Universidade de Aveiro Departamento de Línguas e Culturas
2016

INÊS BRÁS PESSOA MARTINS

MODELOS DA PROVISÃO DE ENTRETENIMENTO E A APRENDIZAGEM DE LÍNGUAS

ENTERTAINMENT DELIVERY METHODS AND LANGUAGE LEARNING

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ENTERTAINMENT DELIVERY METHODS AND LANGUAGE LEARNING

Tese apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Línguas e Relações Empresariais, realizada sob a orientação científica do Professor Doutor Kenneth David Callahan, Professor Associado do Departamento de Línguas e Culturas da Universidade de Aveiro

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acknowledgements

To my parents for their support and for making every effort to give me the opportunity to receive an education. To my supervisor, professor David Callahan for his valuable advice and encouragement throughout this process. And to my friends Joana Oliveira, Heloísa dos Santos, Catarina Vagos and Shazia Carmali for their constant support, without which this process would have been much more difficult.

palavras-chave

Indústria do entretenimento, mercado do entretenimento português, streaming, métodos de distribuição, on-demand, aprendizagem de línguas, inglês, métodos de aprendizagem não-tradicionais.

resumo

A presente dissertação propõe-se explorar a indústria do entretenimento, em particular televisivo e de cinema, e as recentes mudanças nos métodos de distribuição. Adicionalmente, procura explorar a utilização de conteúdos de entretenimento em Inglês como ferramentas de aprendizagem da língua. A dissertação tem o objetivo de compreender qual a expetativa dos jovens portugueses em relação a estas mudanças e qual a sua perceção do papel dos novos métodos de distribuição de conteúdo na aprendizagem do Inglês.

keywords

Entertainment industry, Portuguese entertainment market, streaming, distribution methods, on-demand, language learning, English, non-traditional learning methods.

abstract

This dissertation aims to explore the entertainment industry, in particular television and cinema, along with recent changes in their distribution methods. Additionally, it aims to explore the role of video content in English as a language learning tool. The main goal of this dissertation is to understand the expectations of Portuguese young people regarding these changes and their perception as to these new content distribution methods' role in learning English.

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PART 1: Introduction

1 Introduction

Those sections of the entertainment industry which are involved in the production and distribution of television and film both spend and generate massive amounts of capital, in addition to involving a labour-intensive use of human resources (MarketLine, 2015d). Besides the economic importance of the entertainment industry, it is also accepted that it serves as an important vehicle for the circulation of cultural material (Schlesinger, 2015). In the performance of its mission, in which, as with any consumer product, delivery processes are key elements, providing on-demand content is fast becoming the norm. This is rapidly forcing the industry to change its delivery methods, particularly regarding television content (Ericsson, 2015).

Netflix is perhaps the best example of this process, given that it is a service whose brief it is to provide content on-demand, available on any device with an internet connection, through a monthly subscription (MarketLine, 2015b). Services such as these allow the consumer to decide what content they want to watch along with where, when and how much they want to watch (Tryon, 2013). These services first became successful in the United States, and have quickly arrived at a position in which they threaten to replace cable television in many American homes (Leichtman Research Group, 2015). In Portugal this delivery method is somewhat recent, with Netflix only entering the market in October of 2015. On-demand is relatively new in the Portuguese market, but as has happened in recent years when technological innovation has been introduced, competition quickly appears (particularly in the case of mobile telephone services, and, in the example this dissertation focuses upon, services associated with internet and television providers like NOS and networks like FOX) (Ribeiro, 2015).

Up until recently, the only way to access on-demand content in ways similar to the service provided by Netflix would be through illegal streaming and/or downloading. In the North American market, however, recent years have seen a decline in illegal downloading facilitator BitTorrent's share of online traffic (Sandvine, 2015). This dissertation examines recent developments in the industry in this area and attempts to determine the extent to which these changes might affect the Portuguese market, through a literature review followed by a questionnaire directed at those users most identified with the early adoption of technological innovations. This is not an easy endeavour, particularly given the secrecy around services such as Netflix which do not disclose information on how their service is performing in each country. Additionally, the Portuguese market seems to have awoken to these services with the arrival of Netflix, leading to a dynamic situation in which companies' services are constantly changing, a situation which has made this particular period one of uncertainty for research in the area.

One of the consequences of this change in delivery methods is the rapid and easy access to content in English, mostly of American origin. This content allows, for example, a more direct contact with American culture, which has amongst its effects the heightened exposure of Portuguese young people to the imagery and discourses produced by and associated with the United States (Cleveland, Laroche, & Papadopoulos, 2015). This influence can be observed in events like the Portuguese Comic Con, whose direct model is the American original and its celebration of certain aspects of mass audio-visual culture (Morgadinho, 2015). However, taking quite a different line, it can also be seen that the entertainment industry is also a useful vehicle of language dissemination, since it allows for a constant and up-to-date contact with the language(s) consumers are exposed to, through characters with different origins, accents and idiomatic expressions. This contact may vary widely in different countries, depending on their models for the use of material produced in foreign languages. In Portugal, a high level of exposure to foreign languages is apparent, given that foreign audio-visual content is mostly distributed with subtitles. As will be seen, however, official models for the distribution and presentation of audio-visual material are being superseded by new delivery methods, from the illegal to the legal, with the result that young Portuguese consumers in particular are accessing American material without subtitles. Many studies have been conducted on the use of this audio-visual content as a vocabulary acquisition tool, a function such content serves with successful results (D'Ydewalle & Pavakanun, 1997; Kuppens, 2010; Lin, 2014). This dissertation looks at current literature on entertainment as a cultural vehicle and as a language learning tool and, through the above-mentioned questionnaire, aims to find evidence of the perception of the success in language acquisition of these distribution methods amongst Portuguese young people. The evolution of the industry which shortens the distance between the consumer and the industry's content, along with the possibility of using content as a non-traditional language learning method, are therefore the main focuses of this dissertation.

The dissertation is organized in two main parts. The first part is the literature review which deals with the different sub-sections of the dissertation's interests, and the second part focuses on the data gathering in, and the analysis of, the questionnaire. The literature review is further divided into three parts: research on the entertainment industry, entertainment as a cultural vehicle, and language learning. The research on the industry itself examines the current landscape of the industry, traditional distribution methods and more recent distribution methods, after which it examines more closely the US market and the Portuguese market. The threat of piracy is also given attention due to its perceived and real impact on the industry. Concluding this part of the literature review is a look at current on-demand services and how consumer behaviour has been affected by them and how this behaviour has in turn affected the industry.

Entertainment as a cultural vehicle is then explored in order to outline how the media have facilitated cultural contact and learning, since any delivery method that distributes content faster and to a greater audience appears potentially able to enhance entertainment's role as a cultural vehicle.

The final chapter in the literature review focuses on language learning. It enquires into certain non-traditional methods associated with the entertainment industry and its products, how valuable they can be and in what ways, focusing particularly on video content and on the role of subtitling.

The questionnaire examined in the final part of the dissertation aims to understand consumer behaviour amongst Portuguese young people with a particular focus on their attitude towards current and new distribution methods and piracy. It also presents questions regarding the respondents' perception of language learning through video content in English. These answers were then analysed in order to find meaningful connections that suggest how the market might respond to the changes in the industry and how it could affect language learning.

A more in-depth look at the methodology of this dissertation will take place in the following chapter.

2 Methodology

This dissertation's methodology consists of two main parts: research among secondary sources and the production of a questionnaire.

For the research among secondary sources, websites such as scopus.com and sciencedirect.com which aggregate academic articles were used, along with news articles on and press releases from the companies mentioned during the dissertation. The research focused on keywords such as: entertainment, culture, English, language learning, streaming, on-demand, and Netflix, among others.

In the second part of the research process, a questionnaire was devised in order to survey young Portuguese people. The questionnaire was distributed online through social media with the aim of reaching a large and technologically savvy audience that was more likely to be familiar with the concepts presented in the questionnaire. Thus, a link to the questionnaire (produced in Google Forms) was posted on Facebook and Twitter and shared in Facebook groups focused on interests such as television shows and cinema. The questionnaire was posted on April 20th 2016 and remains available on http://goo.gl/AQG8OA.

. The focus was on Portuguese citizens between the ages of thirteen and thirty-nine. This particular choice of age group is a consequence of many factors: teenagers and young adults are more likely to be going through or have just finished the language learning process, providing a more practical view on the process; young adults are also the main focus of advertising on entertainment which makes studying this demographic's consumer behaviour particularly important for the industry; the research conducted during the literature review portion of this dissertation consistently showed that teenagers and young adults show a greater interest in streaming and time-shift content viewing, which puts the focus on this group as the target audience for new distribution methods; lastly, young people are intensely involved in the process of forming their identities which further opens this demographic to influence from entertainment.

The questionnaire will focus on what is expected of the use of streaming services compared to illegal options, along with young people’s use of these services and entertainment content in general as a language learning tool. The main goal is to gather data on expectations regarding the practical application of the theoretical basis found in the initial stage of the research in this segment of the Portuguese market. In the data analysis chapter of this dissertation a more detailed analysis of the questions will take place.

