, and YouTube Premium were the only SVOD providers with a presence in all of the 28 countries (Grece, 2021). According to the same publication, Netflix has the biggest subscription share, with 39% of the total users, followed by Amazon Prime Video with 29%, Apple TV+ with 9%, and Disney Plus with 7%. Within the EU28 members, the SVOD market has grown substantially since 2019, due to the launch of Disney Plus, Apple TV+, and Covid-19 stay-at-home related issues (Grece, 2021).

European SVOD subscriptions are continuously growing, nearly reaching the number of subscriptions for pay TV. Consequently, pay TV providers are

distributing SVOD services on their platforms as part of their strategy to offer access to an extensive choice of content to their users (Grece, 2021).

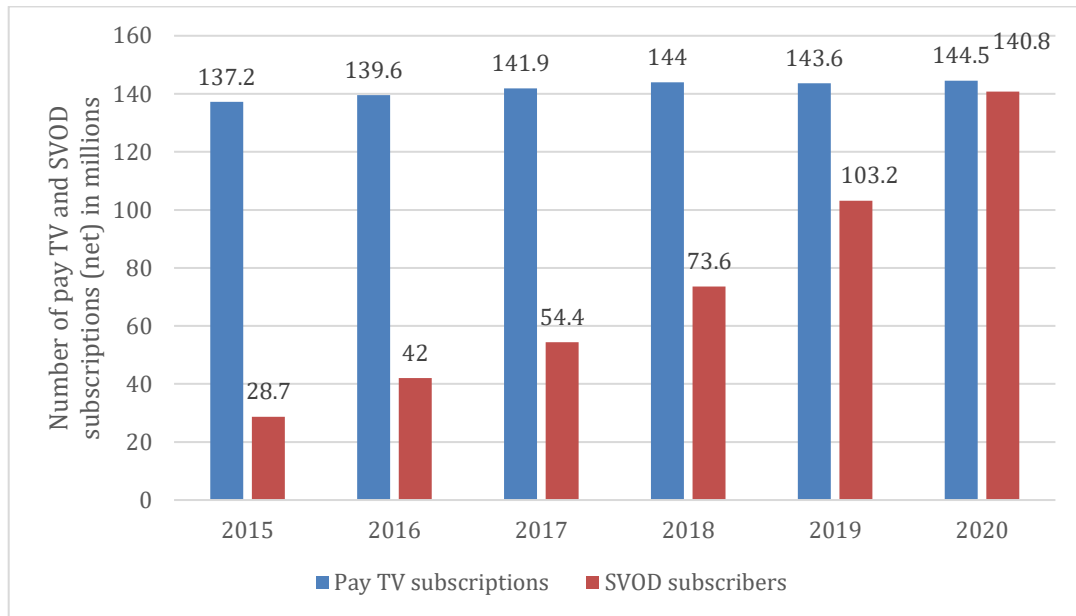


Figure 2: Number of subscriptions to pay TV and SVOD in EU-28.

Source: Own elaboration with data from European Audiovisual Observatory and Ampere Analysis (2021).

In Portugal, 14 SVOD providers were operating in 2020 (Grece, 2021). The same publication estimates that there were 1473 thousand of subscribers in that year, giving Netflix the largest share of users (47% of the total amount).

Concerning service penetration *per* 100 households, the average of EU28 SVOD was 34.6% in 2019, while in Portugal it was 22% (Grece, 2021).

In 2020, Portugal was the European country (EU28) with the lowest share of SVOD revenues of total audiovisual market revenues, with 1.1% of total audiovisual market revenues, while the average in the EU28 was 6.2% (Grece, 2021). The same study suggests that countries with a low share of SVOD audiovisual market revenue are markets with room for growth as they are currently dominated by global players and have high pay TV penetration.

Additionally, some of the SVOD services in Portugal are aggregated with pay TV services (e.g., Vodafone offers HBO and Amazon Prime Video when subscribing to their pay TV services), which might explain why the number of pay TV subscribers is not decreasing in markets with high SVOD penetration. This strategy benefits both SVOD providers and pay TV providers because most of the customers buy their TV services in bundles (pay TV, mobile services, and internet), which provides an opportunity for coexistence between new and old ways of consuming digital content (Wayne & Castro, 2021).

