

Analysis of the Success of House of Cards

A Thesis

Submitted to the Faculty

of

Drexel University

by

Shanshan Hu

in partial fulfillment of the requirement for the degree

of

Master of Science in Television Management

October 2015



© Copyright 2015

Shanshan Hu. All Rights Reserved.

Acknowledgements

Thank you to my thesis advisor Dr. Lydia Timmins and program director Al Tedesco for your guidance throughout my studies and the thesis writing process. I would also like to thank my friends Hao Shen, Kenny Liu, and Yi Qiao in San Francisco, Houston, and New York to assist me in the questionnaire distribution. More thanks over my family, friends, and classmates for their support and encouragement.

Table of Contents

CHAPTER 1: INTRODUCTION	1
BACKGROUND	3
PURPOSE OF THE STUDY	5
DEFINITION	7
CHAPTER 2: LITERATURE REVIEW	8
TELEVISION INDUSTRY AND INTERNET TV	8
TV AND INTERNET AUDIENCE STUDY	11
INCREASING POPULARITY OF THE VIDEO STREAMING SERVICES	14
BREAKING INTO INTERNET TELEVISION	17
IS NETFLIX REALLY A HIT?	20
HYPOTHESIS	25
<i>Research Hypotheses</i>	25
CHAPTER 3: METHODOLOGY	26
RESEARCH BACKGROUND	26
RESEARCH DESIGN	29
<i>Qualitative and Quantitative study design</i>	29
<i>Sampling Method</i>	30
<i>Respondents</i>	31
<i>Data Collection instruments and Procedures</i>	31
<i>Data Analysis</i>	32
<i>Weighting</i>	33
<i>Conceptual Framework</i>	34
CHAPTER 4: RESULTS	36
DESCRIPTIVE STATISTIC	36
<i>Screening Question</i>	37

<i>Demographic Question</i>	40
<i>Behavioral Question</i>	41
<i>Perceptive Question</i>	48
INFERENTIAL STATISTICS	57
CHAPTER 5: SUMMARY	68
CHAPTER 6: CONCLUSION	74
REFERENCE	76
APPENDIX	79
EXHIBIT A	79
EXHIBIT B	86

Abstract

Analysis of the Success of House of Cards
Shanshan Hu

Two Thousand and Thirteen was a good year for Netflix. The first Netflix original programming, House of Cards entire first season, was launched on February 1, 2013. It allows subscribers to binge watch, frees them from the anxiety of waiting, and of course, becomes popular. More than that, high quality of the show fetched positive critics' reviews and nine Primetime Emmy Award nominations which is a first for online-only web television series (CNN, 2014). Its success led to the renewal of the third season. In the era of the convergence of traditional and new media, the change caught everyone's attention. Content providers acquired a new distribution channel. Media owners combine their resources. It makes combined the function of two or more devices and the new way to distribute content happen. Some of the critics and researchers deem Netflix is the future of television (Paskin, 2013).

However, the famous House of Cards is not the only Netflix Original. In fact, there are 23 other Netflix original shows in the year of 2013 only. It seems to be the solution to extend the on-demand content selection, so that, Netflix would not be just a platform for customers to access and manage their entertainment. By investigating into Netflix, we may understand what made House of Cards stand out and how it influenced the future of streaming media.

Chapter 1: Introduction

Netflix was a subscription-based on-demand internet streaming and DVD-by-mail media, established in 1997. Based on viewing habits and reviews by its customer, Netflix offers a personalized video recommendation. By the second quarter of 2014, it reported more than 50 million subscribers worldwide (Bloomberg News, 2014).

Netflix commissioned a 26-episode online only political thriller House of Cards in early 2011, a remake of early 90s' British miniseries, which was produced by Media Rights Capital (MRC) and distributed by Sony Pictures Television. All 13 episodes of the first season debut on February 1, 2013, available for binge watching. This approach is extensively used for Netflix originals to suit the changing nature of audiences' viewing behavior. Starring choice of Kevin Spacey and Robin Wright had also helped it to be a great success for the company. (Edwards, 2013)

House of Cards is not the only original; in fact, Netflix has distributed a number of exclusive programs. The first Netflix Originals, Lilyhammer, paved the way for House of Cards. It is a Norwegian television series that premiered on Netflix in North America on 6 February 2012 (Greene, 2013). It marked the transformation of Netflix, from a content delivery system to a content creator. A lot has grown after that, including House of Cards, Orange Is the New Black, Hemlock Grove, and long-awaited fourth season of Arrested Development. Netflix-exclusive programs cover numerous genres: original series, specials, miniseries, films and continuations of previously canceled shows on other networks. (Exhibit A)

The audience behavior of episodic screen storytelling is changed. There is an opportunity to mainline all in one day, when Netflix streams the entire House of Cards

first season instantly available. This approach has actually been around for a while. It is how a lot of people comfortable and preferred to consume past season television shows on Netflix. Moreover, the water was tested by Lilyhammer (Greene, 2013).

When Netflix debuted as a creator of scripted programming, Amazon seized the opportunity with its Amazon Instant Video, internet-delivered TV and made advances in the television marketplace (Baldwin, 2013). At the beginning of 2013 Amazon Prime Instant Video premiered its first two originals: Alpha House and Betas. Microsoft is programming for Xbox video game console. Others, from Hulu Plus (2010) to AOL (2014) to Sony to Yahoo Screen (2011) and an increasingly large list of other companies are followed (Mittell, 2013).

Background

To evaluate the outcome of the new venture for Netflix Originals, in this case, House of Cards, and determine online subscription video services' influence on the future of television, the researcher must be familiar with how traditional television is facing new media, how companies are competing with each other, and how they are evolving.

In its history, television appears to be the dominated front in the war for audiences' attention spans (Paskin, 2013). However, people have well adapted internet-surfing devices in their lives and other multimedia platforms do overcrowd TV executives' field of competitors for their viewing-ship. As executive vice president of TBS Productions, a subsidiary of Turner Broadcasting Inc. (Pat Mitchell, 1995) said, "The worry that multimedia and online services will cannibalize TV is the old argument that film would kill radio, and then TV would kill film, the home video would kill network TV and so on. None of this has happened." However, the old method to market can no longer get a way. The one of the most challenging one is, Netflix (Paskin, 2013).

Before the year of 2007, that Netflix refocused their business into video streaming, Netflix was more of a compliment than the substitute. They only offered past season television series and off-theater movies. Moreover, comparing to traditional television, Netflix is lacking sports, news, current primetime hits, or any reality shows that weaken the ability to shake the foundations of cable, satellite, and Telco business (Mittell, 2013). It simply did a better job in marketing and assisting the customer to manage their entertainment with extended availability to multiple screens.

Nowadays Netflix represents the change of the way of appealing to the audiences, producers, and performers. Cable companies receive the monthly payment from their cable subscribers, are spurred to come up with more show that they can call them their own to keep them. The biggest satellite distributor in the country, DirecTV, is introducing its first taste of the homegrown (Mittell, 2013). The proliferation of programs and platforms may invoke cable and satellite companies' concerns about customers switching to the online services. However, many cable and broadband shared supplier.

There are researches hoping to unlock the value of new media to TV. It helps networks, television studios, brands, and media agencies understand points of attention and value across different devices and services. It is about the platforms and channels solve the problem of processing, understanding and leveraging data around the television (Mittell, 2013).

Purpose of the Study

Its streaming-only package sells for \$7.99 per month in 2015—less than two video-on-demand movies from most major pay TV providers and as little as half what HBO costs per month.

Indeed, Netflix's growth and cut-rate plans have prompted pay-TV operators to respond with new marketing tactics and services, such as "TV Everywhere" authenticated content, to fight off the insurgent. Comcast, Verizon, and Dish Network, among other operators, have stepped up the TV Everywhere push to deliver on-demand content — including HBO original series — across PCs, tablets, and smart phones (Culp & Friedman, 2013).

Moreover, the competitions between online content distributors' cord-cutting battle is aimed majorly at younger audiences (Mittell, 2013). The biggest competitor to Netflix is Amazon.com Inc. According to Nielsen, here's the breakdown of Netflix, Amazon, and Hulu Plus streaming services in American households, 36%, 13%, and 6.5% respectively. Netflix seemingly has held a position as reigning monarch (Pallotta, 2015). But it has also been feeling the heat from a few smaller but growing services, many of which has invested lots of efforts into improvement. Video streaming service, Pluto.TV, will now be distributing Hulu's free content, and Hulu itself announced that it's distributing Showtime in 2015.

What's prompted the reaction is that, besides drastically increasing subscribers, over the past year, Netflix has been stockpiling a growing amount of TV shows and movies for streaming (Pallotta, 2015). Netflix in fact augments the content ecosystem, rather than cannibalizing it. Contrary to the popular theory of Netflix stealing the

traditional television customers, the existence of Netflix Originals actually ignites the competitive fire of content providers (Pallotta, 2015). Since it began streaming Starz Play content in October 2008, the number of Starz subscribers through traditional pay TV distributors has grown, as HBO's rolls have declined over that time. "In other words, the evidence is pretty clear that content that is also licensed to Netflix generates more money for its owners than content that is withheld from Netflix," Hastings and Wells said (Schonfeld, 2011).

The providers have the last-mile advantage — it is the economics of moving content over a public backbone versus over a private network (Culp & Friedman, 2013). How long it takes, service providers, to effectively marginalize Netflix? With the pressure of competition and gradually slowing subscription growth rate, how would Netflix cope?

Definition

There was much talk and hype for the online launch of the Netflix Original Series “House of Cards” throughout the media industry, based on a quick comparison of the number of results I got from Google search of those online series titles. It’s Netflix’s \$100 million experiment in original programming. But is House of Cards really a success? What does it mean for Netflix that the show is no good?

House of Cards has been the credential of Netflix upon which it went from video reseller to tastemaker and show business force. Success is the term used to describe the quantified positive attitudes towards the show and increasing traffic of the show in this research. The questionnaire was designed to generate data that could answer the question “Does House of Cards really help with Netflix?” For decades, television industry structure had been fairly clear with potential market and predictable ad rates. And programing budget was simply calculable (Satell, 2013). Now with Netflix, game has changed. They relied neither ratings nor advertisement at all. The quantifiable part of its business is their programming’s attractiveness. The converting ratio of the attractiveness and subscription is crucial to the research. Broadcast and cable television business remains strong, and maintains impressive margins and steady growth. Netflix also spurred other ventures like Google’s YouTube, Starz’s Starz Play, and Amazon Instant Video evolving into a similar ecosystem of their own (Culp &Friedman, 2013). Facing all of the competition required Netflix model to not only retaining the existing customers, but also drawing new adopters.

Chapter 2: Literature Review

Television Industry and Internet TV

The television industry has transformed over the last couple of years not only in terms of content but also broadcasting methods and platforms. Most TV stations are facing the pressure of service to the values of entertainment and information. This is in addition to market pressure to maximize profits in a dynamic and competitive global and local market. The internet is possibly the major threat to the traditional broadcasting platforms (Stafford & Gonier, 2004). The emergence of web-based streaming platforms such as Netflix is an indication of the impact that internet and technology, in general, is having on the TV industry. To study internet television, its audience and the impact, is imperative to understand the definition of internet TV. According to Stafford & Gonier (2004) Internet TV should be understood as a separate media. A review of the relevant scholarly literature indicates that this new media has had a significant impact on traditional broadcast TV and how various audiences use the mediums of the broadcast.

Stafford & Gonier (2004) define Internet TV as a conventional television program that is obtained over a public domain such as the Internet and is accessed employing computer. It uses video streaming technology. The emergence and development of internet television have resulted in several kinds of online programming. One of them is the offline streaming of television programming to the Internet for both promotional and non-promotional purposes. The promotional aspect of this transfer is meant to encourage the user of the web to watch a particular TV program on cable, satellite or broadcasting platforms after they have sampled it on the online platform. The second category of

online programming is content, which originates from the web. They include webisodes, supplemental web materials, and interactive mini productions. Loges & Jung (2001) state that such items are usually meant to complement the regular TV programs. Zackon (2009) identifies the final category as the full-length programs that are often available both as video streams and downloads. They include short documentaries, animated films, movie pictures, sitcoms and drama episodes. As the internet TV expands, its unique programming is gaining popularity based on the wider audience, support, and criticism.

There are several studies and statistics that reveal the changes that have been taking place in terms of traditional TV viewership and online streaming. According to a study done by Nielsen, more consumers are accessing various TV programs and movies via the internet. The study estimated that about 82 million of the 130 million consumers who access the web using broadband connections are watching movies and television online (Nielsen.com, 2012). Another study carried out by Integrated Media Measurement Inc. revealed that about 20 percent of TV viewing in the United States of America takes place online. Within this 20 percent, 55 percent was categorized as “TV replacement” while 33 percent as “catch up viewing”. The remaining 12 percent was categorized to be “fill-in viewing” (Emigh 2008). The two studies show that the television market is divided into the cable, digitally recorded, online and satellite segments. However, the web-based platforms are continuing to attract more consumers.

In the Nielsen 2009 Ratings for the web based programming platforms, YouTube was ranked top with about 7 million streams. It was followed by Hulu and Yahoo. The ratings were done on the basis of the time spent viewing the various content available to the users on such platforms. In 2009, the Council for Research and Excellence funded a

study that was done by Nielson to determine the viewing trend in the United States of America. The study revealed that contrary to the views that more US nationals were rediscovering free Television through the internet, computer viewing appeared to be slight averaging about two minutes. Zackon (2009) posits that the traditional TV still takes the greatest amount of viewing time, especially among the baby boomers. Americans aged 45-54 years tend to prefer the traditional broadcast than those aged 18-24. The first group averages about 333.7 minutes a day while the latter accounts for 209.9 minutes of live TV viewership.

There are scholars who propose that the internet will not affect cable TV like it has done to the old media industry including print, broadcast TV, and music. However, major industry players and conglomerates like Viacom, NBC Universal, and even Time Warner have made the protection of the cable television their top ranking priority (Tartaglione, 2015). A viable option for 35 percent of the consumers, according to research that was done by Sanford Bernstein Group (2009), was cutting the cable subscription within five years. These trends have made media conglomerates to rethink their strategies. The Times Warner executives have come up with a solution that offers the cable shows via the internet for free provided that the viewer has authenticated his or her cable or satellite subscription (Arango, 2009).

Arango (2009), also states that the action by top executives in these cable media conglomerates is not coming as a surprise. A good reason for this is that the cable and the satellite networks have felt the influence of technology and the internet, and thus they have to allow consumers to access the programming via several channels. Without doing this, they risk losing out to the free online video streaming platforms.

TV and Internet Audience Study

As the web continues to redefine and influence how content is disseminated to various market segments, studies on the motivations behind the television and internet audiences are becoming more important. There is a significant amount of research work that suggests that the viewers have the specific reason for watching TV. The internet users also have a different set of factors that draw them to using the platform (Phelp et al. 2004; Papacharissi & Rubin, 2000; Lu & Lo, 2007). In order to understand the different motivating factors for these two groups, it is imperative to explore and understand how they use the two types of media.

Internet and television have been coexisting and interacting over the last decade bringing about more studies that were meant to explore the dynamics of each of the medium such as satisfaction of television users, the gratification of web users and the needs of each group. Others have looked at how the web is becoming an alternative to the television. A study by Lu & Lo (2007) on the television audience revealed that satisfaction was of greater importance when comes of audience loyalty. In this study, the viewers who felt satisfied with the content and programs available in the televisions indicated and showed that they were watching the same TV channel or program more frequently. Scholars have heavily relied on and used gratification theory in studying the behavior of media users. The gratification theory formulated by Blumler and Katz (1974) view the users to be goal oriented. As such, the play a very active role when it comes to selecting and consuming media content that will fulfill their needs. The uses and gratification model therefore significantly shifts the emphasis of the communication research work from the effect perspective to a more audience-centered perspective. It

assumes that the users have a wide variety of content that they can choose from and consume in various platforms.

Strathman & Joireman (2005) remark that the motivation of a particular audience population to use a given type of media has been investigated through this particular theory in cases where a new communication media has emerged. An example was the use of the theory in looking at how young people adopted new technologies (Phelps et al, 2004), impact that VCR had on communication, companion gratification in watching TV and past time as a motivator to TV watching (Carey, 2004). A study carried out by Stafford et al (2004) before the wide availability of internet television summarized the reason for watching television. They included gaining gratification from the aired content, getting gratification in the process of obtaining that given program and gaining gratification from the various social interactions that result from consumption of the content in a particular program. On the basis of these three types of gratifications, online surveys among the users of both the internet and the conventional TV were also conducted by Coffey & Stipp (1997). The results were able to show that the process of watching a program via the web leads to the greatest gratification. When it comes to conventional TV, the first motivation was the content of the program. Such findings are widely used in the management of the Internet and conventional TV programs and services.

More recent studies are indicating that television viewing is gradually changing due to the change in what motivates the consumers to watch the programs and the content. More and more people are therefore starting to consume items via the web. Global Internet Phenomena Report by Sandvine (2015) showed that about thirty percent

of available broadband and bandwidth in the United States of America is used by Netflix. More people are also striving to enrich their viewing experience by means of new content forms. Online video providers such as Hulu encourage the social viewing trends by allowing users to tag and comment on specific locations thus increasing the level of interaction. Nielsen.com (2011) points out that such types of interactions are more complicated compared to the conventional TV interactions that basically involve changing channel and volume. It is for this reason that it suggests that for this new and complex interaction to be available in the traditional TVs, new input devices may be required calling for a total change of the original design considerations both at functional levels and requirements levels (Nielsen, 2011).

Increasing Popularity of the Video Streaming Services

The last few years have witnessed the spread of broadband internet access in North America (Sandvine, 2015). Therefore, the high bandwidth services such as HD video streaming that were earlier limited in terms of quality and duration is now easily available. The majority of the population now has this access and is using it to watch several media contents that they did not have access to before the increased roll out of the broadband internet access. The number of internet users increased sevenfold between the year 2002 and 2012. In this same period, there was also an increase of 22 percent in the number of Americans who were using the internet to watch videos. The viewing time also rose by 80 percent (Nielsen, 2011). One of the key contributors to the rising popularity of internet-based video on demand services is Netflix, which started as a DVD by mail service (Pallotta,2015). It has gone ahead to introduce and popularize internet based streaming services. In a report by Sandvine (2010), it was indicated that Netflix accounted for about 20.7 percent of all downstream internet use in the United States of America. Seven months after the release of this report, the number had risen to 29.8 percent of the downstream internet access (Sandvine, 2011).