PART 2: Literature Review - a) The Entertainment Industry

3 Entertainment Industry

3.1 Industry Analysis

For the purpose of this dissertation, "entertainment industry" refers to broadcasting and cable TV, as well as movies and entertainment, as defined by the MarketLine Global Media Industry Report. Broadcasting and cable TV "consists of all terrestrial, cable and satellite broadcasters of digital and analog television programming", while movies and entertainment refers to "both producers and distributors of public entertainment formats, such as movies, music and sports" (MarketLine, 2015c). The term "entertainment industry" will therefore be used in reference to video entertainment content, produced and distributed by all methods currently used by the industry, including online streaming.

In 2014, broadcasting and cable TV had a global market value of 462.1 billion dollars, and movies and entertainment reached 90.1 billion dollars. This represents an increase in both areas since 2010, of 4.7% and 1.8%, respectively (MarketLine, 2015c).

The MarketLine Global Media Industry Profile also presents a Five Forces Analysis of the industry as a whole. It found that the strongest force is the threat of substitutes, services that may present alternatives to the ones currently in the market. The most significant substitute is online piracy, providing consumers with free (albeit illegal) access to content. Also mentioned are the legal alternatives, most pertinent to this dissertation, in the form of subscription/advertising based streaming services such as Netflix, Amazon Prime Instant Video or Youtube. The report highlights three main factors which influence the threat of substitutes: beneficial alternatives, cheap alternatives and low cost switching (MarketLine, 2015c). Both in the American and Portuguese markets, we can see signs of these factors. The ability to watch TV in a non-linear way, whenever and wherever the consumer wants to, for a significantly lower price compared to cable services or DVD purchase, can all influence the consumer to look for alternatives to traditional methods.

In addition to its economic importance, the industry employs a large number of people (MarketLine, 2015c). It is undeniable that any shift in this industry must be carefully evaluated in order to minimize losses. In the last few years, there has been a drastic change in the way entertainment content is produced and distributed. With the rise of the internet, anyone can publish their work and reach a wide audience, and anyone can find entertainment suited to their preferences and mood at any given time. Demand has changed along with consumer behaviour, and the industry must adapt (Anderson, 2008).

The changes taking place in the industry at the moment, which will be addressed in the following chapters, mimic those seen in previous years. VCR, Videocassette and DVD technology created the ability to record, own or rent content as consumers pleased, and not necessarily view it when it was in the cinema or being broadcast on television. The home video market in fact now represents the biggest source of revenue for studios (Ulin, 2010, p. 161). At first becoming successful with movies, the trend also reached television. Releasing entire seasons of television shows on DVD allowed consumers access to series that they might not have watched or even heard of otherwise. Early on, the mere existence of these products raised piracy concerns which led the industry to create mechanisms to prevent copying content. According to Ulin (2010), due to a "growing trend for consumers to collect videos", "decline in pricing", "studio efforts to sell mass volumes" and "growth of the kids video business" (Ulin, 2010, p. 171), the DVD market peaked between 2004 and 2006, but has been in decline ever since (Ulin, 2010, p. 188). Alternatives such as Netflix, which delivered rented DVDs by mail and more recently online streaming, are a natural evolution in the home video market. Also important were the technological advances in storage such as the iPod which allow consumers to purchase content online and store it in increasingly smaller and more portable devices. The need for physical copies that can be damaged and are sometimes more expensive is now evaporating (Ulin, 2010, Chapter 5–The Home Video Business).

The entertainment industry is therefore going through a new period of change as a consequence of new technological advances. This accompanies new consumer behaviour patterns and services, along with different ways of creating and distributing content, all of which are affecting traditional geographical barriers and business models. The following chapters address these aspects with a particular focus on the US and Portuguese markets.

3.2 United States of America: The Entertainment Market

The United States of America leads the entertainment industry in many areas and with high market value. In 2014, the United States accounted for 38.2% of the Global Broadcasting and Cable TV market, more than any other region in the world, with a market value of €132.7 billion (MarketLine, 2015a). As of 2014, the United States of America accounted for 35% of the global Movies and Entertainment market, with a market value of €23.7 billion (MarketLine, 2015e).

The US presents a big market for pay TV services and OTT services: by the third quarter of 2015, 83% of all households in the US subscribed to a Pay-TV service (Leichtman Research Group, 2015). In 2013, 73.4% of US households had high-speed internet connection (File & Ryan, 2014). As detailed in both MarketLine reports, several companies lead the market in the United States, producing and distributing film and television content, such as The Comcast Corporation, Time Warner, Viacom, Inc., The Walt Disney Company, Sony Corporation and Twenty-First Century Fox, Inc.

As for television content distribution, the United States present free television, basic cable and Pay TV/Premium cable, paired with Online Video On-Demand services. The free/broadcast networks are PBS, ABC, NBC, CBS, Fox and the CW, which profit from advertising. Cable stations, of which there are over 200, such as ESPN, Sci-fi or USA are bundled in packages and available to the consumer in their basic cable service. These channels profit from a combination of advertising and fees charged to the cable provider for carrying the channel. Additionally, there are channels like HBO which require an additional fee and may profit from that fee alone, without requiring advertising. These channels also escape FCC (Federal Communications Commission) regulations, being allowed to show more graphic material (Ulin, 2010). Kyle Killen explained the basics of how television functions in the United States at the ATX Festival in 2014:

> "There are three ways [of how television comes to exist]: one, you pay for it. Two, someone else pays for it. Or three, a combination of you and someone else pays for it. So, "someone else pays for it" is the broadcast model that you're all familiar with. Essentially, advertisers fund programming as a sort of commercial delivery mechanism. Networks create programmes that are designed to draw the most eyeballs, and then they sell those eyeballs off to advertisers and you get to enjoy free TV (…). "You pay for it" is the premium cable model. Basically, (…) HBO, Showtime subscriptions. You give them their money and you say "more Game of Thrones (…)" and they buy or create the content (...). And then the third is a mix of those two. (…) Basically on the one hand they work like broadcast, because they are selling advertising just like traditional television networks. But they are also collecting what amounts to subscription fees, because while AMC and FX aren't billing you directly they are charging your cable or satellite provider a fee for every subscriber to that channel. (...)

(Killen & Blacker, 2014)

As of 2015, multiple companies offer online streaming options in the United States. Some of these services are online services only, such as Netflix and Hulu; others are complementary services to a network, such as HBO Now and CBS All Access. The United States adopted these services remarkably well. Ericsson found that in 2015, a free option like Youtube was used by up to 71% of the population studied at least once a week, and at least once a day by 41%. But even paid services like Netflix reach surprisingly high numbers: 52% of the US population studied in the consumer behaviour report used Netflix at least once a week; 27% used it daily. However, Netflix seems to be an exception in subscription-based services. Its biggest competitors, Amazon Prime, Hulu and HBO Go/HBO Now stayed under 20% for weekly viewing and under 10% for daily viewing (Ericsson, 2015). Cable companies are starting to join forces with streaming services as well. In July, Comcast and Netflix reached a deal that brought the streaming app to the cable services' set-top box (Swisher, 2016).

3.3 Portugal: The Entertainment Market

The Portuguese television landscape presents three major broadcast networks, RTP (1 and 2) (public), SIC and TVI (private) with an increasing number of channels operating under their umbrellas in the last few years, particularly with channels dedicated purely to entertainment. (G. Cardoso, Mendonça, Paisana, & Sousa, 2016). Various cable services provide up to 200 basic cable and premium channels (many international, with heavy English language programming) (Cabovisão, n.d.; MEO, n.d.; NOS, n.d.; Vodafone, n.d.). The late 2000s also marked the transition from analog to Digital Terrestrial Television, allowing for a larger number of channels, better quality and other features (Sobral, 2012), although the results for many families in rural areas have been a worse service than before.

As of 2015, 29.6% of the population in Portugal had access to a fixed broadband connection and 52.8% had access to a mobile internet connection. In general, there has been a steady growth in market penetration and use of internet services, as well as in the adoption of optic fibre technology (ANACOM, 2015a). 58.5% of households had a television subscription service. Four service providers lead the Portuguese market: MEO, Grupo NOS, Vodafone and Cabovisão, all of them providing internet and television services (ANACOM, 2015b). Cabovisão has recently rebranded itself as NOWO with a new business model that hopes to change the market. The company offers the consumer the option to build their own bundle of services and channels ultimately paying only for what they want to use (André, 2016; NOWO, 2016a). This method caters for casual TV viewers, since they get a few channels from the start, but it also allows viewers with different consumer patterns to receive benefits such as recording, starting and pausing, time-shift viewing and even watching two channels simultaneously or accessing social media on their TVs for an extra fee (NOWO, 2016b).

It is also no surprise that when Netflix announced they would be entering the Portuguese market in 2015, local internet and television service providers were quick to create competition, which will be discussed in an upcoming chapter.

Content production in Portugal contrasts sharply with the production empire of the United States of America. The last few years, however, have seen a growth in the production of Portuguese movies along with a greater interest from the audience and critics (P. D. de Almeida, 2016; *Diário de Notícias*, 2016; Económico com Lusa, 2016).