3. Conceptual model and hypotheses

The objective of this dissertation is to measure the effects of some drivers on customer loyalty to an SVOD provider, as well as the moderating role of switching costs in this relationship. More precisely, the study aims to answer the following research questions:

- What is the impact of perceived quality on customer loyalty to an SVOD provider?
- What is the impact of perceived innovativeness on customer loyalty to an SVOD provider?
- What is the impact of perceived value on customer loyalty to an SVOD provider?
- What is the impact of online brand experience on customer loyalty to an SVOD provider?
- How do switching costs moderate the impact of each of those drivers towards loyalty to an SVOD provider?

We will test a set of hypotheses, considering constructs and variables previously studied. A conceptual model was drawn based on some relevant drivers for loyalty mentioned in the literature review.

Perceived quality is characterized as the customer's perception of the level of excellence of a product or service (Zeithaml, 1988). Service perceived quality can enhance customers' perception of experiences with a brand and improve their relationship (Coelho et al., 2020) as well as positively impact customer loyalty (Bell et al., 2005). Thus, following Bell et al. (2005), our first set of hypotheses is:

H1: Perceived quality positively affects customer loyalty.

H1a: Switching costs moderate the effect of perceived quality on customer loyalty.

Perceived innovativeness is defined as the customer's perception of a company's capability to be creative and come up with innovative ideas (Kunz et al., 2011). Coelho et al. (2020) conclude that customers' perceived innovativeness of a brand brings positive economic outcomes to companies. Thus, to test the findings by Kunz et al. (2011) in the SVOD market, we propose the second set of hypotheses:

H2: Perceived innovativeness positively affects customer loyalty.

H2a: Switching costs moderate the effect of perceived innovativeness on customer loyalty.

Perceived value was defined by Zeithaml (1988, p.14) as the "*consumer's overall assessment of the utility of a product based on perceptions of what is received and what is given*". A study on online services concluded that perceived value is one of the drivers of loyalty and customer satisfaction (Yang & Peterson, 2004). Hence, to test the findings by Yang and Peterson (2004), the third set of hypotheses is:

H3: Perceived value positively affects customer loyalty.

H3a: Switching costs moderate the effect of perceived value on customer loyalty.

Online brand experience comprehends customers' reactions towards online brands (Morgan-Thomas & Veloutsou, 2013). As a driver of customer experience in digital services, online brand experience refers to features such as layouts,

accurate results, and others (Morgan-Thomas & Veloutsou, 2013). Additionally, literature suggests that customers' evaluation of online brand experience positively influences customer loyalty (Cleff et al., 2018). To test these findings by Cleff et al., (2018), the last set of hypotheses is:

H4: Online brand experience positively affects customer loyalty.

H4a: Switching costs moderate the effect of online brand experience evaluation on customer loyalty.

The framework for the above-mentioned relations is presented in Figure 3.

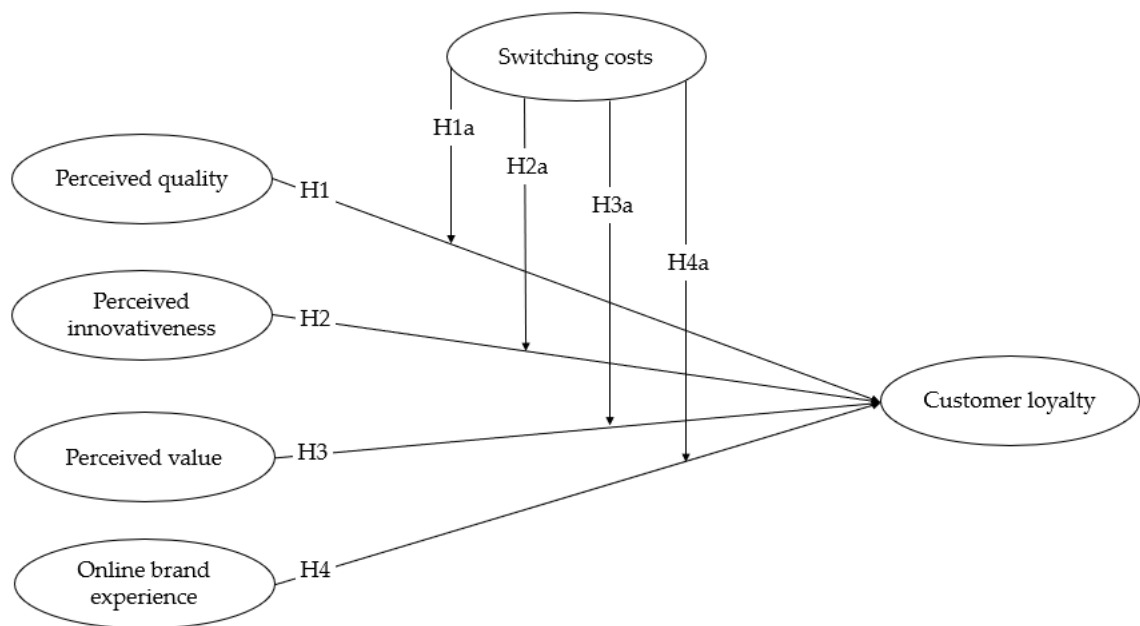


Figure 3: Proposed conceptual model.