Other video service providers like Hulu and YouTube have also grown in popularity. The latter has concentrated on offering short clips and feature content delivery. On the global scale, about 4 billion clips and videos are viewed on YouTube on the daily basis. Hulu has also reached the 1.5 million mark in its paid Plus services (Culp &Friedman, 2013). According to Arango (2009), this success appears to be driven by the increased growth of the systems that help bridge the gap between the users and the computer or the TV. The systems include a plethora of devices ranging from Roku,

DVD/Blue Ray Players, game consoles, and Apple TV. Most of the current game consoles have mechanisms that allow for live streaming of Netflix content (ABIresearch, 2014). The services provided by Netflix and Hulu which had traditionally been restricted to the personal computers are now available in different platforms and diverse devices. The availability of such services in a wide range of platforms has also resulted in the movement of the services from technology market to a larger population.

Nielsen (2011) found that 50 percent of all Netflix users watched the content from gaming consoles. In the same research, it was revealed that about 163 million US residents owned the game consoles. The implication was that the consoles became a natural way of delivering the content. Emigh (2008) points out that the need to manage the viewing experience has further led to the emergence of applications such as the XBMC and Window Media Center to facilitate the interaction. Web-based devices such as the Apple TV are currently more appealing to most Americans as they allow for quick and easy streaming of video and content. A study by Guthrie (2007) on why the users prefer such internet set-top devices showed that the users opted for them as they allow for the consolidation of content and management of local libraries. It was also noted that as the devices offer highly interactive and customizable experience, there will always be the need to have more studies on a variety of robust input methods that will facilitate the gaining of such experiences and gratifications.

Research has also been done on various market segments with the intention of understanding how each group embraces the changes in the technology as well as the television industry (Pallotta, 2015). This is fueled by the continued interest on the impact that such innovations seem to be having on the general populations. Most of the works

appear to have a converging view that each segment embraces and adopts innovations such as Netflix and the internet in dissimilar ways. There is also a common ground that the younger generation is more receptive of the change in comparison to the older age bracket. According to Valkenburg & Soeters (2001), youth and children are usually enthusiastic adopted of Internet-based communication channels and platforms. They regard the internet to be flexible, and various scholarly studies have identified their main reasons for using internet based platforms as an alternative to the conventional platforms.

Valkenburg and Soeters (2001) summarize the reasons to include PC affinity, entertainment, avoiding boredom and online and offline social interaction. A number of studies have also identified both attitudinal and behavioral differences among people who use the internet TV and those who rely on the conventional TV broadcasts. Unlike in conventional TV viewing where parents appear to execute mediation and control over programs watched, internet TV provide young people with free access since the viewing is difficult to monitor. This is the reason why it is common among children. Such people grow up and become more accustomed to the web based television and entertainment avenues compared to the cable, satellite and broadcast television.

Breaking into Internet Television

There has been significant research on strategies within the TV industry. However, limited research has been done on internet streaming strategies especially pertaining Netflix as a firm within the industry (Culp & Friedman, 2013). There is a large body of literature on the various events, strategies, interactions, being first and second movers as well as the home movie segment of the market (ABIresearch, 2014). Such studies are vital in understanding the adoption of Internet-based streaming by firms. Trimarco-Beta (2007) analyzed whether it was better for the various firms in the TV industry to move first or second towards new initiatives. The study considered a setting where the commitment was more valued. The results of the first move were not quite overt. Hope (2000) also investigated the relationship between first and second mover when it comes to adopting new trend and technology. It looked into the various costs and uncertainties associated with the technological inventions. The research specifically focused on four main effects that included preemption, business-stealing, a spillover of information and surplus effect (Hope, 2000). These four factors vary based on the timing of the adaption of a particular technology or trend. The study concluded that the second mover was better off compared to the first. The findings of this study clearly relate to the trend that is being seen in the television industry with regards to the adoption of web-based streaming. Firms appear to be more appreciative of the trend after other original trendsetters like YouTube and Netflix had tried and succeeded in it.

According to Trimarco-Beta (2007), the content licensing agreement has been one of the major strategies used to gain access to additional content with the aim of increasing consumer gratification. A study by Nielson.com (2012) found that both Blockbuster and

Netflix have always utilized the content licensing agreements that come at high costs. Such deals are very critical when it comes to continued success in Internet media streaming. Trimarco-Beta (2007) says that such deals at times may have been overpaid which means that the deal often reveals itself in a drop in the value of the firms after such deals are stuck. Netflix is usually willing to take in this kind of loss with the intention of ensuring its long-term success. Due to the expensive nature of the deals and the benefits associated, testing is always paramount.

Nielsen.com (2012) remarks that TV over the web is no longer just television, but rather a source of new opportunities. It gives avenues for restructuring the TV industry and altering how programming is done, and content produced. Several networks, as well as niche markets, have embraced web television (Holland, 2013). Such as *Broad City* boarded Comedy Central in 2014, *Burning Love* premiered on the E! network in 2013, and *Web Therapy* brought by Showtime. News syndicates were the pioneers in embracing various video formats by producing items that were specifically meant to be aired through the web. Sports syndicates then followed the trend as second movers. In the year 2007, live transmission of videos was started by NFL.com so as to cater for the needs of the diverse online fans that had accesses to high bandwidth internet access (Homer, 2007). In 2000, the National Basketball Association also began producing highlight items and then streaming them as web packages to various fans in different locations (Steinkamp, 2010). Zackon (2009) says that the goal to combine immediacy and information depth with the current TV programming directed NBA executives towards adopting the internet to offer fans a complete coverage of its league. This was a vision that was carried by news executives. ABC News, CNN, MSNBC and CBC all identified

the web as a platform that could bridge the conventional cycle of morning and evening news. Currently, they are the major providers of content (Barton & Court, 2012).

Other studies have however pointed out that consumers are not ready for web based television. Hope (2000) states that the technical requirements, plain disinterest and other general hindrances are barring several people from viewing TV from the web. A media research carried out by Points North Group showed that out of a sample of 1000 internet users, it is only 13 percent who watch an entire TV program that is available on the internet at least four to five times weekly. Twenty-seven percent were found to have an unyielding interest in watching their favorite shows via their computers. Based on the findings, the researchers predicted that internet TV will continue to attract a niche clientele until the associated technology gets easier. Carey (2009) points out that others like Netflix have decided to attract the entirely new audience. It further remarks that Netflix is continually finding new consumers for the existing video content to rediscover the lost TV audience in most households.

From the existing literature, it is evident that the internet and technology have had an impact on TV viewership both in terms of content and dissemination platforms and modes. The traditional TV appears to be controlling the greatest amount of viewership time. However, with the integration and use of internet coupled with increased high bandwidth internet access, more Americans are shifting towards the online video platforms with Netflix playing a leading role. Historically, consumers have changed their viewing habits and preferences. On this basis and on the basis of available data and scholarly literature, it is likely that even the traditional audiences who are yet to embrace the web option of TV and video viewership will take steps towards it.

Is Netflix Really a Hit?

In the recent past, Netflix announced that its filmed drama series *House of Cards* was the most successful product in the history of television (Bond, 2013). As it turned out, this success was not accidental because the intricacies of the storyline and the casting are based on a thorough analysis of all the data about the preferences of the audience. The company has been able to define which demands of the audience were unmet and then it did its best to satisfy those demands (Baldwin, 2013). Besides, another advantage of Netflix over the majority of its competitors is that it offers its subscribers an opportunity of binge- watching all series of the chosen season which also contributes to the popularity of the series while the viewers can decide themselves when and how many series they wish to watch without having to wait till another episode appears on TV next week (Bond, 2013). Some people say that this possibility was a considerable advantage of Netflix in 2013-2014 when it was offered for the first time. However, according to Castillo (2014) binge-watching is already outdated and does not help in attracting any new subscribers hence no much change today. In this case, binge watching can be considered as only a secondary cause of the success of *House of Cards*, the primary cause remaining the content of the series indeed (Baldwin, 2013).

Providing an opportunity for the consumers to binge-watch, Netflix not only changed the traditional manner of delivering TV series but also went against the tradition of releasing an episode once a week. It is not possible to accrue loyalty to a series in just one season and besides if the whole season is released at once, the creators have no opportunity to adjust the characters and the plot of the series based on the reaction and feedback of the audience (Edwards, 2013). However, apart from the downsides, there are

benefits too – it is easier to manage production costs, and it is possible to apply the promotional strategies of theatrical release (Edwards, 2013). In this regard, for networks that are supported by advertisers, it is not viable to manage costs by releasing full season at once. It is normally hard to find advertisers who would be willing to support such release when there is no complete certainty of success, and with new series it is very difficult to predict whether they will be successful or not (Edwards, 2013). Pay nets require continuing support of popular shows, series and programs to maintain continuing subscriptions. Netflix depends on periodic subscriptions as well, but the company has chosen a strategy to focus on retaining loyalty of its customers and on expanding the network of its subscribers by means of producing and supporting popular original programs.

Netflix is not afraid to innovate (Edwards, 2013). Owing to that it has been able to enter the existing markets and to take a leading role from the previous leaders that were not ready to introduce changes in this particular market. Despite many analysts forecasting that the company was to decline soon, it has continued to be successful: from 2002 when it started trading till 2015, the selling price of the shares of the company rose from \$8.5 to \$485 (News Max Bloomberg News, 2014). However, the price of the shares did not grow smoothly: they dropped and rose many times during this period, but still a 57 times increase over 13 years indicates that the company is on the right path and that it is rather successful (News Max Bloomberg News, 2014).

Netflix started its operation with distribution of DVDs and VHS tapes (Edwards, 2013). At that time, the market leader in this segment was Blockbuster Video. In order to win its market share, Netflix used an entirely new strategy where it sent the DVDs and

VHS tapes to people's homes and did not set a fixed time limit as to how long people were allowed to keep the DVDs and VHS tapes (Hill, 2014). Although many analysts considered that such a strategy would lead to bankruptcy of Netflix, in fact, it resulted in the bankruptcy of Blockbuster Video, and Netflix continued to expand successfully. This was possible because Netflix managed to satisfy the new trends for shopping from home with convenience (Hill, 2014).

When the company began streaming video, analysts still forecasted that the strategy would kill the DVD business that was the core business of the company and that it would ruin its finance and economics matters (Edwards, 2013). It was also predicted that within a few years Amazon would overcome Netflix in video streaming (Edwards, 2013). These predictions forced the shareholders to sell the company's stock thus reducing its price (News Max Bloomberg News, 2014). However, time proved that that analyst's predictions were wrong. Netflix management considered that streaming video was a worthy channel for syndication, and the company formed a big library that consisted not only of the movies but also of TV programs which allowed Netflix to grow much faster and much more profitably in video streaming compared to Amazon (Edwards, 2013).

Some years down the line, Netflix started to practice original programming. As usual, analysts considered that this change would crash the company while such kind of activity demanded considerable financial investments and the company would not have sufficient financial resources to handle this transaction (Hill, 2014). Another reason why the company never failed as suggested by analysts was that original programming was already available to the public from such well-known market leaders as HBO and

Showtime (Edwards, 2013). And yet again, Netflix proved that the analysts were wrong. Netflix analyzed the data about viewers' preferences and managed to create original shows that became extremely popular with the audience and gave the company an opportunity to obtain new subscribers (Edwards, 2013). Nowadays HBO and Showtime which used to be market leaders in original programming but depended on satellite distributors to show their programming to the audience have become a supplementary programming on the distribution channel owned by Netflix (News Max Bloomberg News, 2014).

Netflix is perfect at innovation. Many companies are trying to put up with its pace and attempts to find ways to maintain their position in the market by doing the same thing, but trying to do it faster, better and/or cheaper (Edwards, 2013). Netflix, on the other hand is creating something new (Edwards, 2013). They were the first to discover the new trends on the market, and while the customer needs are still not satisfied by other competitors, Netflix has already managed to do so (Hill, 2014). They are the first to suggest new products and new business models allowing them to earn higher profits and revenues and to obtain leading positions on the markets (News Max Bloomberg News, 2014). This company became an evidence that it is possible to find an improved way to satisfy customer's needs and wants.

Netflix has been able to meet the challenges posed by the present-day digital age and managed to use these peculiarities and features of the digital age to its benefit. It is important to note that the digital age demands new standards of corporate thinking. In 2013, the world continued to dive even more deeply into the digital era – an era of global change, the impact of which on the global economy is likely to be many times greater

than that of the industrial revolution (Evans and Annunziata, 2012). It is expected that by 2020, the amount of stored data will be increased by 50 times compared to 2010 (Evans and Annunziata, 2012). Many experts believe this explosively growing array of information to be something like “new oil” – and even a new asset class (Evans and Annunziata, 2012). This abundance of data is fueled by the Internet that penetrated almost everywhere. If development of technology continues at least at the same speed as it is growing now, it can be expected that by 2020, smart phones will connect to the network another 2-3 billion people in the world, billions of automatic sensors will monitor everything from tractors to jet engines, and further breakthroughs in computing power will make it possible to increase significantly the amount of stored data and improve its analysis (Evans and Annunziata, 2012).

Hypothesis

A research hypothesis is a statement of fact that is normally accepted or rejected by the researcher as per the findings of the study. Setting hypotheses is not always a simple task for the researcher. The hypotheses have to reflect on what the researcher wants to prove in the study. In this case, the researcher sought to investigate the success of the House of Cards drama series by Netflix.

In this case, the following hypotheses were set in regard to the success of the House of Cards.

Research Hypotheses

Hypothesis One: House of Cards was successful due to the large collection and/or exclusivity of series.

Hypothesis Two: House of Cards was successful following the introduction of binge-watching.

Hypothesis Three: House of Cards was successful because of the ability of Netflix to utilize the users' preferences data.

Hypothesis Four: House of Cards was successful because of their online distribution method.

Hypothesis Five: Appealing to the audiences (established the truth of the previous three hypothesis) is the primary reason of House of Cards' success--- the increase in the subscription.

Chapter 3: Methodology

Research Background

The study results benefits to the different companies in different industries. In this case, the source of valuable knowledge is the creation of the series House of Cards; the creators of the series used the data from the popular Netflix that provides access to streaming video (Baldwin, 2013). Director David Fincher, actor Kevin Spacey, and story-lines of the series have been chosen on the basis of the index of popularity on Netflix (Bond, 2013). The study is of significance to other industries where decisions based on data in the development and marketing of products as well as the interaction with customers is also becoming standard, complementing (and in some cases – replacing) the intuition and experience (Grece et al., 2015). Companies with large amounts of data stand a position to intervene on the markets beyond their traditional interests where it has been observed that their leaders are already using this chance (Grece et al., 2015). For instance, Chinese company Alibaba does operate in the area of e-commerce and businesses; small and medium-sized belonging to its network do apply for loan grants (Leonora, 2015). Alibaba has financed the working capital of 320,000 companies (for the total amount of more than \$16 billion) using the transaction data as a guarantee of repayment of the loan – and has made it much more efficiently than an average bank (Leonora, 2015). Governments also feel that the data analysis can change their global reputation. For instance, the government of Singapore has a ten-year plan, in which the emphasis is placed on the development of a strong information and communications industry, including the analysis of the data. Recently, the country's authorities have

launched a project on open data, providing access to large volumes of government information for anyone who wishes it (Barton & Court, 2012).

The good news is that many companies can hasten change. One of the promising areas in this respect is talent (Barton & Court, 2012). Using the potential of the data analysis requires a profound and multilateral technical knowledge. Employees who understand data management and complex analytics are very valuable, as well as the representatives of the group of ‘translators’ which is only beginning to emerge, i.e. those who through their talent can combine IT with data analytics and business decision-making. Translators are needed for complex corporate transformation, during which it is required to combine many business functions. Rapid improvements in technology also facilitate the embodiment of the analytics into practical results (Grece et al., 2015). One of the biggest challenges for many companies is turning insights stimulated by statistical models into real changes in the daily course of action. Those who are at the forefront were lacking intuitive tools for translating insights into action. But success in the field of data visualization, more rapid application development, and steady consumer-orientation technology lead to the change of this situation, as a result of which personalized, easily understandable software became available to the managers.

Further, as different organizations use digital opportunities for innovation, to increase performance, the top management, too will get reconstructed. Defining new-policies and strategies based on data attributes, management of new huge amounts of information, the establishment of links with new partners, managing to combine the different functions and organization of the implementation of the new task will likely require new management skills. In this case, in the near future, for the overall success of

the organization it will be necessary that the leader in charge of these functions to be a part of the senior management team. As of today and in the future, CEOs will need to set new priorities, to invest wisely and willingly support the experiments. At a time when major changes are inevitable enormous potential dividends accrue to those who remain vigilant about the risk, but are nonetheless willing to act boldly and quickly.

Research Design

Qualitative and Quantitative study design

Following the complexity of television industry, both the qualitative research and quantitative research approaches were applied. Qualitative research was carried out in order to provide an insight and observation to the respondent's behaviors (reaction to the series House of Cards) with an aim of understanding and providing an explanation to causes of such behaviors. In this case, qualitative research approach was vital in analyzing the impression of the viewers about the House of Cards series to observe whether they are satisfied with its content. In this regard, the respondents consisted of individuals. Therefore, the qualitative approach entailed in-depth survey where the participants were conducted with sole individuals via the internet or in person. During these surveys, the participants were asked questions in regard to their perception of the episodes and how these episodes can be refined and developed to become even more appealing to the viewers.

This approach was to provide a platform where the researcher in this study was in a position to ask people about their opinions and impressions about the series House of Cards. The questions to be used in the questionnaire were in this case standard for all the participants. Only closed-ended questions were integrated in the questionnaire. Closed-ended questions were used in this case to give the respondents a chance to give straight answers. And those options from multiple choice question required to be mutually exclusive and collectively exhaustive. There is also great importance of phrasing

questions. In the survey, should use simple and concrete language that are more easily understood by respondents.

The quantitative research on the other hand entailed a second-hand data analysis. This approach was to provide a subjective observation which disclosing the reliable facts and statistics to support their explanations and behaviors. Quantitative research is a perfect method to finalize the results of the study and to either accept or reject the set hypotheses. Also, this type of research provided an opportunity to evaluate the numerical representations of the observations by their means of statistical analysis.

Sampling Method

In order to obtain valid and reliable results that can be generalized to the entire population, random sampling and snowball sampling techniques were employed in arriving to a sample population in this study. Random sampling is the purest form of probability sampling. Each member of the population has an equal and known chance of being selected. In this case there are very large populations, it is difficult or impossible to identify every member of the population. So the pool of available subjects becomes biased, therefore a complementary method applied, snowball sampling. Normally, individuals recruited in a sample through snow-ball technique have similar traits which helps to identify a good cross section from the population. (Handcock and Gile, 2011). In this regard, the researcher's prerequisite either had a Netflix account or watched at least one episode of House of Cards. According to Handcock and Gile (2011), snow-ball technique is simple, cheap and more cost-effective as compared to other sampling

techniques and the researcher stands a lesser chance of being biased in his or her selection of the items in the sample population.