As for the television content being produced and aired, multiple news sources have mentioned the lack of content diversity in the broadcast channels, with telenovelas, reality TV and talk shows being aired all day long (G. Cardoso, Mendonça, Paisana, & Sousa, 2016). This trend has been going on for decades, with content such as telenovelas first being imported from Brazil and then Portuguese productions of telenovelas starting in the 1980s (Sobral, 2012). RTP has recently shown interest in producing content that can be exported, instead of telenovelas which when introduced "dried up everything around them" (Durães, 2015), introducing different series that escape the model (Borges & Safara, 2015; J. A. Cardoso, 2016). On the other hand, current telenovela productions are not without quality, and in fact, some of them have been nominated and won International Emmy Awards (N.C., 2015). The common complaint seems to be that they are all that is being done; they are on every night on every broadcast channel and leave no room for productions outside of this model (Pepper, 2015; Torres, 2014). The information landscape on cable television is also showing some changes. Specialised cable news channels under the umbrellas of the major broadcast networks enjoyed strong ratings which were threatened in recent years with the launch of CMTV. The new channel has a strong focus on information (often considered sensationalised) but also presents some fictional content. The informational sector is therefore changing, with channels like TVI24 adding sports content to diversify their offer; SIC Notícias and RTP3 however chose to stick to information only (Nobre, 2016). These changes show the other side of the coin: expansion does not just mean that more niche channels appear. It also leads channels to blur the lines between genres in search for a larger audience.

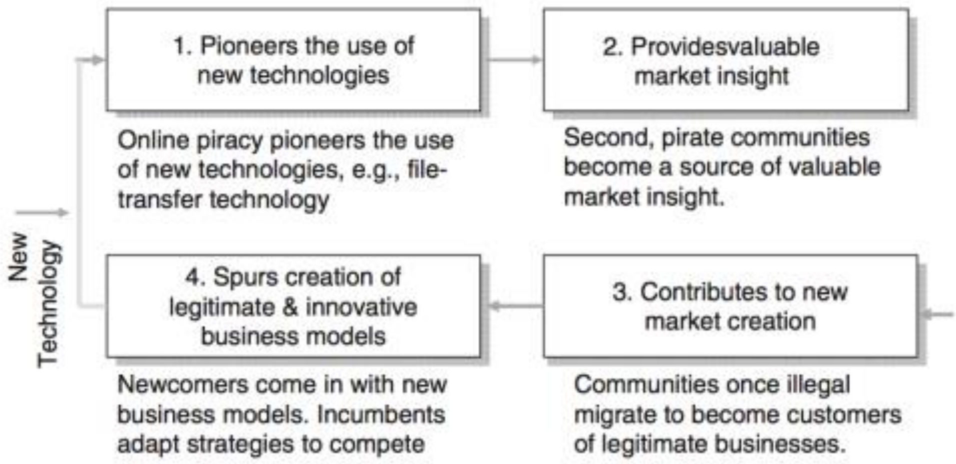
The state of production in Portugal is relevant to the changing environment of the market. Portuguese production models alienate Portuguese consumers of international productions, used to a variety of genres not present on Portuguese television. At the same time, these models have educated some Portuguese consumers to expect these productions from television. Both of these assessments raise opposite questions. Can Portuguese television survive the next generation without adapting to the content the younger generation is consuming? Can new models based solely on American-style productions survive in a market still dominated to an extent by the old model? This seems to be a concern for Netflix, that since joining the market has added Portuguese movies and telenovelas to their local catalogue. Information about subscription numbers from Netflix on the Portuguese market has proven hard to find, which is to be expected given the services' usual secrecy. In a letter to shareholders and an interview to *Público*, Netflix claims that Portugal has been a "surprise", with a satisfying growth that exceeded expectations, but there has been no data released yet (Carvalho, 2016; Hastings & Wells, 2015).

3.4 The Threat of Piracy

As mentioned previously, online piracy is one of the biggest threats faced by the entertainment industry. The internet provides easy access to copyrighted material for free and it is virtually impossible to put a definitive stop to that access. Protected content becomes a sort of public good, making it hard for producers and distributors to present a good argument for consumers to actually pay for it. Stricter copyright laws do not seem to deter consumers, who clearly prefer content that is free, diverse and easy to access. These laws are also hard to enforce, since they target possible consumers and risk having a negative impact on their perception of labels and studios. In some cases, such as Peer-to-Peer (P2P) networks, "files are fragmented and stored on several computers that cannot be easily identified" (Goel, Miesing, & Chandra, 2010, p. 13) making it much harder to enforce these laws. Despite this, Goel, Miesing and Chandra (2010) found that stock prices for the biggest media firms tend to rise following the announcement of anti-piracy legislation, suggesting that investors associate this with future profit. The authors go on to establish four scenarios based on whether effective enforcement of anti-piracy legislation is possible and business models that could be used by the industry to deal with these threats. Even in the scenarios in which copyright protection can be effective (and it is encouraged by the authors), it is proposed that online distribution, subscription options and delivery methods that provide clients with flexibility as to how they can consume content are the essential next steps. Additionally, there is a case to be made that piracy might actually improve sales, since it allows consumers to experience and discover goods, possibly leading them to acquire the content legally. (Goel et al., 2010).

Choi and Perez (2007) found that online piracy has affected the industry in four important ways. It “pioneered the use of new technologies”, gave businesses insight into consumer needs that were not being met yet, created new markets through the migration of communities (for instance from Napster, a piracy service, to iTunes) and influenced the creation of new business models. The authors suggest that despite launching legal actions, the industry started realising that the technology being used in online piracy could be used to boost a business model that did not satisfy the consumer. Some video game developers started using this technology to distribute their products; other companies developed their own file-sharing alternatives. Furthermore, the authors recommend that the industry keep up with developments in online piracy technology, take large steps in attempts to meet the customers’ needs, use these technologies to their advantage, develop new business models and reach out to pirate communities in search of valuable information about the market (Choi & Perez, 2007).

FIGURE 1: FOUR-STEP PROCESS TO INNOVATION



SOURCE: (CHOI & PEREZ, 2007, P. 173)

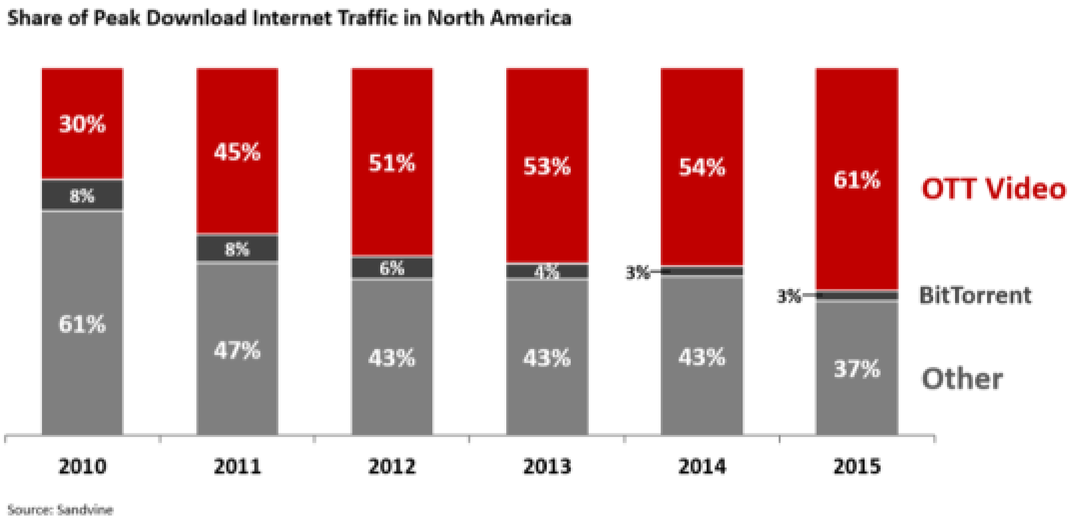
An example of how appealing piracy can be in the entertainment industry is the story of Popcorn Time, a program that simplifies P2P networks in an advertising-free user-friendly interface. According to Kyle Reed, CEO of Ceg Tek (quoted in Stone, 2015), because the interface looks professional some consumers do not realize it is illegal. The developers eventually discontinued the program, but its code is open-source leading other coders to create new versions. Stone also references Google data from 2014 showing that searches for Popcorn Time in some countries, including Portugal, are the same as they are for Netflix or HBO. According to Kyle Reed, Popcorn Time grew 336% in the US from July 2013 to January 2014. The industry responded by enforcing copyright laws in an effort to shut down the service (Stone, 2015).

Sang, Lee, Kim and Woo (2015) aimed to understand behavioural variables that can influence the decision to illegally download content, focusing on American and Korean college students. The findings show that in both groups the level of perception of copyright protection can have a negative effect on intention to download. Level of morality had a significant negative effect on intention to download among American students, but the same was not found with Korean students. As for the factors which have positive effect on intention, it was found that perceived behavioural control ("If I want, I can"), subjective norm ("People important to me would approve"), ego-defensive function — fear of taking risks (being seen as “lagging behind the online trend”) — and utilitarian function (cost-saving and accessibility) were significant for American students. Group norm (peer pressure) did not predict intention. As for Korean students, utilitarian function, ego-defensive function — overpriced (“it’s okay because we can’t afford the content”), subjective norm, group norm and perceived behavioural control had a positive effect on intention to download. Illegality concerns had a negative effect. The study concluded that there are cultural differences regarding illegal downloading, with Korean students more involved in the practice. The study suggests that these differences be taken into consideration when approaching different cultures on the matter, since American students seem more likely to reject piracy due to moral reasons and Korean students due to group influence (Sang, Lee, Kim, & Woo, 2015).