Source: the author.

4. Methodology

4.1. Approach

This dissertation follows a quantitative research method to measure the effects of some drivers (perceived quality, perceived value, perceived innovativeness, and online brand experience evaluation) on customer loyalty to a SVOD provider, as well as the moderating role of switching costs in this relationship.

According to Creswell (2009), quantitative research can be defined as a way of testing theories that analyze the relationship between variables that can be measured by numerical data. This data can be examined through mathematical methods, such as statistical procedures.

4.2. Population and sampling

For this survey, we used snowball sampling to collect respondents, aiming to identify individuals that subscribe to any SVOD provider in Portugal and are part of the subscription decision-making.

Hence, two questions were implemented at the beginning of the survey to filter valid participants:

- Living in Portugal? (Yes/No)
- Are you one of your household decision-makers in choosing the SVOD provider? (Yes/No)

The survey was created using Google Forms and distributed, mainly, through e-mail and shared on social media platforms such as Facebook, Instagram, and

WhatsApp. The survey was open for one week and it was written both in Portuguese and English, considering that, although living in Portugal, some respondents may be foreign.

In Appendix I, there can be found a copy of the distributed survey.

4.3. Survey

The first part of the survey, besides the two filter questions aforementioned, included questions related to the respondents' relationship and situation with their current SVOD providers (from questions 3 to 8). The main goals were to understand how many and which services a user has, how long he has been a subscriber of an SVOD service, and if any SVOD provider is aggregated into a TV service bundle.

The second part of the survey (from questions 9 to 35) covered the different scales selected from the literature review for each construct under analysis, as illustrated in Table 1.

Construct	Reference	Items	Scale
Perceived quality (PQ)	Lam et al. (2013)	<p>PQ1: Compared to other SVOD brands, my most used SVOD provider has high quality</p> <p>PQ2: My most used SVOD provider is the best in its service class</p> <p>PQ3: My most used SVOD provider consistently performs better than all other SVOD providers</p>	7 – point Likert Scale
Perceived innovativeness (PI)	Coelho et al. (2020)	<p>PI1: My most used SVOD provider is very innovative in its market</p> <p>PI2: My most used SVOD provider challenges existing market ideas</p>	7 – point Likert Scale

		<p>PI3: My most used SVOD provider brings new ideas to its market</p> <p>PI4: My most used SVOD provider is creative</p>	
Perceived value (PV)	Yang and Peterson (2004)	<p>PV1: Compared to alternative SVOD providers, my most used SVOD provider offers attractive costs</p> <p>PV2: Compared to alternative SVOD providers, my most used SVOD provider charges me fairly for similar services</p> <p>PV3: Compared to alternative companies, my most used SVOD provider provides more free service</p> <p>PV4: Comparing what I pay to what I might get from other SVOD providers, I consider that my most used SVOD provider provides me a good value</p> <p>PV5: Comparing what I pay to what I might get from other SVOD providers, I consider that my most used SVOD provider provided me a good value</p>	5 – point Likert Scale
Online brand experience (OBE)	Morgan-Thomas and Veloutsou (2013)	<p>OBE1: My most used SVOD provider's platform interface is visually appealing</p> <p>OBE2: My most used SVOD provider's platform interface is easy to navigate</p> <p>OBE3: My most used SVOD provider's platform's search results are always return promptly</p> <p>OBE4: My SVOD provider's platform interface features can be personalized to my needs</p> <p>OBE5: My most used SVOD provider's platform's search results are always up to date</p> <p>OBE6: My most used SVOD provider's platform's search results are always returned</p>	5 – point Likert Scale
Switching costs (SC)	Jones et al. (2000)	<p>SC1: It would take a lot of time and effort changing SVOD providers</p> <p>SC2: For me, the costs in time, money, and effort to switch SVOD providers are high</p>	7 – point Likert Scale

		SC3: In general, it would be a hassle changing SVOD providers	
Customer loyalty (CL)	Yang and Peterson (2004)	CL1: I say positive things about my most used SVOD provider to other people CL2: I would recommend my most used SVOD provider to those who seek my advice about SVOD providers CL3: I would encourage friends and relatives to use my most used SVOD provider CL4: I would post positive messages about my most used SVOD provider on some Internet message board CL5: I intend to continue to do business with my most used SVOD provider CL6: I intend to do more business with my most used SVOD provider	5 – point Likert Scale

Table 1: Adopted scales on the survey.