Respondents

Respondents to be recruited in the study were plainly from United States of America. The reason for this choice is that the greatest part of the target audience of the House of Cards series is from the United States. In this case, non-random sampling technique was used to carefully select the respondents. Three of my friends, located in San Francisco, Houston, and New York respectively, were kind enough to help with questionnaire distribution and collection. Only the respondents who had a Netflix account or watched two or more episodes of the House of Cards series were viable for this study. Further, the surveys were done online and/or questionnaires were sent to the participants in person. However, the identity of respondents remained anonymous. Participants were first consulted and only the willing ones were included in the study. The respondents were requested to answer several questions in regard to their opinion about various aspects of the series House of Cards and Netflix. In this case, the sample population consisted of 300 individuals.

Data Collection instruments and Procedures

The main instruments for data collection were interview and use of questionnaires distributed by email. The two instruments were integrated in this study since they are simple to use and they are said to complement each other hence improving on reliability

and validity of the study. The questionnaire used in this study comprised of screening questions, demographic questions, behavioral questions and perceptive questions. Each option of the behavioral and perceptive questions will assign respective values for measurement. Data collected through the questionnaires was received through the emails responses from the 300 participants in the United States of America. All the 300 respondents were in this case expected to respond to all questions following the logic in the questionnaire. The insufficient amount will be acquired by random interviews in person. In case, a respondent replied an incomplete questionnaire, the given questionnaire would be excluded from the data analysis with the reason of being incomplete. The participants were chosen non-randomly; the criterion for becoming a candidate for participation in the survey was must have watched at least two episodes of the House of Cards series or had a Netflix account (based on the answer of the screening question). The respondents were asked to anonymously answer certain questions provided in the questionnaire.

Data Analysis

The fully filled questionnaires were first screened for the missing data and anomalous results. The descriptive data was then computed for each scale. Further, the researcher checked the reliability on consistency of the scale. The coded data was then exported to the SPSS for more analysis. The outcomes will be reported in SPSS tables and charts, in case of the limited selection of SPSS graphs, the charts will be built by GraphPad Prism.

Weighting

The research applied the quantitative data collected from a survey, to analysis and report the data, numerical values were assigned to each answers. The weights were reported in the same value that the measurement instruments appeared in the questionnaire. (Exhibit B)

Demographic question are nominal questions which means their answers are not for weighting, and fundamentally irrelevant to the outcomes of the research hypothesis.

Four screening questions are Yes/No questions. The answer 'yes' weighted 2, and 'no' weighted 1.

Behavioral questions' options are weighted as their relevance with Netflix and/or the series House of Cards. For instance, in question one, the study values the long-term subscribers more than the newly joins; in question two, the more frequent users they are, the more they value; and self-paid Netflix users weighted more than those account paid by others or even watched shows on pirate sites. The values of each options were indicated precisely behind hyphen following each answers. And behavioral questions would be analyzed as numerical question.

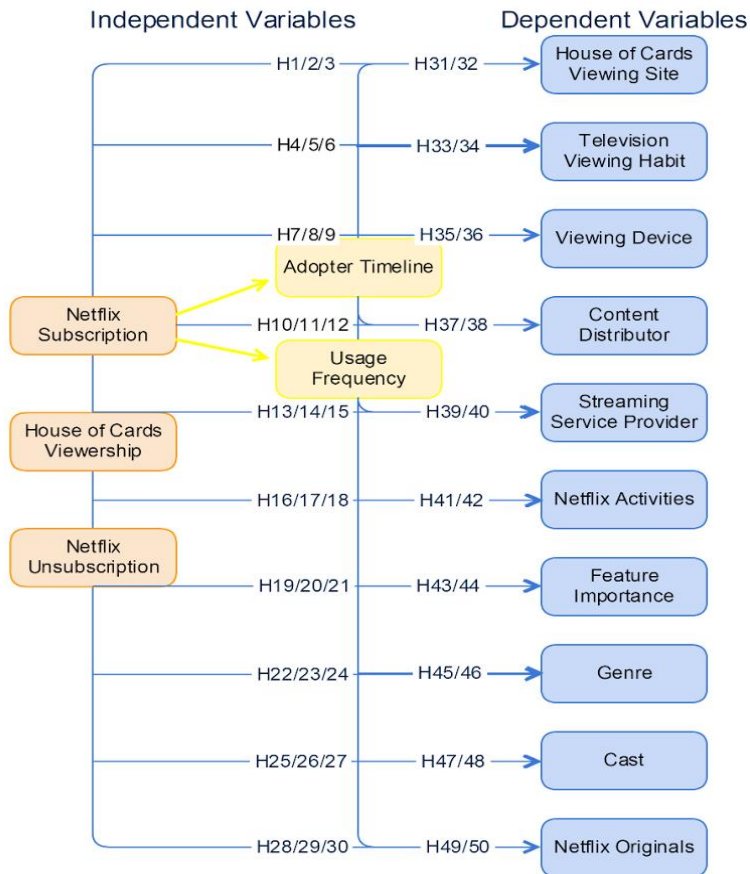
First three questions of the perceptive question are nominal questions, the results would be reported in the indicated alphabetical order. The questions presented to the respondents is determined by the answers of the screening questions. The rest of the perceptive questions were designed as Likert scale weighting from 1 to 7 which is mathematically calculable. For the convenience of the data analysis, all the respondents screened out by the first two question would count as 0 for the rest of the question.

Conceptual Framework

Screening question 1, 2, and 3 would be considered as factor, also known as independent variable, to measure respondents' behaviors and opinions regarding Netflix' services and the series House of Cards. Behavioral question, 'When did you first begin to use Netflix?' and 'How often do you use Netflix streaming services?' were considered secondary factors to determine the influences which House of Cards had on Netflix subscribers' usage. Accordingly, the independent variables, with the dependent variables posed in the survey, generates into 50 null hypotheses shown below in the conceptual framework.

The researcher calculated the necessities of each null hypothesis with one-way ANOVA, using SPSS.

Doing multiple tests of the same type leads to increased type 1 error rate, in this case, the research would apply the Bonferroni correction to control type 1 error. While the traditional Bonferroni adjustment is widely used for familywise error rate maintenance, it generally is very conservative in its standard from.



Null hypothesis

Hypotheses 1/2/3/13/14/15/22/23/24/25/26/27/28/29/30/31/32/39/40/45/46/47/48/49/50 were built to verify hypothesis one: House of cards was successful due to the large collection and/or exclusivity of series.

Null hypothesis 4/5/6/33/34 claimed to hypothesis two: House of Cards was successful following the introduction of binge-watching.

Null hypothesis 16/17/18/19/20/21/41/42/43/44 were designed to prove hypothesis three: House of Cards was successful because of the ability of Netflix to utilize the users' preferences data.

Null hypothesis 7/8/9/10/11/12/35/36/37/38 intended to testify hypothesis four: House of Cards was successful because of their online distribution method.

Chapter 4: Results

Descriptive Statistic

The researchers use this descriptive type of statistical analysis to report the data set that was collected from the sample. The information garnered in this research addresses each of the questions and enables the researcher to deduct a valid hypothesis regarding the audience's' reactions and perspective of House of Cards.

Screening Question

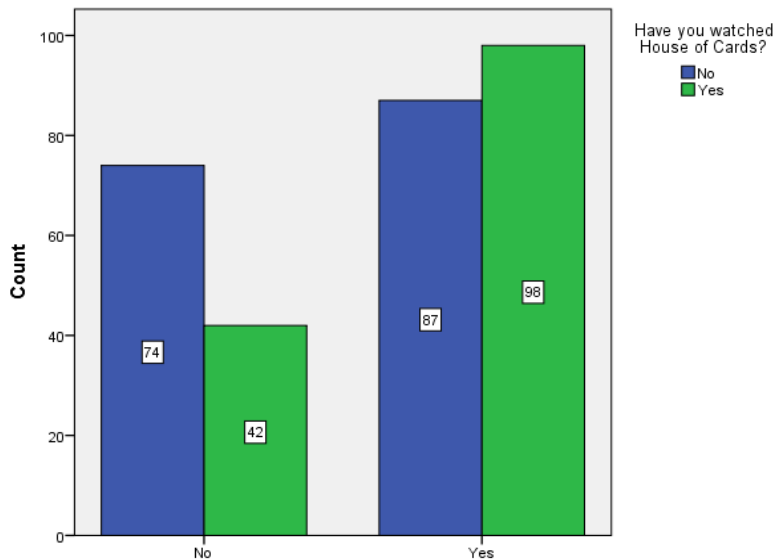


Figure 1. House of Cards viewership arranged by Netflix subscription

74 participants did not have Netflix subscription also didn't watch House of Cards. Those 74 people takes up to 24.6% of the population, and they will not be asked any further questions. Secondly, 42 non-subscribers found their way to watch the show. On the subscribers' side, with 87 respondents have not watched House of Cards and 98 viewers, the total 185 people counted as 61.5% of the population.

227 out of total 301 respondents answered 'Yes' in either question 1 or 2 will be participating the following screening question. And they also would be the new total population answering the rest of the survey. People said 'Yes' in question 3 continuing to answer question 4, while the others will be directed to demographic question.

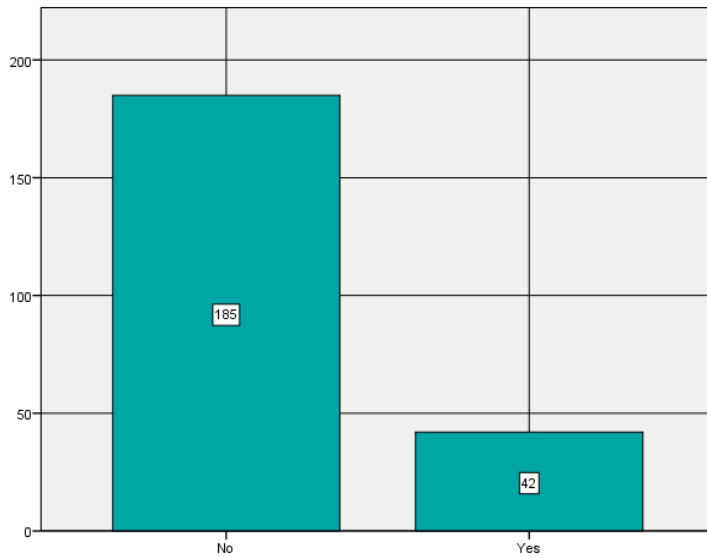


Figure 2. The percentage of subscribers have ever stopped or suspended their subscription

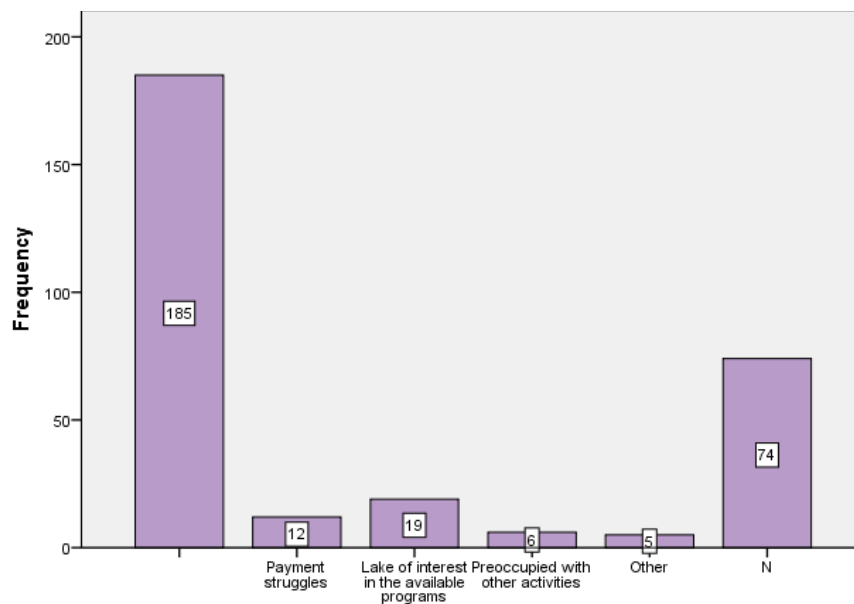


Figure 3. The distribution of the primary reason to start a Netflix subscription

The 81.5% of 227 respondents have not ever stopped or suspended their Netflix subscription. In the 42 suspenders, 28.6% of them had payment struggles, 45.2% of them no longer interested in the programs Netflix offered, the remaining 26.2% consist of respondents were preoccupied with other activities at 14.3% and the others.

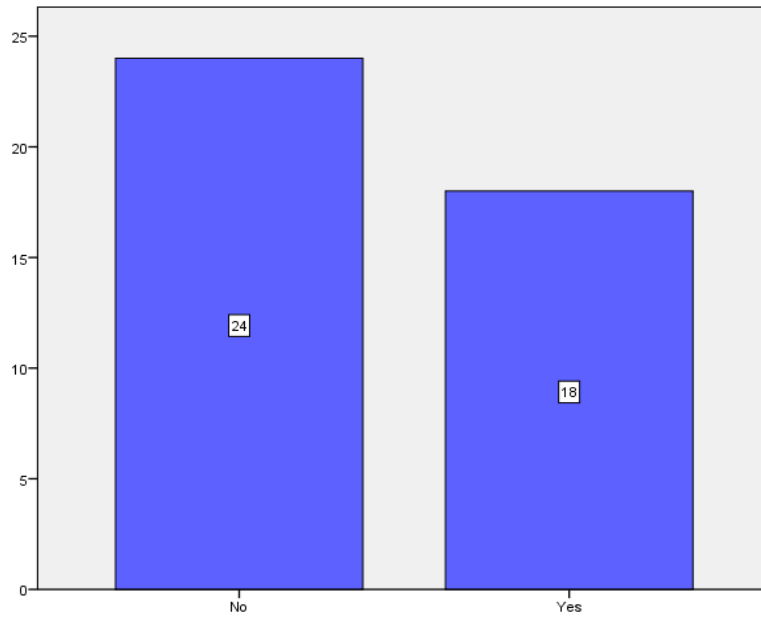


Figure 4. The percentage of people who rejoined Netflix after leaving

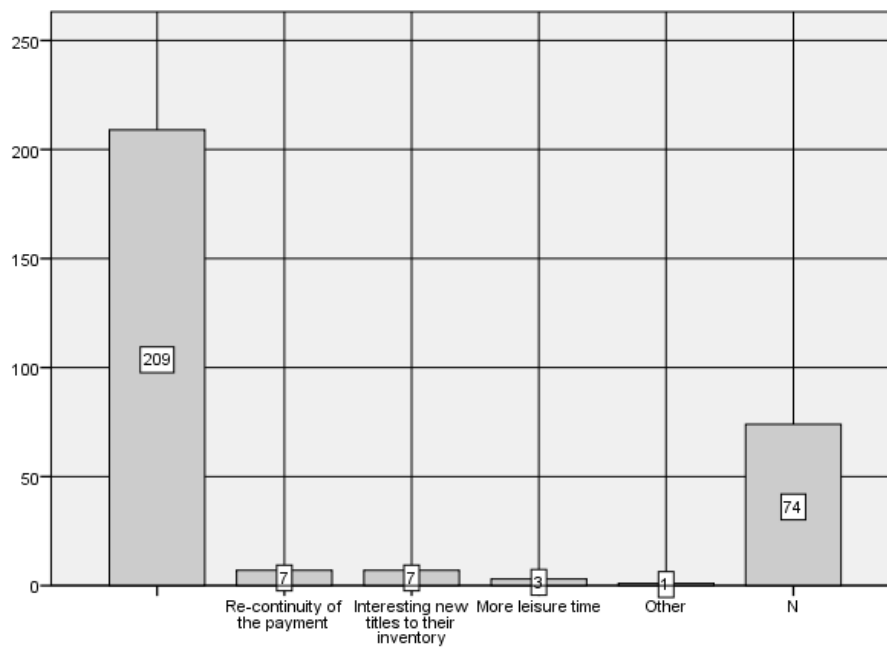


Figure 5. The distribution of the primary reason to rejoin Netflix

And 42.9% of 42 people who have suspended their Netflix accounts rejoined Netflix. The respondents equally rejoin Netflix for the reason of 'Re-continuity of the payment' and 'Interesting new titles to the inventory' at 38.9%.

Demographic Question

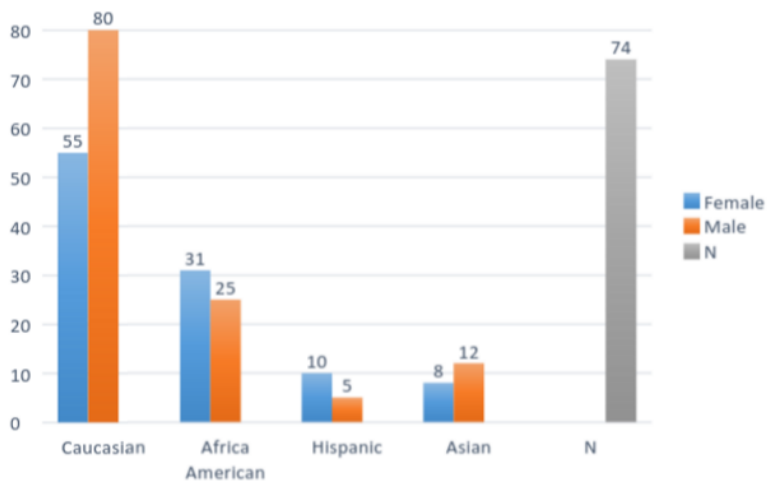


Figure 6. Gender arranged by ethnic group

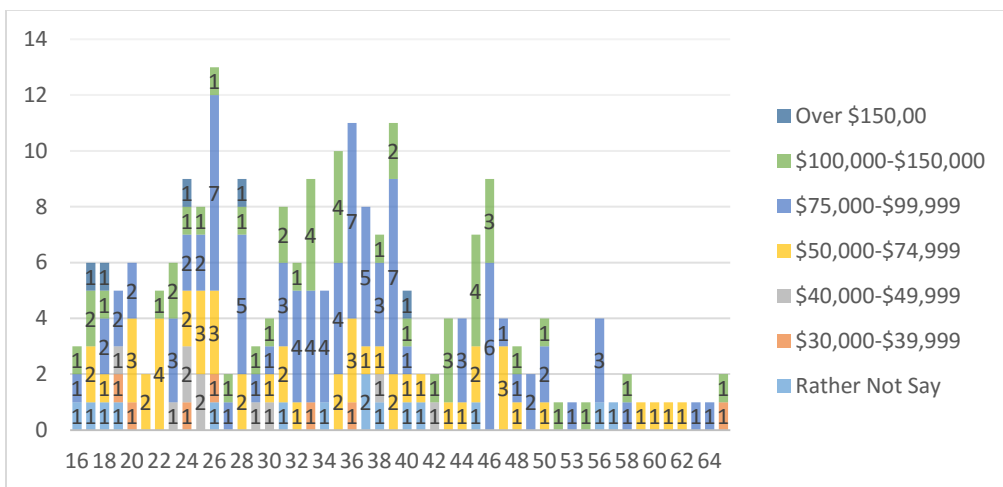


Figure 7. Household income arranged by age

The 51.5% of respondents were between 18 to 35 years old. The youngest participant is 16 and the oldest is 65 ($M= 34.48$, $SD= 11.353$). Less than 3% of the respondents have an annually household income of \$30,000- \$39,999 or more than \$150,000, near 20% for \$50,000-\$74,999 and \$100,000-\$150,000, the largest part is respondents with household income of \$75,000-\$99,999 which takes up to 41.4%.