Piracy also affects the music industry immensely. Borja, Dieringer and Daw (2014) found that price (inability to “purchase all the music [one] wants to download”), peer pressure (everyone does it), “perception of low risk and limited punishment” and opinions on the artist’s success are the main factors influencing the decision to turn to piracy. However, the authors found that among college students, “music streaming increases the likelihood of engaging in music piracy by about 20%”. A possible reason for this connection is that those who use streaming services are more comfortable with technology and music sharing (Borja, Dieringer, & Daw, 2014).

In the United States, the emergence of legal online alternatives seems to be affecting not only traditional TV but piracy as well. According to a recent letter from Netflix to shareholders, using data provided by Sandvine, online streaming services’ share of peak download internet traffic in North America seems to be rising, while pirating facilitator BitTorrent’s share slowly declines (Hastings & Wells, 2015).

FIGURE 2: SHARE OF PEAK DOWNLOAD INTERNET TRAFFIC IN NORTH AMERICA



SOURCE: (HASTINGS & WELLS, 2015)

A possible interpretation of these facts is that, while anti-piracy laws can have positive effects and are necessary to educate consumers in the importance of paying for content, understanding the attractiveness of piracy is important for the future of the industry. Keeping in mind that consumers want flexibility, reasonable prices and instant availability across platforms is the basis for the creation of successful new business models.

3.5 New Production and Delivery Methods

Not a long time ago, if the consumer wanted to enjoy a movie or a television programme they were limited in choice, schedule and device. You could watch a TV show in your living room, when the network decided to air it. You would have to sit through commercials. In order to watch a movie, one could either go to the movie theatre and enjoy it there; wait for a home video release and pay for it, bring it home and watch it, or wait for it to air on a network available to them. There was not much freedom of choice as to when, where and for what price to watch entertainment. Compared with these models, being able to download content to watch offline instead of streaming is naturally extremely attractive, it can be extremely useful and it is a feature that consumers want. Nevertheless, Netflix seems to think it "adds considerable complexity" to the service, contrary to services like Amazon which provide streaming and downloading options (Baumgartner, 2015a). Streaming adds a new layer to the distribution process which provides creators with an opportunity to monetise on content after it has been digitally released and the threat of piracy is greater. However, at the same time, streaming can drive down purchases, which are more profitable to creators (Richardson, 2015, pp. 61–62).

New delivery methods had a clear effect on demand and consumer behaviour. Expensive delivery methods and shelf space costs (one store could not possibly carry all movies ever made; a network can only air one thing at any given time-slot) lead to very careful selection of what projects to invest in: only those successful are worth keeping. Only the hits are profitable. The internet changed the game. The ability to deliver content without a shelf space cost, without a limitation as to how much content one could offer, had an effect on demand as well. It manifested itself in the Long Tail theory: when the offer is larger and more diverse, and reaches the consumer easily, then there will always be demand for it, for both hits and small projects alike. The hits are still incredibly profitable, but the market for niche products is so extensive that when combined can rival the small number of hits available (Anderson, 2008). Ted Sarandos, Chief Content Officer for Netflix mentioned at CES 2016 how Netflix understands this phenomenon:

> About 8 years ago, the cost of digital delivery and the cost of postal delivery crossed and there was no looking back. (…) Everyone pretty much everywhere should be able to see great films and TV shows at the exact same moment. The technology is there. It's the business models that now stand in the way. (…) Linear TV must aggregate a large audience at a given time of day and hope that whatever they're showing will attract enough viewers. With Netflix, members can enjoy a show at any time and based on their viewing habits, we can put the right one in front of them each and

> every time. (…) Linear TV only scores with home runs. We score with home runs too, but we also score with singles and doubles and triples.
>
> TED SARANDOS, CHIEF CONTENT OFFICER, NETFLIX (CES, 2016)

Ulin (2010) however presents a contradictory point of view: taking advantage of this long tail may only be possible to a certain extent. The nearly unlimited access to content provided by the internet means that consumers are scattered through multiple access points, thus reducing the revenue (Ulin, 2010, p. 245).

The internet enabled changes not only to delivery methods but also to production itself. No longer do television and film compete solely amongst themselves: they compete with an extensive offer of amateur and professional content available online under diverse business models (Anderson, 2008, Chapter The New Producers; Lyubareva, Benghozi, & Fidele, 2014).

Multiple business models appeared enabled by the internet. Some offer “premium” content, created by professionals; some rely on user-generated content. Some of these services get their revenue by following the broadcast TV model: they sell commercials to advertisers, while providing content for free. Others provide content in exchange for payment and rarely use advertisers. Lyubareva, Benghozi and Fidele (2014) proposed three main classes of business models: the participative model, combining user-generated, self-produced and third-party content, offered for free along with advertisements, with multiple ways of consumption. The “distribution model” describes services that target a specific market segment with self-produced content, using means other than advertising to generate revenue. Lastly, the “editorial model” offers third-party content in exchange for payment, often in the form of a rental system. These models are not the only option however, and some variations might appear (Lyubareva et al., 2014). For instance, Netflix offers self-produced content and third-party content through a subscription system; no free content is provided and no advertisers are used.

Monetising streaming media is one of the challenges of the new model because consumers seem to want content anywhere, at any time, with no commercials and for as little money as possible. So how does one make money from the model that comes closest to this demand? Careless (2011) presented models used by different online companies. Blip.tv provides web TV series for free, making money from commercials, much like the broadcast TV model. Advertisers understand the appeal of streaming video and are investing in it. Funny or Die sells "standard web advertising" (such as banners) on their website. Its capacity to attract celebrities, funny writers and a cult following make it attractive not only online but for traditional TV as well. The service has produced comedy content for television channels, creating a strong brand. St. John's University provides streaming of live sports for $9.95 a month/ $79.95 a year. It also provides free on-demand videos as a form of incentive to pay for the live experience. The plan is also to add advertising and sponsorship as an extra source of income. Streamin' Garage streams their shows live. According to the CEO they "are not in the money-making stage" but are hoping to get there through sponsorship. Instead of just commercials, the service plans to incorporate their sponsors into the shows themselves, much like traditional TV used to do. They have also successfully used a "pay-what-you-want" model, by including an "Oscar pool" that required a donation to participate. Interestingly, the CEO says:

> "If you put up a product for free, build [an] audience and then try to charge for accessing it, people get mad (…). That loses you the audience you worked so hard to build; it just doesn't make you money. In contrast, 'free' TV has succeeded for decades by relying on advertising revenues rather than subscriptions. The fact that broadcast TV has lost viewers to competition is only a comment on free TV's content quality, not the medium itself. As the Super Bowl proves every year, if your broadcast content is truly compelling, people will watch it— commercials included."

(Careless, 2011)

The article concludes that the old model can be adapted to the new streaming reality. As long as services are content-driven, many different business models can be successfully used (Careless, 2011).

Streaming is also making its way into academic life. Enis (2015) interviewed librarians involved in media resources and found that a great number of libraries in the United States use streaming as a way to collect video. The article raises an interesting point on ownership. Physical media is owned, can be stored and requires only one payment. Streaming often requires ongoing subscription and the long-term availability of any given content cannot be guaranteed. Physical copies however are limiting in the sense that "only one person can watch at a time"; streaming dramatically reduces cost per view. Librarians feel that a balance between how much content is leased and owned needs to be reached. Companies providing academic video streaming also offer features such as searchable transcripts and proprietary discipline-specific video content, making these services all the more useful. But these services can become expensive due to the necessity to subscribe to multiple services in some cases and the subscription costs that come with long-term access. The article concludes that academic streaming video will likely keep growing, becoming "a standard part of education" and turning faculty into coaches and curators opening the doors to greater active learning (Enis, 2015).

3.6 Consumer Behaviour

Consumer habits have been changing in the last few years. There's a clear shift towards on-demand content and a preference for the ability to watch this content on mobile devices, with recommendations tailored to the consumer's preferences. Ericsson conducted a study in 20 markets around the world in order to analyse this shift in consumer habits. The results showed that linear TV remains popular, more so in 60-69 year olds than millennials, most likely due to its social importance, premium content and the ability to watch live content (sports playing a big role in this area), along with less confidence about using newer forms of technology. Binge-watching (the act of watching multiple episodes of a TV show in succession) is becoming more popular: 87% of consumers that subscribe to a video on-demand service (S-VOD) binge-watch shows at least once a week. Over 50% of all consumers studied binge-watch content daily. The study also found that “every third hour spent watching TV and video is via video on-demand”. Regarding mobility, the study found that millennials prefer watching content on mobile devices such as smartphones, tablets and laptops. This applies not just to UGC or video on-demand but to linear TV as well (Ericsson, 2015, pp. 1–9).

A similar trend in the Portuguese market is the increase in the use of automatic recording, a function that allows viewers to access any TV programme aired in a recent period of time without the need to record it manually. As of 2015, 52% of TV subscribers used this service, 10.3% more than the previous year. Other services, such as manual recordings and the ability to pause and restart the programme were also used by almost half the subscribers. 15% of the subscribers watched TV on mobile devices and 16% used video-on-demand and rental services (ANACOM, 2015b). It is clear that Portuguese consumers are also looking for freedom regarding what and when they watch entertainment content. The Portuguese market has made efforts to adapt to new demands, from the creation of streaming apps by major networks to the change to the 16:9 format (André, 2015).