Source: The author, based on the literature review.

Lastly, the survey ends with two questions concerning demographic information from the respondents (questions 36 and 37).

5. Data analysis and discussion

5.1. Descriptive analysis

The collected data from the survey was exported from Google Forms to SPSS for further analysis. Of a total of 254 responses, 204 were considered valid for the purpose of this study. The excluded responses did not meet the sample requirements, either because the respondent did not live in Portugal or because he did not participate in the SVOD decision process.

The final sample consisted of 51.5% females and 48% males, with ages ranging from 18 to 63 years old.

		Frequency	Percentage (%)
Gender	Female	105	51.5
	Male	98	48.0
	Prefer not to say	1	0.5
Age	18 to 24	30	14.7
	25 to 34	138	67.7
	35 to 44	26	12.7
	45 to 63	10	4.9

Table 2: Respondent's demographic data.

Source: The author, based on the analysis of the results.

Table 3 provides information about the relationship of the respondents with an SVOD service: of the total number of respondents, 42.6% were subscribed to an SVOD provider for 1 to 2 years; and only 7.8% were subscribed to an SVOD service for more than 5 years. Regarding the number of SVOD services, 40.7% of the respondents had only subscribed to 1 service, and just 1.5% of the

respondents had subscribed to 5 or more SVOD services. In the sample, 69.1% of the respondents selected Netflix as the most used SVOD service. This was also the service with the most subscriptions (170 out of the 204 responses). In total, there were reported 403 total subscriptions of an SVOD service, which means that each customer had 1.98 subscriptions on average.

		Frequency	Percentage (%)
How long is the respondent subscribed to any SVOD	Less than 1 year	32	15.7
	1 to 2 years	87	42.6
	2 to 5 years	69	33.8
	More than 5 years	16	7.8
How many SVOD is the respondent subscribed to	1	83	40.7
	2	63	30.9
	3	41	20.1
	4	14	6.9
	Equal or more than 5	3	1.5
Most used SVOD	Netflix	141	69.1
	Amazon Prime Video	25	12.3
	Apple TV +	2	1.0
	HBO Portugal	21	10.3
	Disney Plus	15	7.4
Which SVOD is the respondent subscribed to	Netflix	170	83.3
	Amazon Prime Video	75	36.8
	Apple TV +	15	7.4
	HBO Portugal	89	43.6
	Disney Plus	52	25.5
	Hulu	1	0.5
	FOX +	1	0.5

Table 3: Respondents' relationship with SVOD services.

Source: The author, based on the analysis of the results.

As reported in Table 4, 26.5% of the respondents had at least one SVOD service aggregated with their TV bundle service, with HBO Portugal being the most mentioned one.

		Frequency	Percentage (%)
SVOD service aggregated to a TV service bundle	Yes	54	26.5
	No	150	73.5
Which SVOD service is aggregated to a TV service bundle	Netflix	10	18.5
	HBO Portugal	44	81.5
	Disney Plus	2	3.7
	Amazon Prime Video	14	25.9
	FOX +	1	1.9

Table 4: Respondents' SVOD service aggregated to TV service.

Source: The author, based on the analysis of the results.

5.2. Measurement instrument validation

To examine and validate the composition of the measurement instruments for each construct, we calculated the Cronbach alpha to examine the strength of the partial correlation between every construct item, and conducted a Kaiser-Meyer-Olkin (KMO) and Bartlett's test to verify the possibility of factorial analysis.

As a result of this validation, items PV3 and CL6 revealed low communalities and were not considered for this study. Low communalities from these items might be explained by the respondent's perception of additional services without any associated costs or the existence of the providers' different additional businesses, which may vary from the SVOD service.

Regarding the partial correlation between items (Table 5), the Cronbach alpha was above 0.70 for all the constructs, confirming the reliability and consistency between the items of each construct.