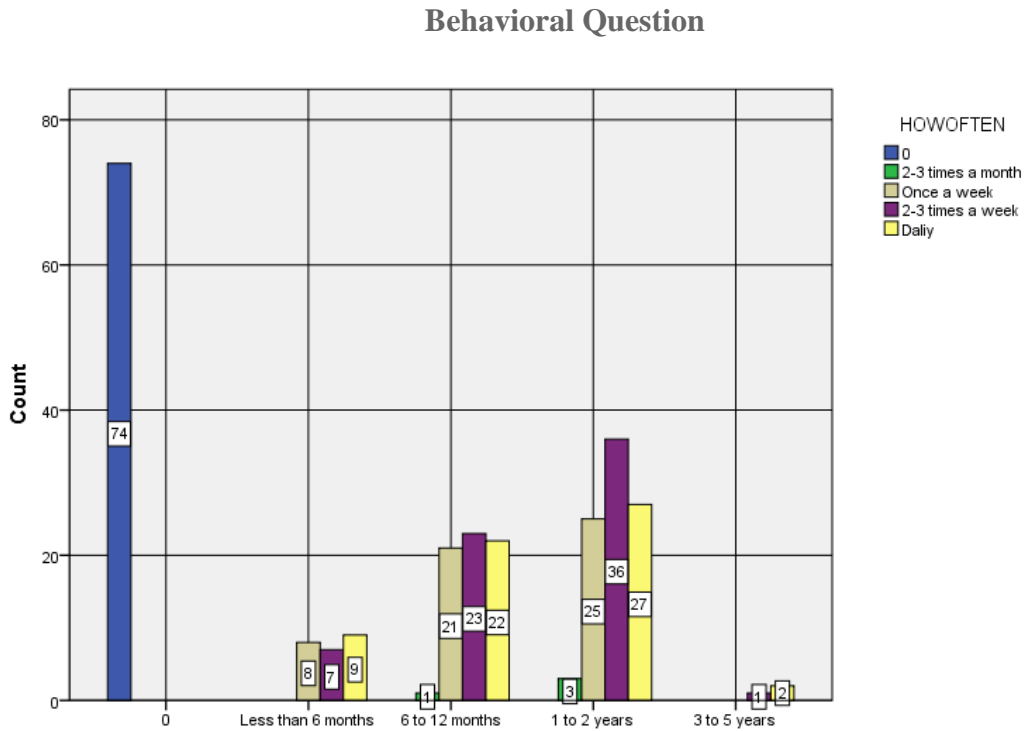


Figure 8. Frequency arranged by when they start Netflix

The majority 49.2% of the 185 subscribers joined Netflix 1-2 years ago with 39.5% of whom uses Netflix 2-3 times a week, 29.6% access Netflix daily, 27.5% once a week, and 3.2% 2-3 times a month; Followed by 36.2% started their Netflix subscription 6-12 months ago through which subscribers were more evenly spread. As the questionnaire mentioned, the options in those questions were weighted. In that term, question ‘When did you first begin to use Netflix?’ $M=1.71$, $SD=1.247$; Question ‘How often do you use Netflix streaming services?’ $M=4.28$, $SD=2.802$. The participants exhibit the patterns to join Netflix in recent years, mostly within 2 years. And all respondents uses Netflix more than 2-3 times a month.

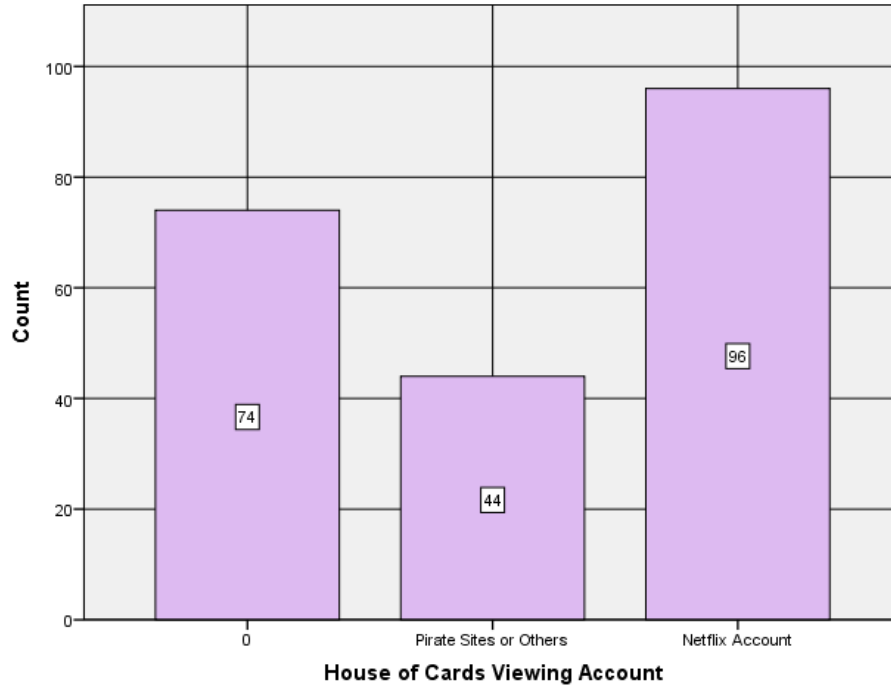


Figure 9. The analytics of how audiences watches House of Cards

Seventy-four respondents excluded from the survey were represented with answer '0'. And the population participating in this question is those who have already watched at least one episode of House of Cards, 170 in total. 25.9% of them didn't access the show through Netflix, and 56.5% watched House of Cards on Netflix.

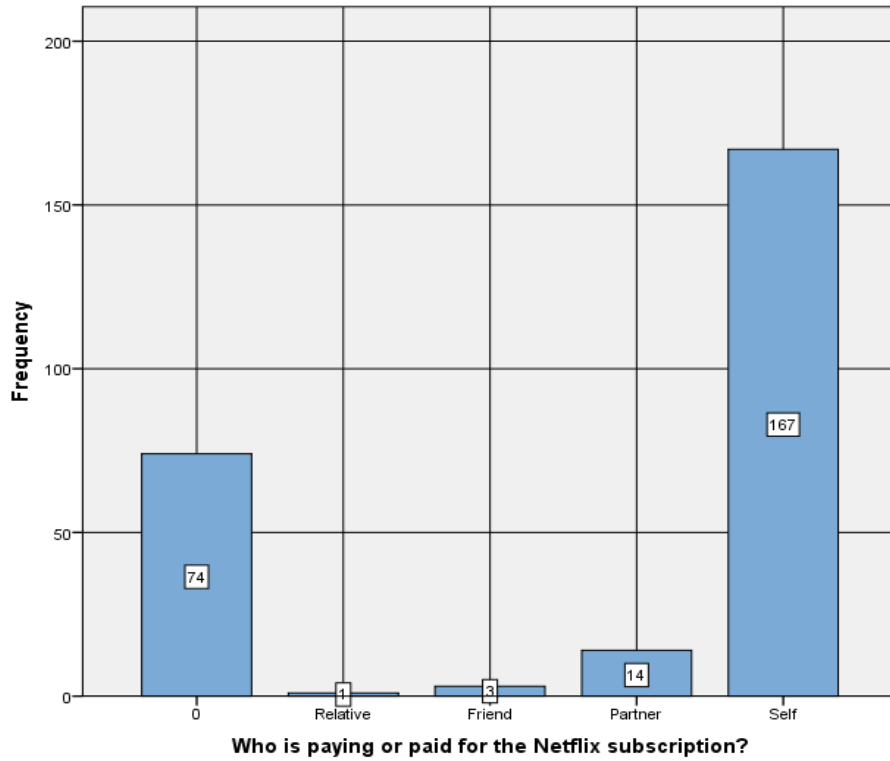


Figure 10. The distribution of who is paying for the Netflix subscription

The majority of the respondents pays for the Netflix account themselves, only 9.7% respondents are sharing others' Netflix access. They were asked to choose the one answer that mostly describes their situation.

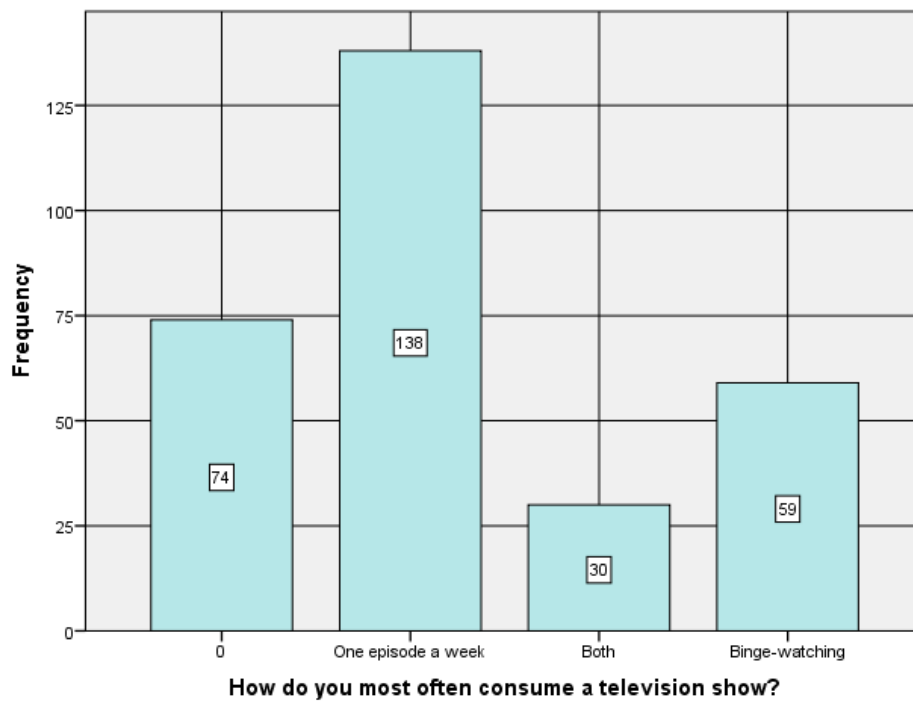


Figure 11. The percentage of people were used to binge-watch a television show

Value '0' represents respondents who were ruled out by the first two screening questions; Value '1' represents the answer 'One episode a week'; Value '2' stands for the answer 'Both viewing habits'; Value '3' are weighted as the answer 'Binge-watching'. Most of respondents still watching a series in the traditional one episode a week method. In the total population of 227, 30 respondents would both binge-watch and watch one episode a week of a show. The other 26% respondents prefers binge-watch the series.

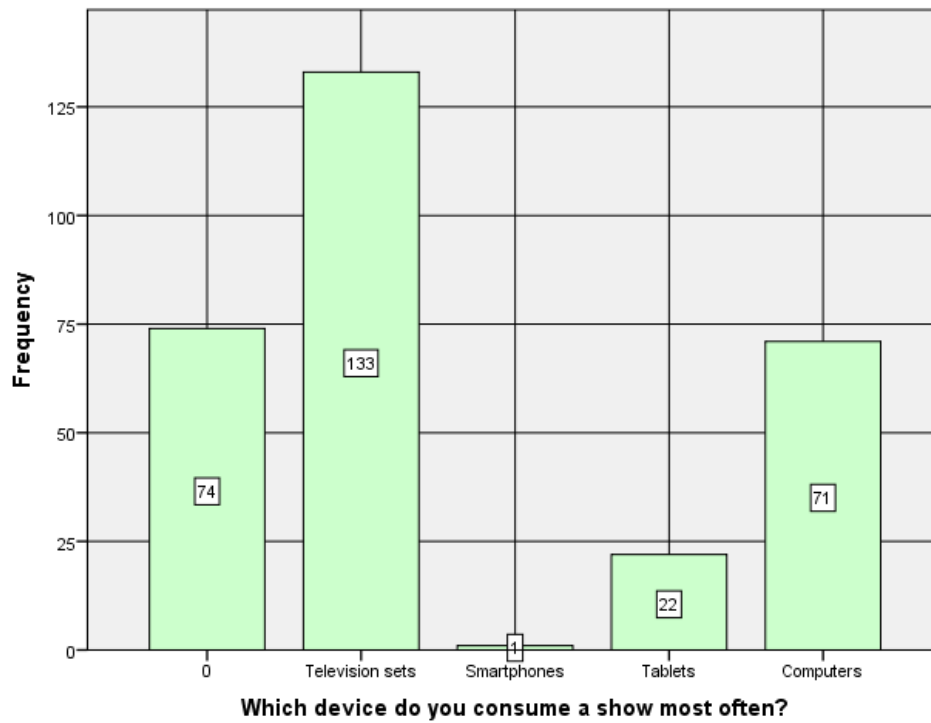


Figure 12. The distribution of the devices customers most often use

The majority, 133 out of 227, still watches television on a TV set. Smartphones seems not as popular a viewing device as the lore says. Respondents who prefers to consume a series on tablets or computers counted for total 41%.

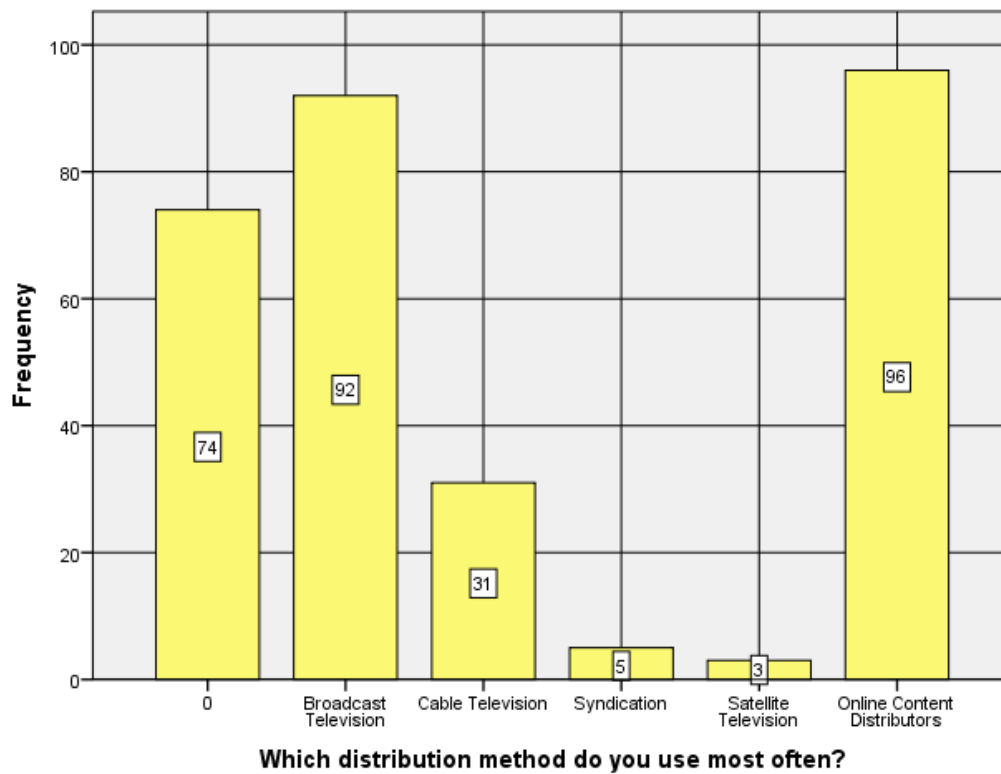


Figure 13. The analytics of audiences use most often as television distributor

The majority of respondents were still the traditional television viewers with 57.7% favoring broadcasting, cable, syndication, and satellite television over online streaming. The largest subset was those who favors broadcast television at 40.5%. The smallest subset of respondents was satellite TV at 1.3%. The online streamers counts for 42.3% of the total respondents.

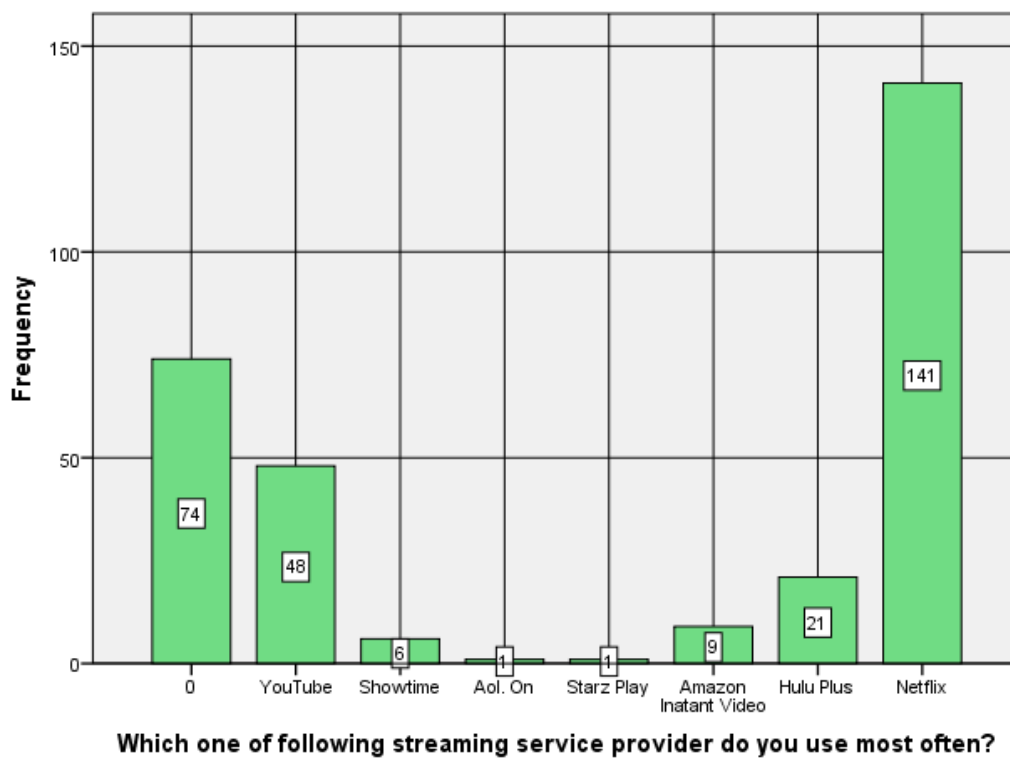


Figure 14. Which online distributor has been used by audiences most often

The catalog with the highest percentage was Netflix users at 62.1%, followed by YouTube streamers at 21.1%. The question asked the respondents to choose the distributor they use most often, therefore multiple services providers are not recognized. It's a cognitive question to identify the most frequently used distributor, the perceptive question to rank the popularity of those distributors would be in the following section of the question.