C. Wong, Tan, Hew, & Ooi (2016) developed a research framework which borrows concepts from multiple consumer behaviour models in order to determine the factors that determine behavioural intention to adopt mobile TV. The authors found that Performance Expectancy (to which degree will the technology provide benefits to the user) as well as Effort Expectancy (ease of use) are important factors. These factors are themselves influenced mostly by Technology Readiness and Technical Support and Training. This framework supports the notion that a consumer base that is technologically comfortable and/or has proper technical support will find mobile TV easier to use and be more open to its benefits, and therefore be more inclined to use its services (C. Wong, Tan, Hew, & Ooi, 2016). It stands to reason that an increasingly technologically developed society would be willing to adhere to these services as long as they are presented as easy to use and of greater value than the technology used previously.

Consumers are not changing only in regards to what and how they watch content. They are also more interested in how they discover content. Ericsson found that consumers are not pleased with recommendation systems and feel like they cannot find anything to watch on a daily basis with linear TV (Ericsson, 2015, pp. 10, 11).

Comparing traditional TV and on-demand services, consumer satisfaction appears radically different. Ericsson found that the only area where consumers are more satisfied with traditional TV is video quality. Every other area evaluated, mobility, recommendation function, price and relevant content seems to be a strength of on-demand services and a source of dissatisfaction on some level for consumers of traditional TV (Ericsson, 2015, p. 12).

A new trend seems to be emerging as a consequence of these changes. According to Ericsson, “one in four consumers studied has cut or shaved their traditional TV service in the past year” (Ericsson, 2015, p. 12), either for financial reasons or because consumers simply did not use these services enough. People who never paid for a TV service (“cord-nevers”) have a hard time understanding why they should pay for TV packages that might not interest them. The reality is that, according to Ericsson, 22% of cord-nevers are already paying for some sort of OTT service. This means that people are willing to pay for a TV subscription, just not in the way it is presented at the moment. Ericsson found three main areas that influence consumer experience: “great content; flexibility; and a high quality overall experience.” Consumers seem to prefer to avoid advertising during programming and appreciate the fact that, with OTT services, they are often allowed to cancel and reactivate the service at any time and can access it on any device. In fact, most of the consumers studied were interested “in a TV media offering that combines linear channels, on-demand selections and cross-device access, all in one monthly bill” (Ericsson, 2015, Chapters 12–15).

3.7 Online Streaming Services

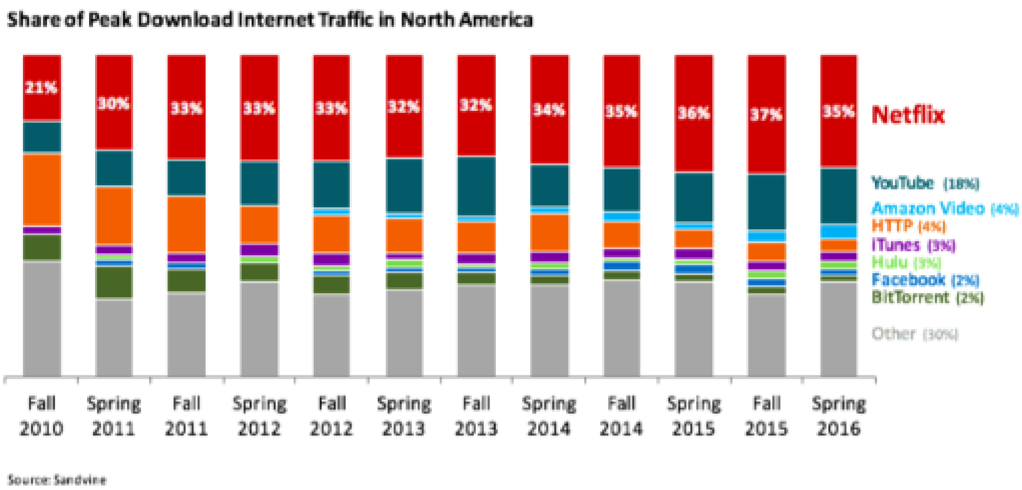
Netflix

> Netflix is the world's leading Internet television network with over 75 million members in over 190 countries enjoying more than 125 million hours of TV shows and movies per day, including original series, documentaries and feature films.

(Netflix, n.d.)

The conversation about online streaming inevitably starts with Netflix. Netflix is an online subscription streaming service, offering a wide collection of television shows and movies, both original and produced by other companies. Netflix allows subscribers to stream unlimited content on any device connected to the internet. In addition to this service, Netflix also has a DVD rental subscription service. This is in fact how the company started, by sending DVDs to customers' homes by mail. In 2007, the company entered the online streaming business (MarketLine, 2015b). It allows streaming free from commercials, and can be cancelled at any moment. Netflix is currently the leading global internet TV service (Netflix, 2016a). In North America, Netflix enjoys a bigger share of peak download internet traffic than its competitors (Youtube, Amazon Video, iTunes and Hulu) combined (Netflix, 2016b).

FIGURE 3: SHARE OF PEAK DOWNLOAD INTERNET TRAFFIC IN NORTH AMERICA (2)



SOURCE: (Netflix, 2016b)

One of the key aspects in the company's success is the fact that Netflix understood the changes in consumer behaviour and adapted to them. In a recent keynote speech at the 2016 CES (Consumer Electronics Show), Reed Hastings (CEO of Netflix) repeatedly mentioned what consumers "really want" and how Netflix hopes to answer those demands.

> What consumers really wanted was to be able to choose when to watch. (...) Internet TV allows us to redefine what is possible. (...) You don't have to listen to commercials or be at the mercy of an 8pm tune-in. (...) A simple but revolutionary shift from corporate to consumer-controlled. (...) Tune-in has been replaced by personal choice. We live in an on-demand world and there's no going back. (...) We seek to find the right movie or series to put in front of you at the right time.

REED HASTINGS, CEO, NETFLIX (CES, 2016)

Furthermore, Netflix seems determined to do so globally:

> Faster, smoother internet delivery, more intuitive choosing, ubiquity across devices. (…) When we started Netflix, nearly 20 years ago, we dreamed of the day when the Internet would enable us to deliver TV shows and movies to the billions of people with whom we share the planet.

Reed Hastings, CEO, Netflix (CES, 2016)

And, in fact, at the end of this speech, Reed Hastings announced "the birth of a global Internet TV network" accompanied by the message "#netflixeverywhere". Netflix had gone live in 130 countries during the keynote speech, bringing its total to over 190. (CES, 2016; Netflix, 2016a)

Netflix also had an effect on internet providers. Withers (2015) presents some surprising data from Nielsen which states that 4 in 10 American households with TV subscribe to a streaming service, with American subscribers spending 2h45m on average watching time-shifted TV daily. Referencing data collected by Sandvine, the author shows that 45% of US internet bandwidth was taken up by Netflix on the launch of season 3 of *House of Cards*. This presents a challenge to internet providers whose job it is to make sure consumers have quality connection that can support these demands. Withers interviewed Jonathan West, CEO of Twin Lakes Telephone Cooperative, who stated that:

> "We are OK with the customers that are cutting the original traditional cord and moving over [to OTT] because it increases the value of our broadband. (…) They've [Netflix] changed expectations for consumers. Consumers have always wanted fewer channels … but Netflix is helping make that a reality. (…) What customers do is not up to us. We have to respond to what customers want."

(Withers, 2015)

Netflix's success story is not, however, without its bumps. While management and analysts do not seem worried, Netflix has shown a decrease in subscription growth in the US and slow growth internationally compared to previous quarters. This comes along with announcements of spending billions of dollars on programming and the reality that Netflix licenses content from competitors which can complicate deals (Winslow, 2015) . In order to acquire third-party content, Netflix must negotiate with companies that see the streaming service as a threat and which are free to rise licensing costs. (Richardson, 2015). As for pricing, Netflix offers three payment tiers, all commercial free. These prices range from €7.99 to €11.99 (in Portugal) depending on how many devices the user wants to access simultaneously and on the quality of the videos (SD to 4K) (Alves, 2016).

Amazon Video

Similar to Netflix, Amazon has multiple video offerings. Their Amazon Prime subscribers gain access to multiple movies and TV shows, some of which are Amazon originals, for $99/year. Additionally, consumers can subscribe to premium cable channels and get access to their programming for an additional monthly fee. Amazon also offers a catalogue of movies and TV shows which can be rented or bought on its service and can be watched across all devices. The service is not yet available in Portugal (Amazon, 2016).

iTunes

Apple's iTunes store offers thousands of movies and commercial-free TV shows for purchase or rental. The service allows consumers to download separate episodes or entire seasons of TV series, as well as extra features along with their movies. The content is then available across all Apple devices that share the same Apple account. Only movies are available in the Portuguese store (Apple, 2016a, 2016b).

Hulu

Hulu allows consumers to stream movies and entire seasons of TV shows, along with original Hulu productions, as well as separate weekly episodes of shows that are currently airing on their respective channels. The service offers two payment tiers: a limited commercial option for $7.99/month and a commercial free option for $11.99/month. Hulu is only available in the United States of America and Japan (Hulu, 2016a, 2016b).