Construct	Cronbach's Alpha (Standardized Items)	N of Items
Perceived quality (PQ)	0.831	3
Perceived innovativeness (PI)	0.877	4
Perceived value (PV)	0.872	4
Online brand experience (OBE)	0.810	6
Switching costs (SC)	0.903	3
Customer loyalty (CL)	0.848	5

Table 5: Cronbach's alpha for each construct, without PV3 and CL6.

Source: The author, based on the analysis of the results.

Table 6 describes the further validation processes for each construct. In the validation process for all the constructs, KMO and Bartlett's tests were successful. All the constructs' communalities were above 0.50 except for OBE4, OBE6 and CL6, which had early 0.50. KMO and Bartlett's test also succeeded with part of the communalities above 0.50. The explained variance was the lowest for online brand experience (51.605%) and Customer Loyalty (62.506%). For all the other constructs, it was above 72%.

Construct	KMO	Bartlett test	Communalities	Eigenvalue (component 1)	% Variance explained
Perceived Quality (PQ)	0.723	χ^2 : 228.498 df: 3 p < 0.001	0.751 0.733 0.758	2.242	74.741
Perceived Innovativeness (PI)	0.814	χ^2 : 430.038 df: 6 p < 0.001	0.690 0.768 0.812 0.655	2.926	73.150
Perceived Value (PV)	0.761	χ^2 : 431.090	0.711	2.893	72.329

		df: 6 p < 0.001	0.750 0.706 0.727		
Online Brand Experience (OBE)	0.799	χ^2 : 374.480 df: 15 p < 0.001	0.421 0.531 0.622 0.445 0.628 0.450	3.096	51.605
Switching Costs (SC)	0.749	χ^2 : 388.408 df: 3 p < 0.001	0.809 0.851 0.853	2.513	83.782
Customer Loyalty (CL)	0.842	χ^2 : 414.779 df: 10 p < 0.001	0.702 0.666 0.741 0.528 0.489	3.125	62.506

Table 6: Descriptive of KMO and Bartlett's test of sphericity.

Source: The author, based on the analysis of the results.

5.3. Hypotheses testing

To test the proposed hypotheses and measure the correlation between the chosen constructs representing brand-related experiences and customer loyalty, we applied the Pearson correlation coefficient and regression analysis. Coefficient correlation measures the linearity between a dependent variable and an independent variable (Burns et al., 2017). Table 7 shows that all the constructs derived a relevant coefficient with a significant p -value, which means that the model is valid.

Regarding perceived quality, the beta coefficient was 0.419, meaning that there is a moderate correlation between this construct and customer loyalty. Also, R^2 indicates that 17.6% of customer loyalty's variance can be explained by the perceived quality variability. Thus, for each additional unit increase in perceived

quality, customer loyalty increases by 0.419, being this coefficient significant at a level of $p < 0.001$ (Bell et al., 2005). Thus, H1 is supported.

We obtain a moderate correlation between perceived innovativeness and customer loyalty: for each additional unit increased in perceived innovativeness, customer loyalty increases by 0.421 (beta coefficient). This coefficient is significant at a level of $p < 0.001$, and the R^2 states that 17.7% of customer loyalty variance is explained by perceived innovativeness variability. These results corroborate the existing literature (Pappu & Quester, 2016) and support hypothesis H2.

Perceived value exhibited a beta coefficient of 0.566, being this coefficient significant at a level of $p < 0.001$. This is the highest coefficient among all the considered constructs. The corresponding R^2 value implies that 32% of the customer loyalty variance is explained by perceived value variability. Again, these results validate the literature (Yang & Peterson 2004) and support H3.

Finally, the beta coefficient for online brand experience was 0.516, which is significant at a level of $p < 0.001$. R^2 indicates that 26.6% of customer loyalty's variance is explained by online brand experience variability. These finds are aligned with the existing literature (Cleff et al., 2018) and lend support to H4.

Model	r	R ²	Coefficients	Sig.
Perceived quality (PQ)	0.419	0.176	0.419	p < 0.001
Perceived innovativeness (PI)	0.421	0.177	0.421	p < 0.001
Perceived value (PV)	0.566	0.320	0.566	p < 0.001
Online brand experience (OBE)	0.516	0.266	0.516	p < 0.001

Table 7: Linear regression analysis coefficients for each driver.

Source: The author, based on the analysis of the results.