Perceptive Question

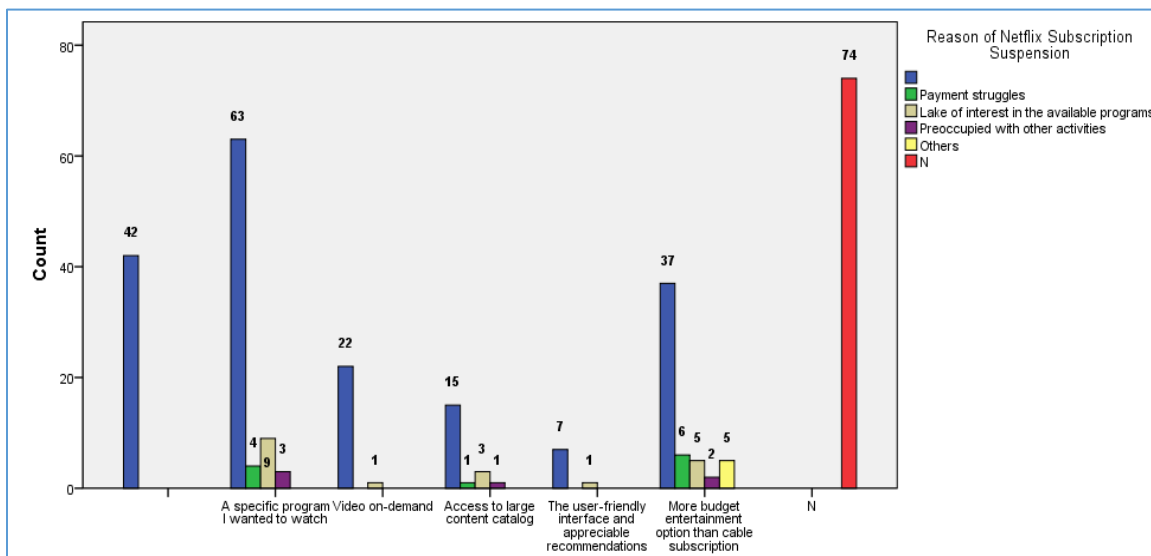


Figure 15. The reason to join Netflix arranged by the reason to suspend or stop Netflix subscription

The respondents who joined Netflix for a specific program had the most people that continued Netflix access without suspension. ‘Video on-demand’ had the highest percentage to continue Netflix subscription uninterrupted at 95.7%. Lack of interest in the available programs is the most common reason across the respondents joined Netflix for ‘A specific program’, ‘Watching video on-demand’, ‘Access to the large content catalog’, and ‘User-friendly interface and appreciable recommendations’. The highest percentage of respondents who join Netflix for a more budget entertainment option than cable subscription suspended their Netflix access for payment struggles at 10.9%.

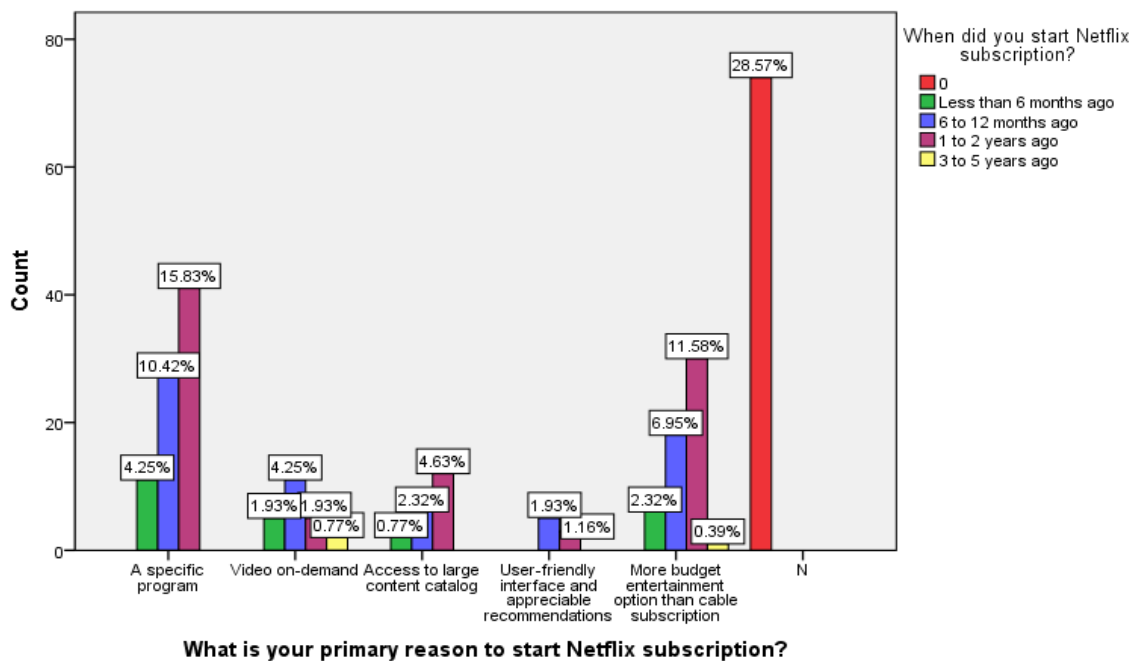


Figure 16. The reason to join Netflix arranged by the time becoming a subscriber

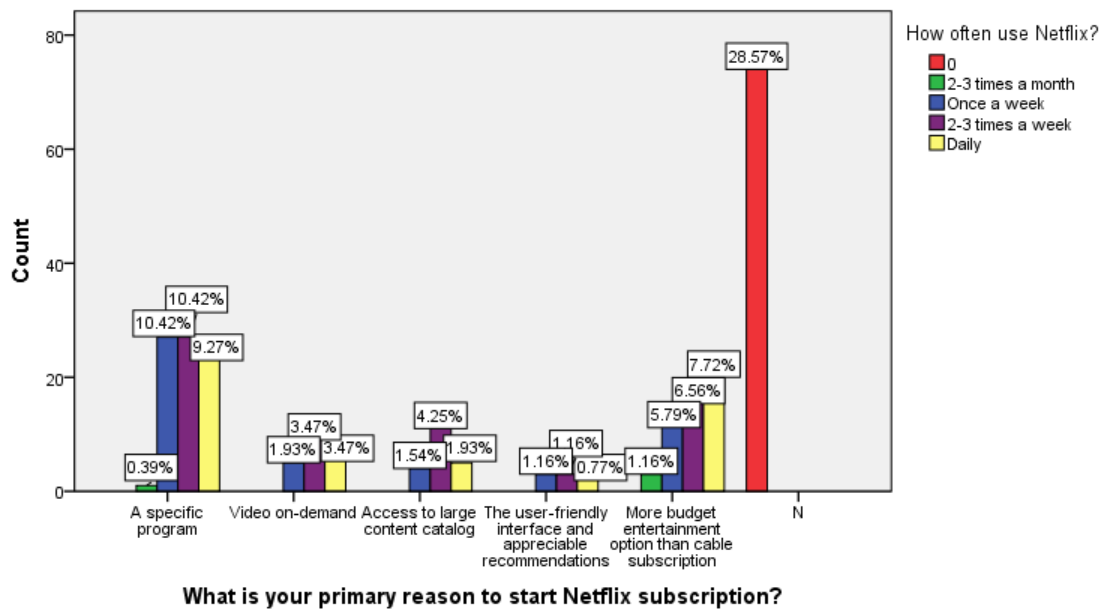


Figure 17. The reason to join Netflix arranged by subscribers' usage frequency

Respondents who were the 1-2 years Netflix users had the highest percentage that began to use Netflix due to a specific program at 15.8%, where most commonly selected reason for joining Netflix is due to a specific program at total 30.5%. '6-12 months ago' had 10.42%, and 'Less than 6 months ago' had 4.25%. Respondents had the second biggest reason to start Netflix subscription on 'more budget entertainment option' at 21.24%, consisting of '1-2 years' users at 11.58%, '3-5 years' users at only 0.39%, '6-12 months' users at 6.95%, and decreased to 2.32% from 'less than 6 months' users. In the usage frequency regards, the highest percentage of respondents who chose 'a specific program' is a tie from those in 'once a week' and '2-3 times a week' catalog at 10.42%. 40% 'Daily' users joined Netflix for a specific program, followed by 33.3% of respondents for 'more budget entertainment option than cable subscription', 15% daily users chose the option 'video on-demand'.

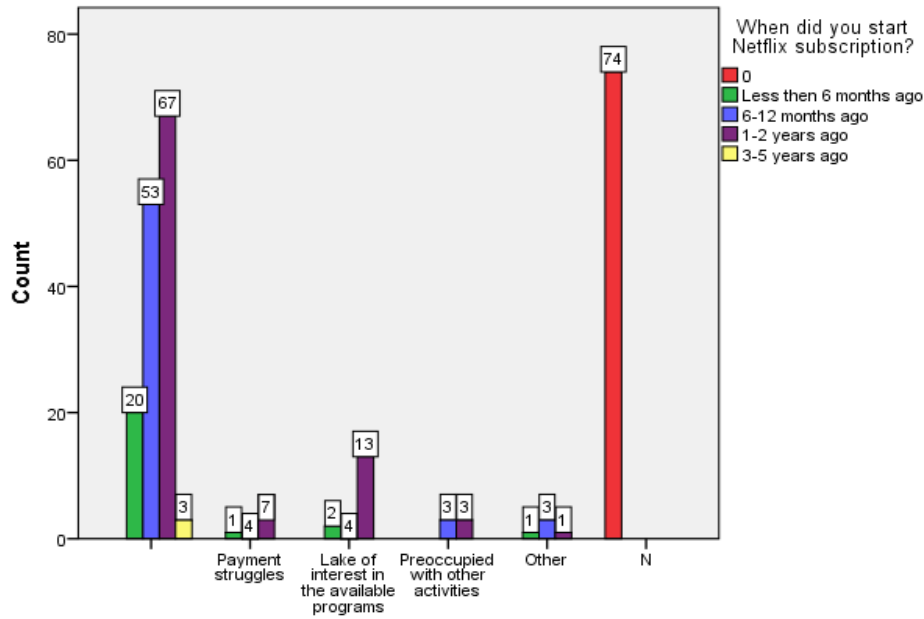


Figure 18. The reason to suspend or stop subscription arranged by the time becoming a subscriber

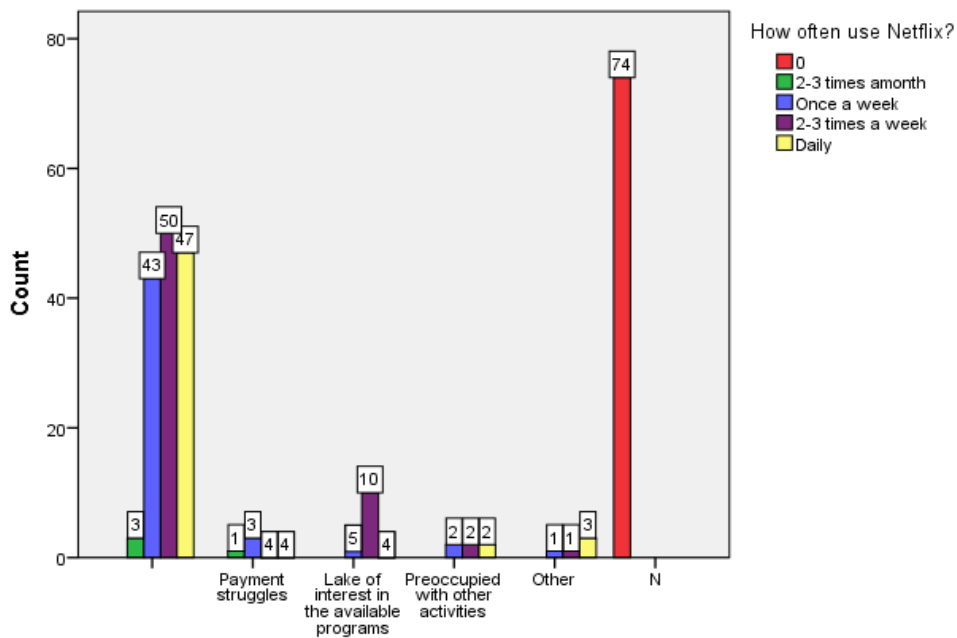


Figure 19. The reason to suspend or stop subscription arranged by subscribers' usage frequency

The most of our respondents have never suspended their Netflix subscription. The highest percentage of respondents suspended their subscription was from the 'lake of interest in the available programs' catalog at 7.33%, followed by 'payment struggles' at 4.63% . Only 2.32% reached suspension due to preoccupied with other activities. The population in question consist of 9.27% of 1-2 years subscribers, 5.4% of 6-12 months subscribers, and only 1.55% respondents joined less than 6 months ago. There is also none of 3-5 years long-term subscribers suspended or stopped Netflix services. '2-3 times a week' had the highest percentage at 6.56% and 'daily' had 5.01%. '2-3 times a month' only had 0.39%, but the number rocketed to 4.25% for 'once a week'.

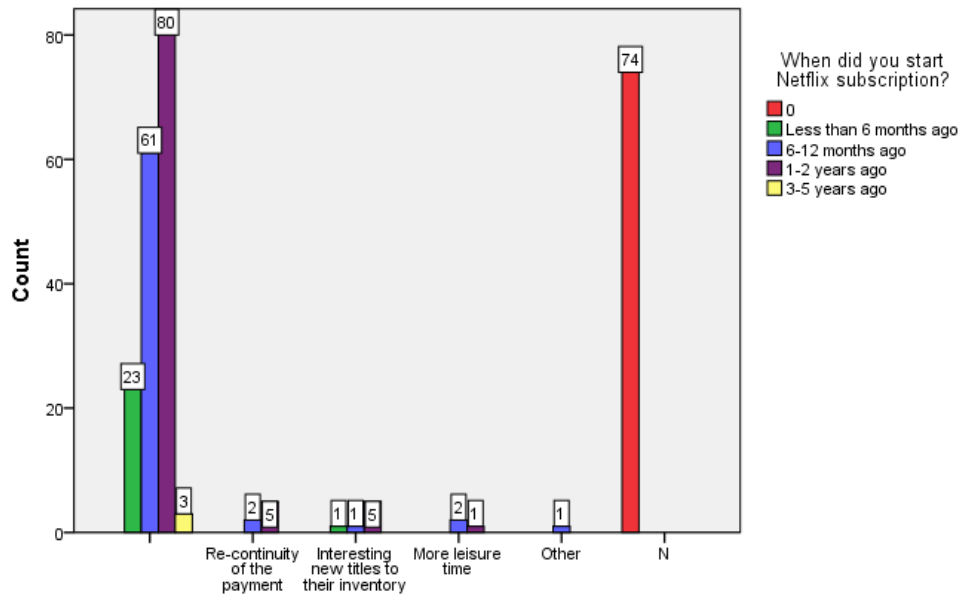


Figure 20. The reason to rejoin Netflix arranged by the time becoming a subscriber

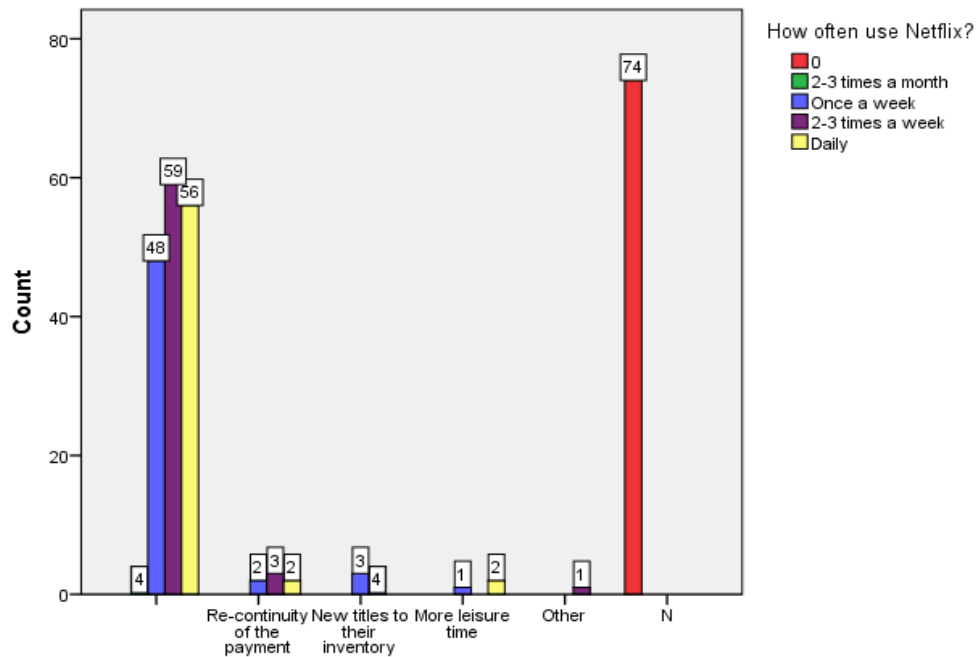


Figure 21. The reason to rejoin Netflix arranged by subscribers' usage frequency

For respondents who have re-joined Netflix, 38.9% of them re-joined in case of re-continuity of the payment, and equally new titles in the inventory, 16.7% had more leisure time, and 5.6% of other unstated reasons.