HBO Now & GO

HBO offers two streaming services for their original content. Both services stream all of the channels programming on multiple devices, including live premieres. HBO GO is part of the channel subscription, meaning that any user that has HBO on their cable service has access to the streaming app. HBO NOW is a separate service which does not require the user to subscribe to the channel. This means that even cord-cutters (people who chose to end their cable subscriptions) can access all of HBO's programming through the streaming app for $14.99/month. It is only available in the United States (Home Box Office, 2016).

Youtube Red

Youtube Red provides subscribers with access to exclusive original content from creators that have long been on the platform, along with a commercial free experience across all devices for $10/month. Additionally, it allows users to watch videos offline. This service however, only applies to certain content and does not include movies and TV shows for purchase or rental. Youtube Red is currently only available in Australia, Mexico, New Zealand and the United States of America (Mitroff, 2016).

Others

In addition to these standalone streaming/rental/purchase services, many broadcasting networks around the world allow streaming of their content on their websites or apps, albeit with limitations depending on the user's location.

ABC requires users to disclose their TV provider to watch most recent episodes and live stream, but not for older episodes and digital-only content (ABC, n.d.). CBS created CBS All Access, a service that allows consumers to stream full seasons of TV shows, stream live TV and watch digital-exclusive content with limited ($5,99/month) or no commercials ($9,99/month). Consumers can still watch recent full episodes for free with commercials (CBS, 2016). NBC allows streaming of recent episodes with commercials. It also provides special content and streaming of full seasons of selected shows on their app (NBC Universal, 2016). The CW allows streaming of latest episodes on their website and app, with commercials and no need to login into a TV provider. Additionally, their service CW Seed has original digital-only content as well as seasons of select shows which consumers can watch with commercial breaks (The CW Television Network, 2016a, 2016b).

Basic cable channels will sometimes allow streaming on their websites provided the consumer logs in to their TV provider. Some channels developed apps or paid services that allow for additional features (Syfy International, 2015)

Streaming in Portugal

The Portuguese market also embraced streaming, as mentioned previously. Cable providers have offered means to watch live TV on a mobile device as well as some content on-demand with a time limit. These would be automatic recordings of TV shows and movies and therefore include commercials, which can be fast-forwarded. More recently, additional streaming services were added. In addition to Netflix entering the market, Fox International Channels made its streaming service, Fox Play, available for free to Vodafone subscribers initially and NOS subscribers later on. Subscribers can watch the most recent episodes and complete seasons on mobile devices. Grupo NOS created NPlay, a streaming service exclusive to NOS subscribers with a vast collection of movies and popular TV series (Alves, 2016; Ribeiro, 2015). Vodafone Portugal then announced a partnership with Netflix, which gave users access to the app on their TVs via Vodafone's box (Vodafone, 2015). MEO also provides the Meo Go service which allows consumers to watch live TV in a mobile device for free at home and for €4.99 anywhere. Additionally, consumers can access their recorded programmes, video rentals and automatic recordings of the last seven days of programming on various channels. RTP and TVI also have free streaming aps which allow live streaming and access to select content. (Alves, 2016). The focus on online content and the fight against piracy has been more evident in recent months as well. The premiere episode for HBO's new series *Westworld* was released through TVSéries (a premium channel which is the "Home of HBO" in Portugal) online and on all television providers' video rental services for free ("'Westworld': TVSéries disponibiliza gratuitamente episódio de estreia," 2016).

3.8 Changes in the Industry: Consequences

In 2004, Gripsrud wrote on how digitalization would affect television: convergence of devices and of the internet and broadcasting; rising number of channels due to increased capacity of transmission; and the opportunity for the audience to be more interactive (Gripsrud, 2004).

Perhaps the biggest indicator of the consequences of this shift in how people consume entertainment are television ratings. DVR technology, which provides the ability to record programming to watch later and allows skipping advertising started changing how the industry can effectively measure ratings when the goal is to satisfy advertisers. This created the need to measure ratings not only live but also in the following days after the transmission of a programme, as well as to monitor whether people actually watched the advertisements (Killen & Blacker, 2014; Ulin, 2010, pp. 254–258). Television ratings in the United States have been measured by Nielsen, Inc for years. The company uses a sample of around 26,000 homes to determine what Americans are watching, a sample they have been expanding in the last few years to respond to fragmentation in the market (Baumgartner, 2015b; Video Advertising Bureau, n.d.). This data is then used by advertisers to determine which shows are watched by the demographic they want to target: usually 18-49 year olds. This means that in order to profit from advertising on their shows, networks must air content that is successful among the largest possible group of that demographic. But with changing consumer behaviour, it raises the question of how effective those ratings are nowadays; and why they have been plunging lately (Killen & Blacker, 2014).

We are living in an often referred to “golden age of television”. In the United States, there is more content being aired across more networks than ever before. In 2015, a record 409 scripted television shows were being aired across 35 networks (Adalian, 2015; Holmes, 2015; Koblin, 2015; Porter, 2015). Consequently, the audience is being torn apart, pulled in every direction with an amount of choice they did not have previously. This is one explanation for the decrease in ratings across the board. Another explanation is how people are watching television. DVR (and other recording services) and streaming give the audience the chance to watch shows not when the network airs them but when it is most convenient to them. This means that people are watching commercials days later (maybe when that sale is already over, or the opening weekend for that movie has gone by) or never at all, because they are skipping the ads altogether (Killen & Blacker, 2014).

So people still watch television, and they certainly still watch it live; plenty of shows still average millions of viewers and programming such as live sports still attracts huge audiences (Nielsen, 2016). The measuring methods and the business model are nonetheless perhaps outdated. Some online streaming services, such as Hulu, have stuck to the use of advertising to generate profit, benefiting from user data that allows advertisers to tailor ads to the person watching them and the day (Killen & Blacker, 2014). Others, such as Netflix, profit from subscription fees only and are therefore free from the pressure of ratings.

In addition to the ratings drop, data also suggest a tendency to cut down on cable services and add subscriptions to on-demand services, as mentioned in a previous chapter. At a time when consumers clearly want choice and a good quality/price relation, alternative services can seem more appealing than traditional cable services. Sling TV provides live ESPN plus a selection of cable channels ($20/month) with the possibility of adding HBO and Showtime for an additional fee. In addition, cable channels such as HBO have launched online-only streaming services. In fact, it is possible for consumers to create their own network for a relatively small price, choosing exactly what they want to pay for instead of a collection of channels they might not want to watch. With an antenna, broadband internet connection, a streaming media box (or smart-TV) and a subscription to a streaming service, consumers can watch local television channels and stream the content they select to their television in addition to mobile devices, paying only for the content they want. Additions such as DVR or TiVo (in the United States) allow for recording. Through iTunes, Google Play, Amazon and other services consumers can get specific content unavailable on other platforms. After the initial investment in the hardware, consumers can choose what subscriptions work for them, reducing costs considerably from the average $66 a month a basic cable TV service costs (in the United States) (Gernstner, 2015). As of 2015, the average cost of basic cable TV in Portugal was €41 (ANACOM, 2015b).

The same audience fragmentation seen in the United States when cable television appeared can be seen in Portugal, more evidently in the last few years. The 1990s marked not only the birth of the two private broadcast networks, which were fairly quick to gather a large audience share, but also the beginning of cable television (Sobral, 2012). In 1999, the three broadcast networks enjoyed prime-time share values of 13.9 (TVI), 49.1 (SIC) and 32.8 (RTP 1&2). The total of cable channels presented only 1.5. TVI enjoyed a share bump to 40.1 in 2001 and has since been in the lead during prime-time. The current landscape is much different; in 2015, RTP 1&2 were down to 15.1; SIC was down to 23.5 and TVI was down to 26.5. Cable channels however went up to 24.2 – more than the two major networks which were once in the lead. If we do not look at prime-time alone but at global share instead, cable channels are in a better position yet with 30.7 share, higher than any broadcast network (G. Cardoso et al., 2016). Information channels, children's entertainment and cannels focused on movies and television series lead the global ratings in 2015 and 2016 (Nobre, 2016). This may be due to the content aired outside of prime-time: while broadcast networks tend to air re-runs of old programmes and talk shows that sometimes last several hours, cable channels will air movies and series (which may or may not be re-runs), often of American imports.

According to the Leichtman Research Group (2015), top cable and satellite TV providers in the United States have lost subscribers in the past year. The report also mentions the "skinny bundle dilemma": simply offering cheaper, smaller bundles of channels might mean that the offer is not valuable enough for the consumer to want to pay for it. The report mentions that most consumers who watch a great amount of channels are satisfied with their service, and that consumers feel like certain channels are essential (Leichtman Research Group, 2015). The problem seems to be one of personalization: consumers want to pay for what they actually watch. Consumers can cut down services and maintain cable. But they still have to deal with packages that are smaller and cheaper but not personalised. Ultimately, they will always be paying for channels they might not watch and not able to include other channels they want in their package. While cutting cable altogether and building their own network as described earlier is clearly appealing at first (as evidenced by the constant reappearance of the term cord cutting in research), often the same companies providing cable services are the ones providing internet connection. This is the case in Portugal as well. This means that there is always the possibility that the demand for high speed internet connection to allow for constant video streaming will drive internet prices up. Particularly if these companies are seeing subscription numbers for their cable service decrease. And if the consumer is an avid television fan, if one streaming service is not enough content, they could be facing prices very similar to those of the cable services at the end of the day. Cord cutting also puts networks like HBO and AMC, which Poniewozik points out have contributed to the previously mentioned golden age of television, in danger. Research on the topic goes in different directions towards extreme points of the conversation. The industry is constantly evolving and consumer behaviour is clearly driving it. It seems like the main question is: to what extent are people willing to cut the cord? Can online streaming completely replace traditional television? If it can, will the people who create the quality content that sparked the interest of the audience in the first place still have a place to do their job? Will services like Netflix be that place, and will they be better for consumers and creators alike? (Poniewozik, 2015).