Regarding the hypotheses H1a, H2a, H3a, and H4a, this study sought to ascertain the moderating effect of switching costs on the relationship between

each identified construct (perceived quality, perceived innovativeness, perceived value, and online brand experience) and customer loyalty. However, as presented in Table 8, the moderating effects could not be proven as their impact were not significant. Moreover, each R^2 value is close to 0, which means that this moderation cannot further explain the total variance of the model. Thus, it was not possible to reject the null hypothesis.

Model	r	R ²	Coefficients	Sig.
Perceived quality (PQ)	0.067	0.004	0.067	p = 0.283
Perceived innovativeness (PI)	0.010	0.001	0.010	p = 0.861
Perceived value (PV)	- 0.009	0.001	- 0.009	p = 0.884
Online brand experience (OBE)	- 0.015	0.002	- 0.015	p = 0.811

Table 8: Moderated regression analysis of switching costs.

Source: The author, based on the analysis of the results.

5.4. Results discussion

As mentioned in Chapter 2 and confirmed in Table 3, there are different SVOD service providers in the Portuguese market, with Netflix being the most subscribed. Nevertheless, a lot more SVOD providers were mentioned by the respondents, which suggests that the SVOD industry is a growing in Portugal. Literature also mentions that SVOD are more common among younger generations (Lee et al., 2018), which was verified through the survey, with 82.4% of the respondents' ages ranging from 18 to 34 years old (Table 2).

The landscape of SVOD services in Portugal, as mentioned by Grece (2021), has a strong coexistence with public and pay TV services. According to survey's responses, 26.5% of the respondents have at least one aggregated SVOD service

with their TV bundle (Table 4). The same publication states that, on average, each customer has 1.84 subscriptions. Through the survey responses, it is verified that there are 403 total subscriptions among the 204 responses (Table 3), meaning that one customer has 1.98 subscriptions, slightly above the 1.84 ratio (Figure 1).

Regarding the hypotheses, H1 was supported according to the findings of Bell et al. (2005), stating that perceived quality positively influences customer loyalty. H2 was also supported, according to Kunz et al. (2011) who state that perceived innovativeness has positive effects on customer loyalty. H3 was supported according to the findings of Yang and Peterson (2004), who concluded that perceived value is one of the drivers of customer loyalty. H4 was also supported, according to the conclusions of Cleff et al. (2018) on the positive impact of online brand experience on customer loyalty. However, H1a, H2a, H3a, and H4a could not be sustained in the context of SVOD.

In the literature, switching costs are considered to be a moderator for customer loyalty (Lee et al., 2001; Yang & Peterson, 2004). However, in this study, it was not possible to confirm this moderating effect. Lee et al. (2001) and Yang & Peterson (2004) included customer satisfaction in their contributions, so it may be useful to consider this construct in further studies.

6. Conclusion

This dissertation intended to measure the effect of drivers of customer loyalty to an SVOD provider (perceived quality, perceived innovativeness, perceived value, and online brand experience), as well as the moderating role of switching costs in this relationship. The proposed research questions were analyzed through the conduction of a questionnaire, concluding that all the constructs have a positive impact on customer loyalty, with perceived value being the most relevant and impactful.

The last research question was related to the moderating role of switching in the relationships between the constructs that represent brand-related experiences and customer loyalty. Due to the discrepancy of responses on switching costs and considering the lack of significance in the model, it was not possible to support these moderating effects. This probably resulted from the fact that Jones et al. (2000) only considered time, money, and effort as switching costs. The perception and types of switching costs in the SVOD industry may depend on the provider, as different providers offer differentiated content and may have different service characteristics and prices.

There were different limitations to the present study. The first being the sample size (204 valid responses out of 254). Additionally, though this study was intended to target all age groups, most of the respondents' ages ranged between 25 and 34 (67.7%). Furthermore, as this research targeted only the customers living in Portugal, there was no assessment of the nationality of the respondents. This might be a study limitation, due to the lack of mention of different cultural backgrounds, which may influence the perception of any of the studied constructs.

For future research, it would be interesting to study additional relevant constructs (e.g., customer satisfaction, as mentioned in the results discussion) and service characteristics (e.g., original content or price plans). As some providers have different businesses and services (e.g., Apple One and Amazon Prime/Prime gaming), it would also be interesting to consider the impact of the additional services of an SVOD provider, as they could influence customers' decisions.

Lastly, as 58,3% of the respondents were subscribed for less than 2 years to any SVOD service, and since the COVID-19 pandemic and consequent curfew occurred in the same period, the analysis of its impact on the customers' decision-making could also be insightful.