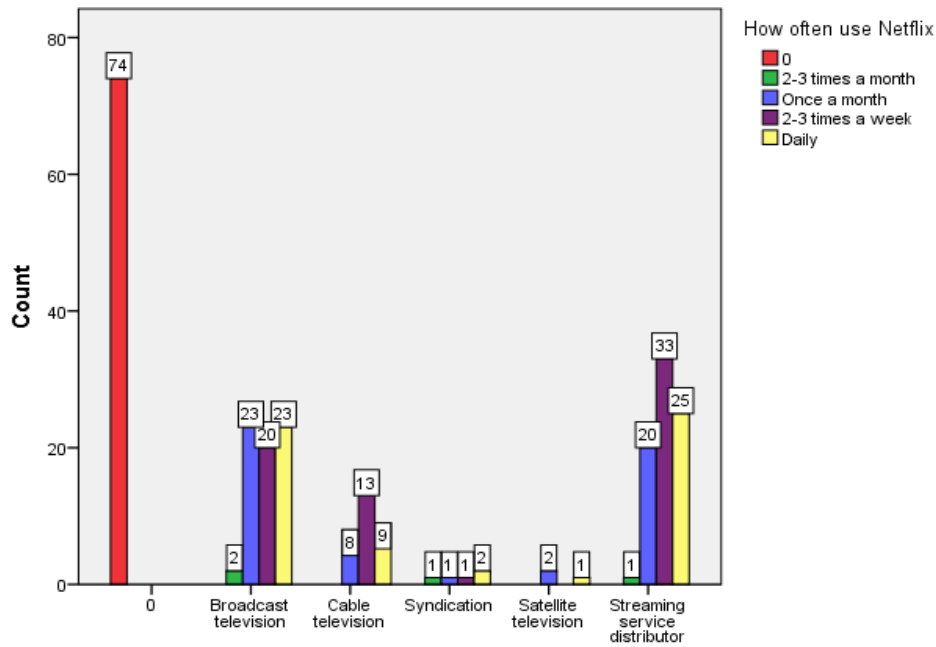


Figure 22. Preferred television distribution method arranged by subscribers' usage frequency

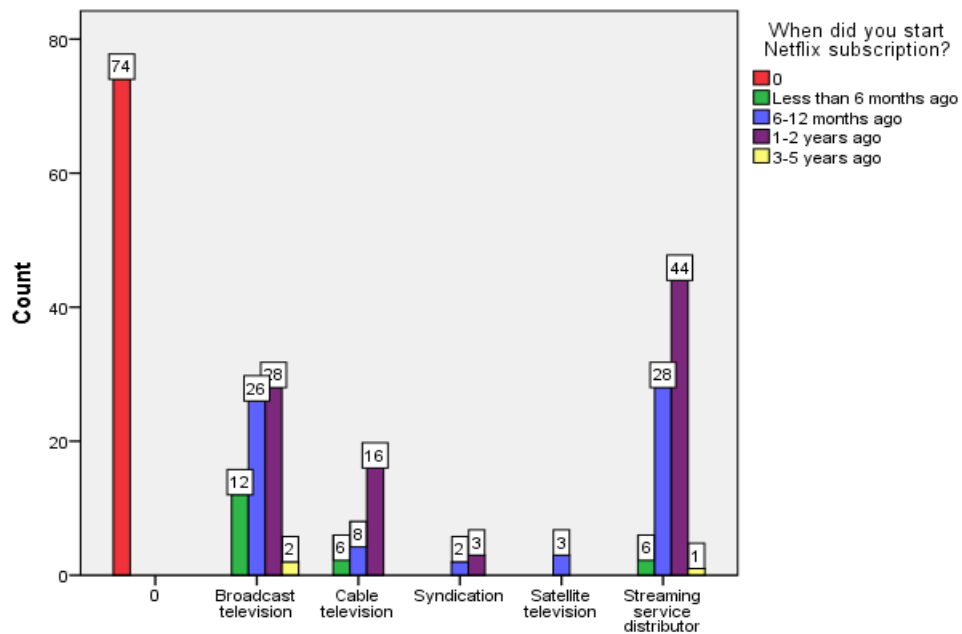


Figure 23. Preferred television distribution method arranged by the time becoming a subscriber

One-year to two-year adopters were most likely to use traditional content service other than streaming service provider with 18.15% of all respondents, and 15.06% from the '6-12 months ago' category, 6.95% from the 'less than 6 months' category also using traditional premium content service. Total 30.5% respondents enjoyed content online most often. Broadcast television used most by '1-2 years ago' adopters at 10.81% and closely followed by 10.04% in '6-12 months' catalog. Broadcast television was also the most used content distributor among 'less than 6 months ago' most recent adopters at 4.63%. '2-3 times a week' users' highest percentage of distribution method was in the 'streaming service provider' category at 12.74%, but it dropped to 7.72% in its second highest 'broadcast television' category. The 2-3 times a month users were consistently the least chosen in each catalog, they've never be more than 1%.

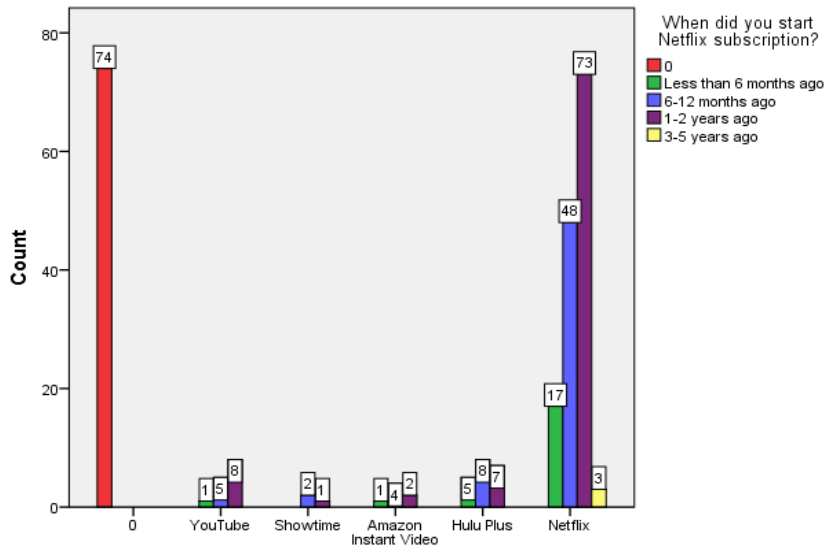


Figure 24. Preferred streaming service provider arranged by the time becoming a subscriber

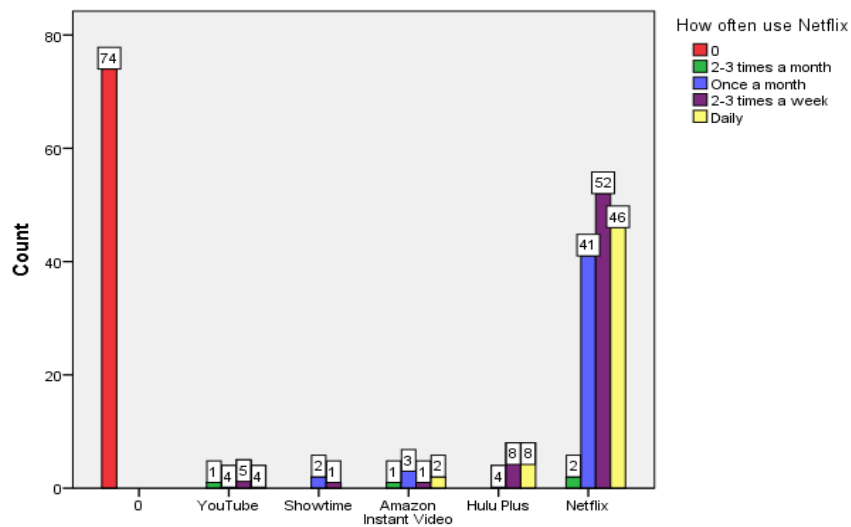


Figure 25. Preferred streaming service provider arranged by subscribers' usage frequency

The options in the question ‘which one of following streaming service provider do you use most often?’ is mutually exclusive. Showtime was the least chosen site with merely 1.16%. Respondents viewed the YouTube much more favorable at 5.41%. And most of all Netflix scored 53%. In regards of adoption timeline and usage frequency, the respondents seem inclined due to favoring Netflix.

Inferential Statistics

As a reminder, there are 50 null hypotheses and the research questions raise into five hypotheses as following:

Hypothesis One: House of cards was successful due to the large collection and/or exclusivity of series.

Hypothesis Two: House of Cards was successful following the introduction of binge-watching.

Hypothesis Three: House of Cards was successful because of the ability of Netflix to utilize the users' preferences data.

Hypothesis Four: House of Cards was successful because of their online distribution method.

Hypothesis Five: Appealing the audiences (established the truth of the previous three hypothesis) is the primary reason of House of Cards' success--- the increase in the subscription.

To consider the probability that a difference could have arisen based on the assumption that there really is no difference, this research will set the p-value (significance level) at a more stringent level of 0.01.

Null hypothesis 28: There is no significant difference between the respondents' notion of listed Netflix Originals and their subscription of Netflix.

Null hypothesis 29: There is no significant difference between the respondents' notion of listed Netflix Originals and their viewership with House of Cards the series.

Null hypothesis 30: There is no significant difference between the respondents' notion of listed Netflix Originals and their un-subscription of Netflix.

Null hypothesis 49: There is no significant difference between the respondents' notion of listed Netflix Originals and when did their first start using Netflix.

Null hypothesis 50: There is no significant difference between the respondents' notion of listed Netflix Originals and the frequency of their Netflix usage.

A one-way ANOVA analysis of variance was conducted to evaluate the null hypothesis 28 that the respondents' notion of listed Netflix Originals and their subscription of Netflix have no significant difference (N=301). There are 13 dimensions of this null hypothesis.

The assumption of normality was evaluated using histograms and found tenable all groups. The assumption of homogeneity of variances was tested and found tenable using Levenes Test, Grace and Frankie is the only dimension that have violated homogeneity ($F(298) = .545, p = .461$). Proceed to the ANOVA Lilyhammer has $F(298) = 142.68, p = .000$; Orange is the New Black has $F(298) = 223.57, p = .000$; Unbreakable Kimmy Schmidt has $F(298) = 158.40, p = .000$; Between has $F(298) = 66.50, p = .000$; Narcos has $F(298) = 173.54, p = .000$; Marco Polo has $F(298) = 119.95, p = .000$; Bloodline has $F(298) = 139.09, p = .000$; Hemlock Grove has $F(298) = 190.54, p = .000$; Sense8 has $F(298) = 178.86, p = .000$; Marvel's Daredevil has $F(298) = 241.38, p = .000$; BoJack the Houseman has $F(298) = 109.96, p = .000$. The focus of this research, House of Cards, has $F(298) = 979.09, p = .000$ in the test of homogeneity of variances, and $F(298) = 294.65, p = .000, \eta^2 = .496$ in the ANOVA. Thus, there is significant evidence to reject the

null hypothesis and conclude that 12 out of 13 Netflix Originals have significant difference with their subscription of Netflix.

In the one-way ANOVA of the null hypothesis 29 (N=301), evaluating the respondents' notion of House of Cards towards the viewership of House of Cards $F(298)=107.90$, $p=.000$, $\eta^2=.265$.

The null hypothesis rejected, and also for Lilyhammer, Orange is the New Black, Unbreakable Kimmy Schmidt, Narcos, Marco Polo, Bloodline, Hemlock Grove, Sense8, Marvel's Daredevil, and BoJack the Horseman. Grace and Frankie, and Between have been found not tenable. The similar situation applied to null hypothesis 30 (N=227), except House of Cards (Levene Test $F(224)=3.442$, $p=.065$; ANOVA $F(224)=4.447$, $p=.036$) also fell to reject the null hypothesis.

The same manual applied, null hypothesis 49 and 50 would be rejected, and all of dimensions have a significant difference.

Null hypothesis 13: There is no significant difference between the respondents' notion of listed streaming service providers and their subscription of Netflix.

Null hypothesis 14: There is no significant difference between the respondents' notion of listed streaming service providers and their viewership with House of Cards the series.

Null hypothesis 15: There is no significant difference between the respondents' notion of listed streaming service providers and their un-subscription of Netflix.

Null hypothesis 39: There is no significant difference between the respondents' notion of listed streaming service providers and when did their first start using Netflix.

Null hypothesis 40: There is no significant difference between the respondents' notion of listed streaming service providers and the frequency of their Netflix usage.

Netflix has $F(298)=211.043$, $p=.000$ in the test of homogeneity of variances and $F(298)=627.46$, $p=.000$ in the ANOVA to reject the null hypothesis 13. And from the readings, dimension Hulu Plus, Amazon Prime, Starz Play, Aol. On, Showtime, and YouTube would also have to reject null hypothesis 13.

All the dimensions rejected the null hypothesis 14 except AOL. On violated the homogeneity of the variance ($F(298)=.346$, $p=.557$). And the rest of the group's results were very robust, in which p values were all below .000.

In the homogeneity testing of null hypothesis 15, Netflix was found not tenable ($F(298)=1.809$, $p=.180$). And to verify if there is no significant difference, the ANOVA resulted $F(298)=3.178$, $p=.076$. Although ruled by Bonferroni correction, its p value is still more than .01 significance level. And taken to F table, the F ratio is less than critical F value $F(1,299)\approx 6.72$. Meanwhile, the rest of p values were all high than the .01 significance level. Thus, null hypothesis 15 cannot be rejected.

According to the calculation null hypothesis 39 and 40 had a robust result to reject that there is no significant difference.

Null hypothesis 10: There is no significant difference between the respondents' notion of listed content distributors and their subscription of Netflix.

Null hypothesis 11: There is no significant difference between the respondents' notion of listed content distributors and their viewership with House of Cards the series.

Null hypothesis 12: There is no significant difference between the respondents' notion of listed content distributors and their un-subscription of Netflix.

Null hypothesis 37: There is no significant difference between the respondents' notion of listed content distributors and when did their first start using Netflix.

Null hypothesis 38: There is no significant difference between the respondents' notion of listed content distributors and the frequency of their Netflix usage.

Below .000 significance level, rejected the null hypothesis 10, null hypothesis 11, null hypothesis 37, and null hypothesis 38.

Null hypothesis 12, however, is very extinguishing. Broadcast television ($F(224)=.075, p=.785$), Cable television ($F(224)=1.071, p=.302$), satellite television ($F(224)=1.138, p=.287$), and online content distributor ($F(224)=3.406, p=.066$) groups violated the test of homogeneity of variances, except syndication ($F(224)=7.160, p=.008$). However, they all had a significance level above .01 and F ratio smaller than the critical $F(1, 225)=6.75$. Therefore, there is no significant difference in null hypothesis 12's groups.

Null hypothesis 25: There is no significant difference between the respondents' notion of the importance of the cast choice and their subscription of Netflix.

Null hypothesis 26: There is no significant difference between the respondents' notion of the importance of the cast choice and their viewership with House of Cards the series.

Null hypothesis 27: There is no significant difference between the respondents' notion of the importance of the cast choice and their un-subscription of Netflix.

Null hypothesis 47: There is no significant difference between the respondents' notion of the importance of the cast choice and when did their first start using Netflix.

Null hypothesis 48: There is no significant difference between the respondents' notion of the importance of the cast choice and the frequency of their Netflix usage.

Null hypothesis 25 reported Levene test $F(298)=558.267$, $p=.000$ and the ANOVA $F(298)=258.334$, $p=.000$, therefore rejected.

Null hypothesis 26 reported Levene test $F(298)=871.342$, $p=.000$ and the ANOVA $F(298)=110.072$, $p=.000$, therefore rejected.

Null hypothesis 27 reported Levene test $F(224)=3.508$, $p=.062$ and the ANOVA $F(224)=8.444$, $p=.004$. The critical F value in this case is less than 6.73, therefore concludes the difference between variables were significant.

Null hypothesis 47 reported Levene test $F(250)=35.996$, $p=.000$ and the ANOVA $F(250)=757.041$, $p=.000$, therefore rejected.

Null hypothesis 48 reported Levene test $F(250)=38.669$, $p=.000$ and the ANOVA $F(250)=761.633$, $p=.000$, therefore rejected.

Null hypothesis 22: There is no significant difference between the respondents' notion of listed genres and their subscription of Netflix.

Null hypothesis 23: There is no significant difference between the respondents' notion of listed genres and their viewership with House of Cards the series.

Null hypothesis 24: There is no significant difference between the respondents' notion of listed genres and their un-subscription of Netflix.

Null hypothesis 45: There is no significant difference between the respondents' notion of listed genres and when did their first start using Netflix.

Null hypothesis 46: There is no significant difference between the respondents' notion of listed genres and the frequency of their Netflix usage.

Under null hypothesis 22's paradigm, the thrillers ($F(298)=1.216$, $p=.271$), animations ($F(298)=.000$, $p=.986$), and sports shows ($F(298)=.002$, $p=.962$) were found violated the homogeneity of the variances. Taken to F distribution table, null hypothesis should be rejected.

Null hypothesis 23 have also been rejected. However, in null hypothesis 24, the homogeneity of variances were violated by all groups. The critical F value here is 6.75. Therefore, null hypothesis 24 cannot be rejected. Null hypothesis 45 and 46 were rejected with very robust results all of which p values were less than .000.

Null hypothesis 19: There is no significant difference between the respondents' notion of listed features of Netflix and their subscription of Netflix.

Null hypothesis 20: There is no significant difference between the respondents' notion of listed features of Netflix and their viewership with House of Cards the series.

Null hypothesis 21: There is no significant difference between the respondents' notion of listed features of Netflix and their un-subscription of Netflix.

Null hypothesis 43: There is no significant difference between the respondents' notion of listed features of Netflix and when did their first start using Netflix.

Null hypothesis 44: There is no significant difference between the respondents' notion of listed features of Netflix and the frequency of their Netflix usage.

Null hypothesis 19, 20, 43 and 44 were rejected. And we cannot reject null hypothesis 21, because feature large collection of titles ($F(224)=.750, p=.387$), exclusive programings ($F(224)=.398, p=.529$), personalized recommendations ($F(224)=.203, p=.653$), portability and flexibility ($F(224)=2.146, p=.144$), reasonable pricing ($F(224)=.023, p=.879$), and no commercials ($F(224)=.496, p=.482$).

Null hypothesis 16: There is no significant difference between the respondents' notion of listed activities available on Netflix and their subscription of Netflix.

Null hypothesis 17: There is no significant difference between the respondents' notion of listed activities available on Netflix and their viewership with House of Cards the series.

Null hypothesis 18: There is no significant difference between the respondents' notion of listed activities available on Netflix and their un-subscription of Netflix.

Null hypothesis 41: There is no significant difference between the respondents' notion of listed activities available on Netflix and when did their first start using Netflix.

Null hypothesis 42: There is no significant difference between the respondents' notion of listed activities available on Netflix and the frequency of their Netflix usage.

There is enough evidence to reject null hypothesis 16, 17, 41, and 42. Though the data processed, null hypothesis 18 cannot be rejected, in which catching up on current shows ($F(182)=.035, p=.852$), exploring old shows ($F(182)=3.153, p=.077$), watching Netflix Originals ($F(182)=.113, p=.737$), watching movies ($F(182)=.308, p=.579$), accessing kids' programing ($F(182)=.543, p=.462$), and watching whatever Netflix recommends ($F(182)=.479, p=.490$).

Null hypothesis 7: There is no significant difference between the respondents' notion of listed viewing device and their subscription of Netflix.