But the truth is that the industry is starting to answer the demands from consumers. Channels like ABC Family/Freeform and The CW have developed deals with Netflix to air some of their shows worldwide on an episode per week model or in a short window after the season airs (Jaafar, 2015; Prudom, 2016). To some of these channels, ratings seem to lose the importance they once had, with social media buzz and on-demand success dictating renewals of less-watched shows (Andreeva, 2016). These decisions show that networks understand people do not watch TV as they did before.

Yet not all networks seem to agree. NBC recently disclosed Netflix's very secretive ratings, claiming that while successful, Netflix's hits did not have enough of a broad appeal to be a threat, and were in fact on a par with NBC's "less-than-hits" (O'Connell & Goldberg, 2016; Porter, 2016a). NBC used the 18-49 demographic, measuring ratings over a select period of time in a service that provides every season of their original series at any time. Netflix CEO Reed Hastings replied claiming that the data is inaccurate and that this system means nothing to Netflix: the 18-49 demographic is meaningless without advertising involved and Netflix simply does not want to pit their shows against each other (Porter, 2016b). The truth is that regardless of what shows people subscribe to watch, they pay the same subscription fees. Subscription services like Netflix (or Pay TV channels like HBO) can take advantage of the previously mentioned Long Tail. Because they do not rely on advertising, they can produce content for niche groups. As long as everyone can find something that they like and which leads them to subscribe, Netflix profits. These services have the luxury to be able to cater to everyone, instead of just the biggest audience possible in a given demographic.

> “So the thing to take-away from all of this is that the more you can rely on subscriber fees, the less you have to worry about the ratings for any given show. So, shows like Veep and Girls [On HBO] have incredibly small audiences relative to broadcast comedies but they have highly vocal fans who are willing to pay their subscription just to get that show. And if you happen to hate those shows but you like Game of Thrones you are also not going to cancel your subscription. So, as long as you have one thing on the channel that people will keep paying for month after month you can have a mix of big hits and cult favourites. Similarly, subscriber fees ensure basic cable channels against some of the demands of advertisers and they can cut a wider birth of shows to find and cultivate an audience. (...) The more reliant you are on selling ads the more it becomes the job of every single show to sell ads or to be replaced by one that can.”

(Killen & Blacker, 2014)

It is worth noting that analysts have attempted to get some sense of ratings from Netflix before, reaching the conclusion that by 2016 the service could be looking at higher 24-hour audience numbers than network giants such as CBS, NBC, Fox and ABC. But these studies have limitations, given that Nielsen measures ratings over 7 days only and Netflix lacks live events such as sports, making comparisons very difficult (Anderton, 2015; Spangler, 2015). This is a good example of the clash between the new and the old models. Major networks cling to a model that simply does not apply to competition that does not rely on advertising. The truth is that these new models are not beating TV at their own game. They may have started a new game altogether; which older networks must start playing.

Streaming services such as Netflix, which are different in terms of production, distribution and branding, also present a terminology problem. Uricchio (2004) presented the difficulties in dealing with the concepts we use regarding television. The idea of “connectivity” as related to television from its inception, in the sense that it extends a live event to the public, might not make as much sense when content is being consumed on demand. Uricchio also mentions the concept of “flow”, the carefully scheduled programming presented to viewers to meticulously control their attention and which has been disrupted since the creation of the remote, the VCR and then the multiple offers of cable channels. The author goes on to explain how television has transitioned from a programming-centred model that counted on the passive viewer as an advertising target to a viewer-centred model that is more unpredictable. Uricchio suggests that television will adapt and we will see a “continued convergence” with the computer, with a focus on “viewer-program interfaces” (Uricchio, 2004).

Roberta Pearson (2011) (as quoted in Jenner (2016)) explains how US television can be divided into three stages: TVI (mid-50s to early 80s), the era of a mass audience divided by three networks; TVII (early 80s to late 90s), the time for network expansion and branding; and TVIII (late 90s to the present) with digital distribution and audience fragmentation. Jenner tries to determine whether Netflix and the era of online-only content is in fact TVIV or simply an expansion on TVIII. Jenner argues that Netflix moves away from the medium altogether, technologically, socially and regarding consumer habits and production. At the same time, it does not replace the extra features contained on a DVD or its collectible aspect. Referencing Michael Curtin (2009) the term “matrix media” is suggested as an appropriate description of the new era of television moving away from television, thus separating it from TVIII (Jenner, 2016). Similarly, Ulan (2010) points out how the term “free TV” will eventually only mean content that is also broadcast on TV in addition to other means (Ulin, 2010, p. 228). The question seems to be: is it still TV if it does not even originate there? Streaming services from networks, such as HBO Now, CBS All Access or iPlayer, are connected to a network brand. Netflix, Hulu and Amazon distinguish itself from television in this sense too. Regarding branding, while Netflix advertises itself, much like HBO, the service makes efforts to associate quality with its brand through original programming. Additionally, Netflix seems to want to educate people in how their content is meant to be watched: by binge-watching. Making an entire season available at once encourages binge-watching much like DVD culture does. Binge-watching changes the social aspect of television. Viewers are consuming at their own pace and discussing it with others at their own pace too. Television is no longer an "event". *Arrested Development,* which Netflix revived for a fourth season after the show's cancellation on FOX, failed to bring a big number of subscribers. Jenner concludes that traditional ways to measure success (such as Nielsen ratings) can hurt Netflix's brand.

> "(…) the season's supposed failure also serves as an argument why 'traditional' ways of measuring the 'success' of serialised drama and conceptualising the audience and their viewing practices seem insufficient in an era of self-scheduled binge-watching. After all, a major aspect of viewer autonomy is that it should not matter if audiences watch the season on the day it is released or months, even years, later. Thus, *Arrested Development* seems to fall victim to changing concepts of how to measure audience reactions and commercial 'success' once again. Yet, the series' resurrection positions Netflix as a corporation that panders to binge-watchers in general (…)"

(Jenner, 2016, p. 267)

The article concludes that while Netflix fits into TVIII, it may have caused a shift significant enough to talk about TVIV. And while it may not survive competition, "as a business model that introduced 'independent' (disconnected from established television channels) VOD, it is likely to have a long-lasting legacy" (Jenner, 2016, p. 269).

These changes might not be as drastic as some of the literature leads us to believe. Gripsrud (2004) suggested that while some demographics might be inclined to search for diverse content, particularly educated multilingual viewers, others might not care for a more varied offer. For the latter group, a simple offer of content in their own language and closer to their cultural identity might suffice. Additionally, television serves a social aspect as well by providing topics of conversation and marking periods of time (during the day/week/year), both of these aspects being diminished by time-shift viewing. Gripsrud also raises the interesting point that it is easier for consumers to be aware of what programming is on when the number of channels available is smaller. He also mentions reliability and quality as essential qualities for a channel to remain valuable to consumers once the offer expands (Gripsrud, 2004). The fact that streaming services are focusing on producing critically acclaimed content plays into this concept, since it is much easier to attract an audience used to traditional programming if the content presented to them is seen with the same quality level. Gripsrud also makes two interesting observations: "that video-on-demand is no big deal" due to the large offer of content on multiple channels and that "watching TV on a computer or mobile phone is not a significant issue" (Gripsrud, 2004). A decade later, both assumptions have been proved wrong by data already presented in previous chapters which shows on-demand and mobile viewing are rising.

The consensus seems to be that change is inevitable and the data clearly show it. But it does not mean the end of traditional television; it simply means that television has an opportunity to adapt to new technology and take advantage of new opportunities to meet a more demanding audience.