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Appendix I

Survey

1. Residente em Portugal / Living in Portugal *

Marcar apenas uma oval.

Sim / Yes *Avançar para a pergunta 2*

Não / No

Avançar para a secção 4 (Obrigado pela colaboração! / Thank you for your collaboration!)

2. Em sua casa, é um dos responsáveis pela escolha do provedor de SVOD? / Are you one of your household decision makers in choosing the SVOD provider? *

Marcar apenas uma oval.

Sim / Yes *Avançar para a pergunta 3*

Não / No

Avançar para a secção 4 (Obrigado pela colaboração! / Thank you for your collaboration!)

3. Há quanto tempo é subscritor de algum serviço SVOD? / For how long are you subscribed to a SVOD service? *

Marcar apenas uma oval.

Menos de 1 ano / Less than 1 year

1 - 2 anos / years

2 - 5 anos / years

Mais do que 5 anos / More than 5 years

4. É subscritor de quantos serviços SVOD? / How many SVOD services are you subscribed to? *

Marcar apenas uma oval.

- 1
 2
 3
 4
 >= 5

5. É subscritor de quais dos seguintes serviços SVOD? / Which SVOD service are you subscribed to? *

Marcar tudo o que for aplicável.

- Netflix
 Amazon Prime Video
 Apple TV+
 HBO Portugal
 Disney Plus

Outra: _____

6. Qual é o seu serviço SVOD que usa com mais regularidade / What is the SVOD that use the most ? *

Marcar apenas uma oval.

- Netflix
 Amazon Prime Video
 Apple TV +
 HBO Portugal
 Disney Plus
 Outra: _____

7. É subscritor de algum SVOD por serviço agregado televisivo (por exemplo, incluído no seu pacote NOS, MEO, Vodafone, entre outros)? / Is your SVOD service aggregated to any TV service bundle (for instance, included in your service bundle from NOS, MEO, Vodafone or other)? *

Marcar apenas uma oval.

- Sim / Yes
 Não / No Avançar para a pergunta 9

8. Se respondeu "Sim", qual/quais dos seguintes serviços é agregado? / If you have answered "Yes", which one(s)?

Marcar tudo o que for aplicável.

- Netflix
 Amazon Prime Video
 Apple TV +
 HBO Portugal
 Disney Plus

Outra: _____

Para as próximas questões, por favor, considere apenas o seu serviço SVOD que utiliza com maior regularidade / For the following questions, please consider the SVOD service you use the most.

Relativamente à sua relação com o seu principal provedor de serviço SVOD, classifique, numa escala de 1 a 7, o seu grau de concordância com as seguintes afirmações / Regarding your relationship with your preferred SVOD service provider, from a scale from 1 to 7, please refer to what extent you agree with the following statements.

9. Comparando com outros serviços SVOD, o meu provedor SVOD mais usado apresenta elevada qualidade / Compared to other SVOD brands, my most used SVOD provider has high quality *

Marcar apenas uma oval.

1 2 3 4 5 6 7

Discordo totalmente / Strongly disagree Concordo totalmente / Strongly agree

10. O meu provedor SVOD mais usado é o melhor na sua classe de serviços / My most used SVOD provider is the best in its service class *

Marcar apenas uma oval.

1 2 3 4 5 6 7

Discordo totalmente / Strongly disagree Concordo totalmente / Strongly agree

11. O meu provedor SVOD mais usado tem um melhor desempenho do que os outros provedores SVOD / My most used SVOD provider consistently performs better than all other SVOD providers *

Marcar apenas uma oval.

	1	2	3	4	5	6	7	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

12. O meu provedor SVOD mais usado é muito inovador dentro do seu mercado / My most used SVOD provider is very innovative in its market. *

Marcar apenas uma oval.

	1	2	3	4	5	6	7	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

13. O meu provedor SVOD mais usado desafia as ideias atuais do mercado / My most used SVOD provider challenges existing market ideas *

Marcar apenas uma oval.

	1	2	3	4	5	6	7	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

14. O meu provedor SVOD mais usado fornece novas ideias no mercado / My most used SVOD provider brings new ideas to its market *

Marcar apenas uma oval.

	1	2	3	4	5	6	7	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

15. O meu provedor SVOD mais usado é criativo / My most used SVOD provider is creative *

Marcar apenas uma oval.

	1	2	3	4	5	6	7	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

16. Custar-me-ia muito tempo e esforço alterar para um novo provedor SVOD / It would take a lot of time and effort changing SVOD providers *

Marcar apenas uma oval.