Null hypothesis 8: There is no significant difference between the respondents' notion of listed viewing device and their viewership with House of Cards the series.

Null hypothesis 9: There is no significant difference between the respondents' notion of listed viewing device and their un-subscription of Netflix.

Null hypothesis 35: There is no significant difference between the respondents' notion of listed viewing device and when did their first start using Netflix.

Null hypothesis 36: There is no significant difference between the respondents' notion of listed viewing device and the frequency of their Netflix usage.

Null hypothesis 7 reported Levene test $F(298)=33.657$, $p=.000$ and the ANOVA $F(298)=78.115$, $p=.000$, therefore rejected.

Null hypothesis 8 reported Levene test $F(298)=16.339$, $p=.000$ and the ANOVA $F(298)=50.559$, $p=.000$, therefore rejected.

Null hypothesis 9 reported Levene test $F(224)=2.348$, $p=.127$ and the ANOVA $F(224)=6.385$, $p=.012$. The critical F value in this case is more than 6.73, therefore concludes the difference between variables were not significant.

Null hypothesis 35 reported Levene test $F(250)=210.429$, $p=.000$ and the ANOVA $F(250)=44.593$, $p=.000$, therefore rejected.

Null hypothesis 36 reported Levene test $F(250)=202.442$, $p=.000$ and the ANOVA $F(250)=44.700$, $p=.000$, therefore rejected.

Null hypothesis 4: There is no significant difference between the respondents' notion of listed television viewing habits and their subscription of Netflix.

Null hypothesis 5: There is no significant difference between the respondents' notion of listed television viewing habits and their viewership with House of Cards the series.

Null hypothesis 6: There is no significant difference between the respondents' notion of listed television viewing habits and their un-subscription of Netflix.

Null hypothesis 33: There is no significant difference between the respondents' notion of listed television viewing habits and when did their first start using Netflix.

Null hypothesis 34: There is no significant difference between the respondents' notion of listed television viewing habits and the frequency of their Netflix usage.

Null hypothesis 4 reported Levene test $F(298)=4.604$, $p=.033$ and the ANOVA $F(298)=117.767$, $p=.000$, therefore rejected.

Null hypothesis 5 reported Levene test $F(298)=2.290$, $p=.131$ and the ANOVA $F(298)=69.920$, $p=.000$, therefore rejected.

Null hypothesis 6 reported Levene test $F(224)=4.811$, $p=.029$ and the ANOVA $F(224)=5.358$, $p=.022$. The critical F value in this case is more than 6.73, therefore concludes the difference between variables were not significant.

Null hypothesis 33 reported Levene test $F(250)=102.283$, $p=.000$ and the ANOVA $F(250)=68.040$, $p=.000$, therefore rejected.

Null hypothesis 34 reported Levene test $F(250)=110.994$, $p=.000$ and the ANOVA $F(250)=68.758$, $p=.000$, therefore rejected.

Null hypothesis 1: There is no significant difference between the respondents' notion of listed House of Cards viewing site and their subscription of Netflix.

Null hypothesis 2: There is no significant difference between the respondents' notion of listed House of Cards viewing site and their viewership with House of Cards the series.

Null hypothesis 3: There is no significant difference between the respondents' notion of listed House of Cards viewing site and their un-subscription of Netflix.

Null hypothesis 31: There is no significant difference between the respondents' notion of listed House of Cards viewing site and when did their first start using Netflix.

Null hypothesis 32: There is no significant difference between the respondents' notion of listed House of Cards viewing site and the frequency of their Netflix usage.

Null hypothesis 1 reported Levene test $F(211)=339.387$, $p=.000$ and the ANOVA $F(211)=900.361$, $p=.000$, therefore rejected.

Null hypothesis 2 reported Levene test $F(211)=458.069$, $p=.000$ and the ANOVA $F(298)=966.616$, $p=.000$, therefore rejected.

Null hypothesis 3 reported Levene test $F(137)=18.798$, $p=.000$ and the ANOVA $F(137)=2.504$, $p=.116$, therefore cannot be rejected.

Null hypothesis 31 reported Levene test $F(165)=9.439$, $p=.000$ and the ANOVA $F(165)=3227.878$, $p=.000$, therefore rejected.

Null hypothesis 32 reported Levene test $F(164)=8.169$, $p=.000$ and the ANOVA $F(164)=2394.357$, $p=.000$, therefore rejected.

However, the actual difference in the mean score between groups was quite small based on Cohen's (1988) conventions for interpret the effect size.

Chapter 5: Summary

Netflix viewership of the program, house of cards, has been on the decline due to a lot of competition from other streaming services who have better content to view. The data gathered in this examination address each of the inquiries that were included in the screening process and empowers the specialist to deduct a substantial speculation on the audience's' responses and point of view of House of Cards. 74 members did not have Netflix membership likewise did not watch House of Cards. Those 74 individuals take up to 24.6% of the populace; they will not be asked any further inquiries, and that is the reason they will be screened out of the review. Besides, 42 non-endorsers discovered their approach to watching the show, which accounts 13.9% of the populace. On the endorsers' side, 87 respondents have not watched House of Cards and 98 viewers of the place of cards, the aggregate 185 individuals considered 61.5% of the populace. Altogether 140 watch the place of cards; 42 non-endorsers and 98 supporters, which represents 46.5% of the populace.

The information obtained from the data included those that were accepted and rejected. It reveals the viewership of the films on various platforms. On the relationship between the number of House of Cards subscribers and the number of those who have suspended or stopped it, we conclude that there is a significant difference between the variables; they have no any relationship hence a revelation of the increasing trust for online streaming of movies. A very large number of the people in the research have never stopped their subscription to Netflix. Therefore, the number of fewer subscriber of House of Cards does not arise from people disliking Netflix but from not being interested

in House of Cards itself. The respondents' motion listed House of Cards viewing the site, and their un-subscription of Netflix has no any relationship.

From hypothesis 4 and five we learn that a significantly large amount of people has rejoined Netflix. Close to half of the people who had disassociated themselves with Netflix rejoined the service. The reasons for rejoining involves the increase in traffic potent to the quality of the service and the rise of the digital age technology. The respondents' notion of listed television viewing habits and their subscription of Netflix have no any relationship. Thus, we can conclude that the two variables have great influence on each other. The majority of respondents rejoined mainly due to the financial commitments they had made to Netflix and other new programming titles and not because of already existing programs like House of Cards.

Other information regarded in here had homogeneity and hence, null hypothesis 7, 8, 10, 11, 12, 13, 37 and 38 have the homogeneity of the variance of the population hence there is a significant difference between the two variances. It can be concluded that the difference between the respondents' notion of the listed content distributors to their subscription to Netflix, viewership with House of Cards the series, when did they first start using Netflix and their frequency of Netflix usage is significantly important. In that regard, the respondents' notion of content distributors will highly depend on whether they are subscribed to Netflix.

Rejected the null hypothesis 14, thus the difference between respondents' notion of streaming service providers and their viewership with House of Cards is highly significant despite the fact viewership could have influence their notion of streaming service provider. On the other side, null hypothesis 15 cannot be rejected. Thus, we

conclude that un-subscription would have influence the respondents' notion of streaming service provider, that is the notion of the respondents towards the streaming service provider is dependent on whether they are subscribers or un-subscribers. Leading to the rejection of hypothesis involving the reason for users joining Netflix by time and frequency of using the service, makes a significance of the difference between the respondents' notion of listed activities available on Netflix. Also, their subscription of Netflix, viewership with House of Cards the series, when did first start using Netflix and when did their first start using Netflix is highly significant and independent of this variable.

Through the data processed, the null hypothesis involving the reason to suspend or stop subscription arranged by the time becoming a subscriber cannot be rejected, all of these programs have p values more than .05. We can conclude that the significant difference between the respondents' notion of listed features of Netflix and their subscription of Netflix, viewership with House of Cards the series when did their first start using Netflix and frequency of their Netflix usage. This means that majority of new Netflix subscribers did not join because of the introduction of House of cards but because of the listed features in Netflix.

And we cannot reject null hypothesis 21 and 22 are rejected as the p values are all more than .05. Thus the null hypothesis is accepted and conclude that respondents' notion of listed features of Netflix and un-subscription of Netflix are related such that one perception about will influence the other variable. This means that whereas joining Netflix was not influenced by the series House of Cards, un-subscription from Netflix has been influenced by the lack of interest in House of Cards and programming in general.

There is a significant difference between the respondents' notion of listed genres and their viewership with House of Cards the series. The respondents' notion of listed genres and their viewership with House of Cards the series has no any relationship. The notion means that most users have not been influenced by other programs in Netflix to start or continue viewing House of Cards. There is no user who will just view House of Cards because they have subscribed to Netflix, even when they have no interest in the program.

From the rejected data, we conclude that the difference between respondents' notion of the importance of cast choice and subscription of Netflix is highly significant to state that respondents' notion of the importance of cast choice does not depend on their subscription, has no any relationship. Their viewership with House of Cards the series is highly significant to state that respondents' notion. It is important to cast choice that does not depend on their viewership with House of Cards the series, that is the two variables has any relationship no. Also, there is a significant difference between the respondents' notion of the importance of the casting choice and when did they first start using Netflix. Respondents' notion of the importance of the cast of choice does not depend on when they first started using the Netflix. Famous actors can influence users from starting viewership of House of Cards but cannot influence.

Most of the participants revealed that there is high significance difference between respondents' notion of the Netflix originals and their subscription of the Netflix. In other words, their subscription will not have any influence on the respondents' notion of the Netflix originals. Also, we conclude that there is the highly significant difference between the respondents' notion of the Netflix originals and their viewership of the House of Cards because the p-value is less than 0.01. It is thus high significant

differences is experienced to say that respondents' notion of the Netflix and viewership of the House of Cards has no any relationship in influencing the success of House of Cards.

Null hypothesis 32 rejected both the Levene's test P-value, and the ANOVA p-value is also less than the critical .01. Thus, we conclude that there is a significant difference between the variables; they have no any relationship. Since, null hypothesis 33 is also rejected there is a significant difference between the two variables. The respondents' notion of listed television viewing habits and when did first start using Netflix have no any relationship. This means that new users cannot join Netflix due to a person liking only one of its program like House of Cards. A person can access a single program from other sources like youtube. A user subscribes to Netflix due to its general packaging that involves its pricing and available programs.

From the study of respondents' notion of listed television viewing habits and the frequency of their Netflix usage, we learn the following; The respondents' notion of listed television viewing habits and the frequency of Netflix usage have no any relationship. Also, it is concluded that the difference between the respondents' notions of the streaming service provider to when did they first start using Netflix and the frequency of their Netflix usage is highly significant. The respondents' notion is not influenced by the fact that when did they first start using and their frequency of Netflix usage.

Null hypothesis 47 teaches us that there is a difference between respondents' notion of the importance of cast choice and when did they first start using Netflix. It is highly significant to state that respondents' notion of the importance of cast choice does not depend on when did they first start using Netflix, that is the two variables does not

depend on each other. Most users will not subscribe to Netflix band start using it because their favorite Hollywood star is on a single show being aired on Netflix.

Null hypothesis 48 is rejected: This shows that there is the homogeneity of variance by Levene test and p-value being less than .01. The null hypothesis is rejected, and we conclude that the difference between respondents' notion of the importance of cast choice and frequency of their Netflix usage is highly significant to state that respondents' notion of the importance of cast choice does not depend on the frequency of their Netflix usage, which has no any relationship. Importantly, null hypothesis 49 and 50 would be rejected That is the difference between the respondents' notions of the Netflix originals to their when did first start using Netflix, and the frequency of their Netflix usage is still highly significant. The respondents' motion is not influenced by the fact that when did they first start using and their frequency of Netflix usage. Users.

Chapter 6: Conclusion

The battle field of secondary distributors of content on the internet was never static. As Comcast, Google, Amazon and so all joined on board, the barrier of the competing to become a brand that represents must-see TV got much higher. So how did Netflix do?

House of Cards came along at a pivotal juncture for Netflix. Since it was released, Netflix's stock has nearly tripled while its video streaming service subscriber count reached 65.55 million, with 42.3 million in the U.S. and 23.35 million internationally (Ramachandran and Armental, 2015).

As the research hypothesis tested out, the show was a hit with viewers and critics, giving Netflix the financial clout. Not only the subscribers' awareness of House of Cards and other original contents was promising, the non-subscribers also had shown great interests in the Netflix Originals. Statistics suggested there is a correlation between the viewers' opinions towards Netflix Originals and their likeliness of subscribing, the viewership of House of Cards, and how often of their use of streaming services. The questions proved binge watching is real. People who took interest in House of Cards, Netflix, and/or preferred online streaming services providers scored a higher average and less fluctuating in binge-watching TV series and television viewing device preference. It was also proved online-only original content, which rival those produced by traditional television such as broadcast and cable channels, were severely cord-cutting materials. They further transformed how we watch and define "television."

However, due to the limitation of this research the real-time traffic detecting is not an option. For that reason, the study introducing the data from a third party internet traffic

monitoring firm, Procera Networks (Cullen, 2014), to help understanding viewers' habit of binge-watching. Such as how many episodes on average do people binge-watch at a time, or House of Cards viewers' consistency.

Approximately 11 percent of Netflix subscribers watched the series.¹ Each episode was not a major factor in overall traffic. But on the bright side, the first few episodes were the most heavily watched, and the later episodes got their insignificant share of action.²

Reference

1. Arnold, T. K. (2014). Netflix a conquering army. Home Media Magazine, 36 (20), 3.
Retrieved from: <http://search.proquest.com/docview/1548422970?accountid=10559>
2. Baldwin, Roberto (2013). With 'House of Cards', Netflix Bets on Creative Freedom.
Retrieved from: <http://www.wired.com/2013/02/creative-freedom-cord-cutting/>
3. Barras, C. (2014). How movie-makers read your mind. BBC.com.
Retrieved from: <http://www.bbc.com/future/story/20141017-how-movie-makers-read-your-mind>
4. Barton, D. & Court, D. (2012). Making Advanced Analytics Work for You. Harvard Business Review. Retrieved from: <http://hbr.org/2012/10/making-advanced-analytics-work-for-you>
5. Barton, D., Ferguson, N., Skidelsky, R. & Shiller, R. (2014). Age of Disruption. Project Syndicate
6. Bond, Paul (2013). 'House of Cards' is Netflix's Most-Streamed Show.
Retrieved from:
<http://www.hollywoodreporter.com/news/house-cards-is-netflixs-streamed-421142>.
7. Bosker, Bianca. (2012). Affectiva's Emotion Recognition Tech: When Machines Know What You're Feeling. Retrieved from: http://www.huffingtonpost.com/2012/12/24/affectiva-emotion-recognition-technology_n_2360136.html
8. By, D. F. (2014). Netflix web traffic increases. Dow Jones DBR High Yield.
Retrieved from: <http://search.proquest.com/docview/1524814552?accountid=10559>
9. Cam Cullen (2014) House of Cards: Binge watching in high definition. Procer Networks,
Retrieved from:
<http://www.proceranetworks.com/blog/house-of-cards-binge-watching-in-high-definition>
10. Castillo, J. (2013). The Netflix way. Streaming Media Magazine, 12.
Retrieved from: <http://search.proquest.com/docview/1469710390?accountid=10559>
11. Castillo, Michael (2014) 'House of Cards' Beau Willimon Talks How the Hit Show Came to Be. Retrieved from: <http://www.adweek.com/news/television/house-cards-beau-willimon-talks-about-how-hit-show-came-be-157270>
12. Chuck Culp, Mike Friedman, Graham Lincoln, Quentin Reeve, and Matt Zepernick (2013) Netflix: Past, Present, and Future Innovation. Retrieved from:
http://faculty.tuck.dartmouth.edu/images/uploads/faculty/ron-adner/11EIS_Main_Project_-_Netflix_Paper.pdf
13. Edwards, Cliff (2013) Netflix's Big Gamble With House of Cards. Retrieved from:

<http://www.sfgate.com/technology/article/Netflix-s-big-gamble-with-House-of-Cards-4247557.php>

14. Erick Schonfeld (2011) Streaming Is Driving New Subscriber Growth At Netflix. Retrieved from: <http://techcrunch.com/2011/01/27/streaming-subscriber-growth-netflix/>

15. Evans, Peter, C. and Annunziata, Marco. (2012). Industrial internet: Pushing the Boundaries of Minds and Machines. Retrieved from www.ge.com/docs/chapters/Industrial_Internet.pdf

16. Frank Pallotta (2015) 4 in 10 TV households also subscribe to Netflix, Amazon or Hulu. Retrieved from: <http://money.cnn.com/2015/03/11/media/nielsen-report-netflix-amazon-hulu/>

17. Garrahan, M. (2014). Netflix subscriber numbers surge. FT.Com. Retrieved from <http://search.proquest.com/docview/1500860445?accountid=10559>

18. Grece, Christian Lange, André, Schneeberger, Agnes and Sophie Valais. (2015). The development of the European market for on-demand audiovisual services. Retrieved from http://ec.europa.eu/newsroom/dae/document.cfm?action=display&doc_id=9273

19. Greene, Andy (2013) How 'Lilyhammer' Changed the TV World: 'Netflix is opening a whole new golden era of television. Retrieved from: <http://www.rollingstone.com/tv/news/how-lilyhammer-changed-the-tv-world-20131205#ixzz3007H0e11>

20. Greg Satell (2013) What Netflix's 'House of Cards' Means For The Future Of TV. Retrieved from: <http://www.forbes.com/sites/gregsatell/2013/03/04/what-netflixs-house-of-cards-means-for-the-future-of-tv/>

21. Gruenwedel, E. (2014). Netflix's international domination remains. Home Media Magazine, 36 (20), 8. Retrieved from: <http://search.proquest.com/docview/1548422971?accountid=10559>

22. Gruenwedel, E. (2014). Some facts about netflix. Home Media Magazine, 36 (7), 8. Retrieved from: <http://search.proquest.com/docview/1504541283?accountid=10559>

23. Gruenwedel, E. (2013). Analyst questions netflix valuation. Home Media Magazine, 35 (49), 4. Retrieved from: <http://search.proquest.com/docview/1468420986?accountid=10559>

24. Hallinan, B. (2014). Recommended for you: The Netflix Prize and the production of algorithmic culture. Sage Journals.doi: 10.1177/1461444814538646.

25. Handcock, Mark, S. and Gile, Krista, J. (2011). On the Concept of Snowball Sampling. Retrieved from: <http://arxiv.org/pdf/1108.0301.pdf>

26. Hill, Rebecca. (2014). Online Programming Realities: A Case Study of *House of Cards* and the Perceived Advantages over Traditional Television. Retrieved from: www.diva-portal.org/smash/get/diva2:725183/FULLTEXT01.pdf

27. Jessica Holland (2013) Web TV shows picked up by the networks. Retrieved from: <http://www.thenational.ae/arts-culture/television/web-tv-shows-picked-up-by-the-networks>

28. Katie Gengler (2015) ABI Research Study Now Available on the Role of DLNA's VidiPath for Transforming Subscription Content Delivery in Today's Multiscreen Environment. Retrieved

from: <http://www.businesswire.com/news/home/20150514006465/en/ABI-Research-Study-Role-DLNA%E2%80%99s-VidiPath-Transforming>

29. Lawton, George. (2014). Emerging technologies promise to quantify emotions. Retrieved from: <http://torquemag.io/emerging-technologies-promise-quantify-emotions/>
30. Leonora, Walet. (2015). Internet Finance and China: Will Banking Innovation Promote Growth and Reform? Retrieved from: <http://blogs.cfainstitute.org/investor/2015/07/02/internet-finance-and-china-will-banking-innovation-promote-growth-and-reform/>
31. Lieberman, David. (2013). Disney Expects to Write Down as much as 190 million dollars for 'lone ranger'. Retrieved from: <http://deadline.com/2013/08/disney-expects-to-write-down-as-much-as-190m-for-lone-ranger-558385/>
32. Mittell, Jason (2013) Complex TV: The Poetics of Contemporary Television Storytelling. MediaCommons Press, retrieved from: <http://mcpress.media-commons.org/complextelevision/>
33. Nancy Tartaglione (2015) Mipcom: Market Abuzz With Drama As Spotlight Shifts From Non-Scripted. Retrieved from: <http://deadline.com/2015/10/mipcom-market-too-much-tv-drama-digital-non-scripted-post-mortem-1201571376/>
34. NewsMax, Bloomberg News. (2014). "Netflix Seen Reporting Web Users Grew to 33.1 Million". Retrieved from: <http://www.newsmax.com/SciTech/netflix-reporting-web-grown/2014/01/22/id/548377/>
35. Netflix. (2014). Cablefax Daily, 25 (77) Retrieved from <http://search.proquest.com/docview/1525944404?accountid=10559>
36. Netflix earnings. (2013). Cablefax Daily, 24 (205) Retrieved from <http://search.proquest.com/docview/1490958302?accountid=10559>
37. Netflix ranks. (2013). Cablefax Daily, 24 (29) Retrieved from <http://search.proquest.com/docview/1371884483?accountid=10559>
38. Netflix: Growing up. (2014). FT.Com, Retrieved from <http://search.proquest.com/docview/1554767081?accountid=10559>
39. Oser, K. (2004). Netflix. Advertising Age, 75 (44), 1. Retrieved from <http://search.proquest.com/docview/208350684?accountid=10559>
40. Paskin, Willa (2013). Netflix Resurrected Arrested Development. Next Up: Television Itself. Retrieved from <https://web.archive.org/web/20140308081033/http://www.wired.com/underwire/2013/03/netflix/>
41. Prange, S. (2014). Netflix global domination? Home Media Magazine, 36 (20), 3. Retrieved from <http://search.proquest.com/docview/1548422942?accountid=10559>
42. Shalini Ramachandran, Maria Armental (2015) At Netflix, Big Jump in Users—and Costs. Retrieved from: <http://www.wsj.com/articles/netflix-reports-jump-in-streaming-users-1436991166>

43. Stelter, Brian (2013). Netflix Hits Milestone and Raises Its Sights". The New York Times, ISSN 0362-4331. The Associated Press (2013). By The Numbers: Netflix subscribers. Retrieved from: <http://news.yahoo.com/numbers-netflix-subscribers-205626746.html>

Appendix

Exhibit A Current Netflix Originals

Drama					
Title	Genre	Premiere	Seasons	Time	
House of Cards	Political drama	1-Feb-13	3 seasons, 39 episodes	46–58 min.	
Hemlock Grove	Horror/Thriller	19-Apr-13	2 seasons, 23 episodes	45–58 min.	
Orange Is the New Black	Comedy-drama	11-Jul-13	3 seasons, 39 episodes	51–92 min.	
Marco Polo	Period drama	12-Dec-14	1 season, 10 episodes	52–60 min.	
Bloodline	Thriller/Drama	20-Mar-15	1 season, 13 episodes	49–65 min.	
Marvel's Daredevil	Superhero/Crime drama	10-Apr-15	1 season, 13 episodes	48–59 min.	
Between	Sci-fi/Drama	21-May-15	1 season, 6 episodes	44 min.	
Sense8	Sci-fi/Drama	5-Jun-15	1 season, 12 episodes	48–66 min.	
Club de Cuervos	Spanish-language drama	7-Aug-15	1 season, 13 episodes	40–42 min.	
Narcos	Crime drama	28-Aug-15	1 season, 10 episodes	43–57 min.	

Comedy					
Title	Genre	Premiere	Seasons	Time	
BoJack Horseman	Animation	22-Aug-14	2 seasons, 24 episodes	25–26 min.	
Unbreakable Kimmy Schmidt	Comedy	6-Mar-15	1 season, 13 episodes	23–28 min.	
Grace and Frankie	Comedy	8-May-15	1 season, 13 episodes	25–35 min.	
Wet Hot American Summer: First Day of Camp	Comedy	31-Jul-15	1 season, 8 episodes	25–35 min.	
Documentary					
Title	Genre	Premiere	Seasons	Time	
Chef's Table	Documentary	26-Apr-15	1 season, 6 episodes	41-54 min.	
Kids					
Title	Genre	Premiere	Seasons	Time	
Turbo FAST	Animation	24-Dec-13	2 seasons, 39 episodes	23 min.	
VeggieTales in the	Animation	26-Nov-	2 seasons, 26	23 min.	

House		14	episodes		
All Hail King Julien	Animation	19-Dec-14	1 season, 10 episodes	22 min.	
The Adventures of Puss in Boots	Animation	16-Jan-15	1 season, 10 episodes	22 min.	
Richie Rich	Comedy	20-Feb-15	2 seasons, 21 episodes	22-23 min.	
Project Mc2	Comedy/Educational	7-Aug-15	1 season, 3 episodes	27-29 min.	
Dinotrux	Animation	14-Aug-15	1 season, 10 episodes	22 min.	
The Mr. Peabody and Sherman Show	Animation	9-Oct-15	1 season, 13 episodes	22 min.	
Continuations					
Title	Genre	Prev. Channel	Premiere	Seasons	Time
The Problem Solverz (season 2 only)	Animation	Cartoon Network	30-Mar-13	1 season, 8 episodes	11 min.
Arrested Development (season 4 only)	Comedy	Fox	26-May-13	1 season, 15 episodes	28–37 min.
Star Wars: The Clone Wars (season 6 only)	Animation	Cartoon Network	7-Mar-14	1 season, 13 episodes	21–24 min.
The Killing (season 4 only)	Crime drama	AMC	1-Aug-14	1 season, 6 episodes	55–59 min.

Trailer Park Boys (seasons 8 and 9 only)	Mockumentary	Showcase	5-Sep-14	2 seasons, 20 episodes	22-32 min.
DreamWorks Dragons (season 3 only)	Animation	Cartoon Network	26-Jun-15	1 seasons, 13 episodes	22 min.
Longmire (season 4 only)	Crime drama	A&E Network	10-Sep-15	1 seasons, 10 episodes	55-59 min.
Specials					
Title	Genre	Premiere	Time		
Bill Burr: You People Are All the Same	Stand-up comedy	16-Aug- 12	1 hour, 9 min.		
Moshe Kasher: Live in Oakland	Stand-up comedy	26-Oct-12	1 hour		
Fat Man Little Boy	Stand-up comedy	1-Mar-13	1 hour, 25 min.		
Brian Posehn: The Fartist	Stand-up comedy	3-Mar-13	58 min.		
Craig Ferguson: I'm Here to Help	Stand-up comedy	15-Mar- 13	1 hour, 23 min.		
John Hodgman: Ragnarok	Stand-up comedy	20-Jun-13	1 hour, 7 min.		
Rob Schneider: Soy Sauce and the Holocaust	Stand-up comedy	1-Aug-13	1 hour		
Mike Birbiglia: My Girlfriend's Boyfriend	Stand-up comedy	23-Aug- 13	1 hour, 15 min.		
Doug Stanhope: Beer Hall Putsch	Stand-up comedy	23-Aug- 13	1 hour		

John Caparulo: Come Inside Me	Stand-up comedy	5-Sep-13	1 hour		
Marc Maron: Thinky Pain	Stand-up comedy	7-Oct-13	1 hour, 34 min.		
Russell Peters: Notorious	Stand-up comedy	14-Oct-13	1 hour, 11 min.		
Aziz Ansari: Buried Alive	Stand-up comedy	1-Nov-13	1 hour, 19 min.		
Trailer Park Boys Live in F**kin' Dublin	Mockumentary	1-Jun-14	1 hour, 21 min.		
Jim Jefferies: Bare	Stand-up comedy	29-Aug-14	1 hour, 16 min.		
Trailer Park Boys Swearnet Live	Mockumentary	1-Oct-14	1 hour, 15 min.		
Chelsea Handler: Uganda Be Kidding Me	Stand-up comedy	10-Oct-14	1 hour, 11 min.		
Wyatt Cenac: Brooklyn	Stand-up comedy	21-Oct-14	1 hour, 7 min.		
Doug Benson: Doug Dynasty	Stand-up comedy	6-Nov-14	1 hour		
Chelsea Peretti: One of the Greats	Stand-up comedy	14-Nov-14	1 hour, 14 min.		
Trailer Park Boys Live at the North Pole	Mockumentary	15-Nov-14	1 hour, 28 min.		
Bill Burr: I'm Sorry You Feel That Way	Stand-up comedy	5-Dec-14	1 hour, 20 min.		
Nick Offerman: American Ham	Stand-up comedy	12-Dec-14	1 hour, 20 min.		
Bojack	Animation	19-Dec-14	25 min.		

Horseman Christmas Special: Sabrina's Christmas Wish					
Iliza Shlesinger: Freezing Hot	Stand-up comedy	23-Jan-15	1 hour, 11 min.		
Ralphie May: Unruly	Stand-up comedy	27-Feb-15	1 hour, 23 min.		
Aziz Ansari: Live at Madison Square Garden	Stand-up comedy	6-Mar-15	58 min.		
Chris D'Elia: Incurigible	Stand-up comedy	17-Apr-15	1 hour, 23 min.		
Jen Kirkman: I'm Gonna Die Alone (And I Feel Fine)	Stand-up comedy	22-May- 15	1 hour, 18 min.		
Chris Tucker: Chris Tucker Live	Stand-up comedy	10-Jul-15	1 hour, 18 min.		
Films					
Title	Genre	Premiere	Time		
Art of Conflict	Documentary	12-Oct-12	1 hour, 13 min.		
The Zen of Bennett	Documentary	12-Nov- 12	1 hour, 24 min.		
Shotgun Wedding	Comedy	1-Apr-13	1 hour, 31 min.		
House of Bodies	Action	19-Apr-13	1 hour, 19 min.		
Percentage	Action	24-Apr-13	1 hour, 22 min.		
HANK: 5 Years from the Brink	Documentary	16-Sep-13	1 hour, 15 min.		

The Short Game	Documentary	12-Dec-13	1 hour, 39 min.		
The Square	Documentary	17-Jan-14	1 hour, 44 min.		
Mitt	Documentary	24-Jan-14	1 hour, 32 min.		
The Fabulous Ice Age	Documentary	3-Feb-14	1 hour, 13 min.		
The Lady in Number 6	Documentary	4-Apr-14	38 min.		
Brave Miss World	Documentary	29-May-14	1 hour, 22 min.		
This is Not a Ball	Documentary	13-Jun-14	1 hour, 30 min.		
The Battered Bastards of Baseball	Documentary	11-Jul-14	1 hour, 13 min.		
Mission Blue	Documentary	15-Aug-14	1 hour, 35 min.		
Print the Legend	Documentary	26-Sep-14	1 hour, 40 min.		
E-Team	Documentary	24-Oct-14	1 hour, 30 min.		
Virunga	Documentary	7-Nov-14	1 hour, 30 min.		
Ever After High: Spring Unsprung	Animation	6-Feb-15	47 min.		
My Own Man	Documentary	6-Mar-15	1 hour, 21 min.		
The Other One: The Long Strange Trip of Bob Weir	Documentary	22-May-15	1 hour, 23 min.		
Hot Girls Wanted	Documentary	29-May-15	1 hour, 24 min.		
Advantageous	Sci-fi	23-Jun-15	1 hour, 30 min.		
What Happened, Miss Simone?	Documentary	26-Jun-15	1 hour, 24 min.		
Creep	Horror comedy	14-Jul-15	1 hour, 20 min.		

Tig	Documentary	17-Jul-15	1 hour, 20 min.		
Staten Island Summer	Comedy	30-Jul-15	1 hour, 20 min.		
6 Years	Drama	8-Sep-15	1 hour, 20 min.		
Keith Richards: Under the Influence	Documentary	18-Sep-15	1 hour, 21 min.		
Miniseries					
Title	Genre	Premiere	Episodes	Time	
Russell Peters Vs the World	Documentary	14-Oct-13	4 episodes	26–29 min.	

Exhibit B
Questionnaire [Total 26 questions]

Screening Question

[Either or both question 1 and question 2 answered ‘Yes’ will be continuing the questionnaire. For those who answered ‘No’, they will not be answering the rest.

However, the number of those respondents will be counted.]

1. Do you ever have Netflix subscription?

Yes --- 2

No --- 1

2. Have you watched House of Cards?

Yes --- 2

No --- 1

3. Do you have ever stopped or suspended your Netflix subscription?

Yes --- 2

No --- 1

4. Do you have ever rejoined Netflix after leaving the service?

Yes --- 2

No --- 1

Demographic Question

1. Gender:

Male/ Female/ Bisexual/ Transgender/ Other

2. Age: _____

3. Which one of following fits your ethnic group?

A. Caucasian

B. African American

C. Latino

D. Asian

E. Native American

F. Pacific Islander

G. Other

4. Please indicate your current household income in US dollars.

A. Rather not say

B. Under \$10,000

C. \$10,000-\$19,999

D. \$20,000-\$29,999

E. \$30,000-\$39,999

F. \$40,000-\$49,999

G. \$50,000-\$74,999

H. \$75,000-\$99,999

I. \$100,000-\$150,000

J. Over \$150,000

Behavioral Question

1. When did you first begin to use Netflix? [Screening Question 1 answered 'Yes']

Less than 6 months ago --- 1

6 to 12 months ago --- 2

1 to 2 years ago --- 3

3 to 5 years ago --- 4

More than 6 years ago --- 5

2. How often do you use Netflix streaming services? [Screening Question 1 answered 'Yes']

Never --- 1

Less than once a month --- 2

Once a month --- 3

2-3 times a month --- 4

Once a week --- 5

2-3 times a week --- 6

Daily --- 7

Multiple times a day --- 8

3. How do you watch House of Cards? [Screening Question 2 answered 'Yes']

Netflix account --- 2

Pirate site --- 1

Other --- 1

4. Who is paying (or paid) for the Netflix subscription that you use? [Screening Question 1 answered 'Yes']

Self --- 4

Partner --- 3

Friend --- 2

Relative --- 1

Other --- 0

5. How do you most often consume a television show?

Binge-watch it --- 3

One episode a week --- 1

Both --- 2

Neither --- 0

6. Which device do you consume a show most often?

Television sets --- 1

Smart phones --- 2

Tablets --- 3

Computers --- 4

7. Which distribution method do you use most often?

Broadcast television --- 1

Cable television --- 2

Syndication --- 3

Satellite television --- 4

Online content distributor --- 5

8. Which one of following streaming service provider do you use most often?

Netflix --- 7

Hulu Plus --- 6

Amazon Instant Video --- 5

Starz Play --- 4

Aol. On --- 3

Showtime --- 2

Youtube --- 1

Perceptive Question

1. What is your primary reason to start Netflix subscription? [Screening Question 1 answered 'Yes']

A. A specific program I wanted to watch

B. Video on-demand

C. Access to large content catalog

D. The user-friendly interface and appreciable recommendations

E. More budget entertainment option than cable subscription

F. Recommendation of a trusted party

G. Others

2. Why did you stop or suspend your Netflix subscription? [Screening Question 3 answered 'Yes']

- A. Payment struggles
- B. Lack of interest in the available programs
- C. Preoccupied with other activities
- D. Other

3. Why did you rejoin Netflix? [Screening Question 4 answered 'Yes']

- A. Re-continuity of the payment
- B. Interesting new titles to their inventory
- C. More leisure time
- D. Other

4. On a scale of 1 to 7 value how often you pursue the following activities to your Netflix access. [Screening Question 1 answered 'Yes']

- A. Catching up on currently broadcasting programs
- B. Exploring no longer broadcasting programs
- C. Watching Netflix Originals
- D. Watching movies

E. Available Kid's programming for children

F. Netflix always recommended something new to watch

5. On a scale of 1 to 7 value the importance of following features of Netflix.

- A. Large collection of titles
- B. Exclusive programmings

C. Personalized recommendations

D. Portability and flexibility

E. Reasonable Pricing

F. No commercials

6. On a scale of 1 to 7 how much you like following genre.

A. Kid's program

B. Comedy

C. Drama

D. Thriller

E. Sci-fi

F. Action

G. Animation

H. Reality show

I. Sports

J. Talk show

K. News

L. Documentary

7. On a scale of 1 to 7 how much you value the choice of cast to a show.

8. On a scale of 1 to 7 (1=Never heard of it, 2=Hate it, 3=Don't like it, 4=Not interested,

5=Neutral, 6=Like it, 7=Love it) how you feel about following distribution method.

A. Broadcast television

B. Cable television

C. Syndication

D. Satellite TV

E. Online content distributor

9. On a scale of 1 to 7 (1=Never heard of it, 2=Hate it, 3=Don't like it, 4=Not interested, 5=Neutral, 6=Like it, 7=Love it) how you feel about following online video distributor.

A. Netflix

B. Hulu Plus

C. Amazon Instant Video

D. Starz Play

E. Aol. On

F. Showtime (Their streaming services)

G. Youtube

10. On a scale of 1 to 7 (1=Never heard of it, 2=Hate it, 3=Don't like it, 4=Not interested, 5=Neutral, 6=Like it, 7=Love it) how you feel about following Netflix Originals.

A. Lilyhammer

B. Orange is the New Black

C. Unbreakable Kimmy Schmidt

D. Grace and Frankie

E. House of Cards

F. Between

G. Narcos

H. Marco Polo

I. Bloodline

J. Hemlock Grove

K. Sense 8

L. Marvel's Daredevil

M. BoJack Horseman