1 2 3 4 5 6 7

Discordo totalmente / Strongly disagree Concordo totalmente / Strongly agree

17. Para mim, os custos de tempo, dinheiro e esforço para mudar de provedor SVOD são demasiado altos / For me, the costs in time, money, and effort to switch SVOD providers are high *

Marcar apenas uma oval.

1 2 3 4 5 6 7

Discordo totalmente / Strongly disagree Concordo totalmente / Strongly agree

18. De uma maneira geral, seria um incómodo mudar para outro provedor SVOD / In general, it would be a hassle changing SVOD providers *

Marcar apenas uma oval.

1 2 3 4 5 6 7

Discordo totalmente / Strongly disagree Concordo totalmente / Strongly agree

19. Comparando com os concorrentes no mercado, o meu provedor SVOD mais usado pratica preços atrativos / Compared to alternative SVOD providers, my most used SVOD provider offers attractive costs *

Marcar apenas uma oval.

1 2 3 4 5

Discordo totalmente / Strongly disagree Concordo totalmente / Strongly agree

20. Comparando com os concorrentes no mercado, o meu provedor SVOD mais usado cobra um preço justo por serviços semelhantes / Compared to alternative SVOD providers, my most used SVOD provider charges me fairly for similar services *

Marcar apenas uma oval.

1 2 3 4 5

Discordo totalmente / Strongly disagree Concordo totalmente / Strongly agree

21. Quando comparado com os concorrentes, o meu provedor SVOD fornece mais serviços adicionais sem custo associado / Compared to alternative companies, my most used SVOD provider provides additional services without any associated costs *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

22. Comparando o que pago com o que poderia obter de outros provedores SVOD, considero que o meu provedor SVOD mais usado entregou um bom serviço em retorno / Comparing what I pay to what I might get from other SVOD providers, I consider that my most used SVOD provider provided me a good value *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

23. Comparando o que pago com o que poderia obter de outros provedores SVOD, considero que o meu provedor SVOD mais usado continua a entregar um bom serviço em retorno / Comparing what I pay to what I might get from other SVOD providers, I consider that my most used SVOD provider provides me a good value *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

24. A plataforma do meu provedor SVOD mais usado é visualmente apelativa / My most used SVOD provider's platform interface is visually appealing *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

25. A plataforma do meu provedor SVOD mais usado é fácil de navegar / My most used SVOD provider's platform interface is easy to navigate *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

26. Os resultados de pesquisa da plataforma do meu provedor SVOD mais usado são apresentados de maneira eficiente / My most used SVOD provider's platform's search results are always return promptly *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

27. As funcionalidades da plataforma do meu provedor SVOD podem ser personalizadas de acordo com as minhas necessidades / My SVOD provider's platform interface features can be personalized to my needs *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

28. Os resultados de pesquisa da plataforma do meu provedor SVOD mais usado são sempre atualizados / My most used SVOD provider's platform's search results are always up to date *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

29. Os resultados de pesquisa da plataforma do meu provedor SVOD mais usado são sempre precisos / My most used SVOD provider's platform's search results are always returned *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

30. Partilho opiniões positivas sobre o meu provedor SVOD mais usado com outras pessoas / I say positive things about my most used SVOD provider to other people *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

31. Recomendaria o meu provedor SVOD mais usado com aqueles que procuram o meu conselho sobre provedores SVOD / I would recommend my most used SVOD provider to those who seek my advice about SVOD providers *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

32. Encorajaria colegas e familiares a utilizar o meu provedor SVOD mais usado / I would encourage friends and relatives to use my most used SVOD provider *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

33. Escreveria revisões positivas sobre o meu provedor SVOD mais usado num fórum na Internet / I would post positive messages about my most used SVOD provider on some Internet message board *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

34. Pretendo continuar a utilizar o serviço do meu provedor SVOD mais usado / I intend to continue to do business with my most used SVOD provider *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

35. Pretendo utilizar mais serviços do provedor SVOD mais usado / I intend to do more business with my most used SVOD provider *

Marcar apenas uma oval.

	1	2	3	4	5	
Discordo totalmente / Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Concordo totalmente / Strongly agree

Dados demográficos / Demographic information

36. Género / Gender *

Marcar apenas uma oval.

- Masculino / Male
 Feminino / Female
 Prefiro não dizer / Prefer not to say

37. Quantos anos tem? / How old are you? *

Por favor insira um número / Please type a numerical digit