PART 2: Literature Review - b) Entertainment as a Language Learning Tool

4 Entertainment as a cultural vehicle

The mass media is an important tool in the creation of national identities. In its various forms, from newspapers to cinema, it both portrays and produces the practices of the culture it was produced in, therefore including the members of the community. Referencing Anderson (1991), Schlesinger (2015) points out how the media help disseminate and affirm national languages. But the media is at the same time an international medium that reaches other cultures and language groups as well. In the context of the mass media, this raises the spectre of the "Americanization" process – "the exporting of US cultural values, tastes, attitudes and products" (Schlesinger, 2015, p. 708). The American media are far-reaching and often seen as a modern escape from the national (non-American) culture. The rapid development of delivery methods for television, music and other cultural vehicles appear to make this interaction more complex. In terms of the European Union, Schlesinger mentions the unsuccessful efforts to create a single European market for movies and television, suggesting that "cultural preferences have remained predominantly national and regional" (Schlesinger, 2015, p. 709). Thus, the only source for cinema and television that reaches a multitude of other countries is Hollywood. Schlesinger concludes that despite being a tool for globalization, the media actually contributes to the creation of new identities rather than the uniformization of existing cultures (Schlesinger, 2015). In fact, the media can help people understand different realities by portraying characters and situations unfamiliar to the viewers in areas such as gender, race, class and sexual orientation, challenging beliefs and helping to form more informed opinions. With the internet allowing faster access to various types of media as well as facilitating the creation of content, more experiences can be portrayed and an even larger and more diverse audience can be reached, providing more potential to influence people from different cultures and with different beliefs (Thompson, 2007). Straubhaar (2008) identifies several levels of production, from a more global level to a regional one; the media connects to culture here in the sense that culturally and linguistically linked regions (for instance Brazil and Portugal) share a preference for the same genre of media. With an interesting choice of words, Straubhaar also mentions the “US empire” as a transnational media network. Access and education are other important factors with respect to which audiences actually access international media. Countries with relatively widespread internet connection and an audience with the skills and cultural capital to understand and take advantage of it will be more exposed to and enjoy different forms of media produced in different cultural environments (J. Straubhaar, 2008). These factors can be speculated to apply to the Portuguese population, particularly students.

In a different publication, J. D. Straubhaar (1991) used the case of Latin America to examine the dependency between countries and the role of US media expansion as well as how the audience affects programming as it becomes more active. Straubhaar mentions the fact that some European states are too small a market and do not have the resources for lengthy productions. As for American television, the author also highlights the country’s ethnic diversity which led to the creation of content aimed at a broader audience. Technological developments such as cable TV further advanced US expanse into other countries, although according to previous research conducted by Straubhaar channels like CNN only appealed to the English-fluent elite. But technological developments also allowed countries with a big enough market, such as Brazil, to start producing their own content. Straubhaar mentions how the Brazilian television market was modelled after the American market with commercial TV rising and direct US investment in the Brazilian market. In terms of content itself, Straubhaar mentions how telenovelas and variety shows could have drawn influence from soap operas and American game shows, with the telenovela then evolving into an identifiably Latin American genre. Action and dramatic series are more expensive to produce and therefore tend to be imported from the United States instead (J. D. Straubhaar, 1991). A parallel can be drawn with the Portuguese market which has been a market for Brazilian telenovelas for years, facilitated by the shared language. While Portugal also imports American series, Portuguese production so far has focused mainly on its own telenovelas. Straubhaar mentions research which has demonstrated that there is a class divide when it comes to foreign audiences’ preferences, with the better educated and more internationalised leaning towards US programming and the lower classes enjoying local and more traditional programming. Straubhaar concludes that while audiences appreciate American content and that it still dominates the media, they also look for cultural proximity and local programming (J. D. Straubhaar, 1991).

This “US empire” is undeniable; just turning on the television or going to the cinema offers instant access to a multitude of American content. Gao (2014) interviewed young Chinese fans of American television to determine why they deemed these shows more “real”. He found that interviewees thought that American television shows were “up-to-date” (a consequence of the writing and airing of episodes often not being too far apart). They feel that the shows tackle current issues and thus “you feel you are taken seriously as an audience”. Furthermore, participants found American television open to topics that are rarely presented in Chinese television, such as socio-political critique and sexual content. Respondents appreciate the fact that American television can “report their leaders however they want”. They also praise morally ambiguous characters, which contrast with the “squeaky clean” aspect of Chinese television. Regarding sexual content, however, the respondents mention varying degrees of cultural shock; while they appreciate the fact that American television is free to represent almost any aspect of life, they also seem to not be able to identify with what appears to be the often gratuitous inclusion of sexual content. Finally, respondents appreciate the complex characterization of characters on American TV as opposed to the stereotypical characterization on Chinese TV, leading the author to the conclusion that “viewer’s identification with TV characters is more complex than a straightforward matter of similarity or familiarity”(Gao, 2014, p. 10); so while the environments portrayed in Chinese TV are more familiar, they are ironically not always seen as “real”. Gao also points out that this extent of appreciation for and awareness of American television would not be possible without the cultural capital of these educated young people (Gao, 2014).

Some research has been conducted regarding how this exposure might affect children and their identity formation. Bradea and Blandul (2015) interviewed 213 students from four primary schools in Romania in order to identify their attitudes towards the media and its impact on their development. Computer games and television were the students’ preferred spare time activities, leading the authors to the conclusion that activities which “take them in a virtual world that can offer easy rewarding” are the most attractive to these children. The study found that 81% of the children have a TV in their bedroom. The authors conclude that this intensive viewing can be predicted to have an effect on the children's social and personality development, and recommend that parents select content and control viewing time (Bradea & Blandul, 2015). While limited to a small age range and one country, this study shows the widespread reality that children spend a considerable amount of time in front of a screen, exposed to content with different cultural input. This exposure cannot help but eventually help shape attitudes and values. Similarly, Matyjas (2015) presents concerns regarding children's exposure to the media and the way it can influence the everyday life of the family by limiting social interaction. Matyjas goes on to suggest that the media can also help educate children in global issues and promote diversity and tolerance, provided that parents select appropriate content (Matyjas, 2015).

Hasanen, Al-Kandari and Al-Sharoufi (2014) studied the impact of the English language and international media on globalization and identity formation in Kuwait. Considering that English was adopted as the language of instruction in many countries, the authors look at how languages are the vehicles for ideological structures associated with cultural values. The study found that while studying at a university with "English as the language of instruction predicted embracing the global identity", "watching local television reinforced the adoption of a national identity" (Hasanen, Al-Kandari, & Al-Sharoufi, 2014, p. 558), as does using the internet to communicate in their native language. On the other hand, watching American television did not lead to embracing a global identity. These results suggest that while exposure to the English language can encourage students to embrace a global identity, contact with local culture reinforces their national identity, thus supporting the idea that "globalization is a complex process of negotiation" (Hasanen et al., 2014, p. 558). They conclude that "globalization" and "Westernization" are not necessarily synonymous (Hasanen et al., 2014). Straubhaar (2008) presents the idea that interaction between different cultures does not result in a new layer of globalization that takes over someone's identity; these layers interact and influence each other in a process of hybridization of cultures. After conducting interviews, he concludes that even someone with a strong global identity has a strong local one as well, often connected to language (J. Straubhaar, 2008). Results from these studies seem to reach the conclusion that while language and media are agents of globalization and can influence people from different cultures towards the values and attitudes portrayed on screen, national identity is not lost in the process. The two seem to build on each other, with our local culture affecting how we interpret the foreign content we watch. So while it is true that this content can influence identity from a young age, it does so by interacting with the already established cultures of the audience.

The entertainment industry is well-aware of the dynamics between the media and culture. American channels such as HBO or MTV (and recently Netflix), which are now available around the globe, often successfully adapt to each country in a process of localization by selecting different programming and creating new content with local talent, adapted to the preferences of the audience. Consequently, as audiences identify with different genres and forms of media, specific markets are born and evolve. Additionally, the internet is also able to present audiences with entertainment in various languages and access to people with the same cultural background, as well as global websites in English (J. Straubhaar, 2008).

According to Shashidhar, the importance of English entertainment is growing in India, where the percentage of consumers of content in English has risen considerably in the past decade. Consequently, box office returns for films in English (which are now being shown in more cinemas) have grown as well as ad prices for channels in English (Shashidhar, 2015).

Netflix has shown its ability to adapt as well. Japan could be a difficult market for Netflix due to cultural differences and a culture of “not paying for content”, having already been a tough market on Hulu. The country’s box office is not as favourable to foreign films as before, driving Netflix to adopt a more localised strategy, offering up to 40 percent of local shows on its catalogue (as opposed to the usual 10 to 20 percent). Additionally, the service has developed partnerships to promote locally (Shaw & Alpeyev, 2015).

> “Great stories come from everywhere. We are working with local storytellers, right now in Brazil, Cambodia, Canada, Columbia, France, Italy, Japan, Korea, Mexico, the UK and the United States. And that list is only going to grow over time. We're making kids' cartoons, teen dramas, sci-fi thrillers, adult comedies and historical epics. We're working in multiple languages, and we've seen through the success of our series *Narcos* that could be successful across all territories, even when the original language is not English. We are in a unique position to bring the world's stories to the world's people.”

Ted Sarandos, Chief Content Officer, Netflix (CES, 2016)

5 Language Learning

In a globalised world, language learning is essential for almost any student or professional. English in particular, for its economic and academic value, is globally important. It is important for students to be motivated and find enjoyable ways to learn English that work for their particular learning styles. Wong and Nunan (2011) identified differences in learning styles and strategies between more and less effective English students. The study found that more effective students tended to follow a “communicative” style, with strategies that included conversation and watching/listening to native speakers and TV in English. Less effective learners relied upon the teacher and textbooks. More effective learners were more independent and autonomous, practised out of class more often and reported enjoying English a lot (L. L. C. Wong & Nunan, 2011). These findings suggest that more effective learners find different and creative ways to practice English outside the classroom, often with the use of media, and enjoy learning doing so.

5.1 Non-Traditional Language Learning Methods

Technology is an important part of young people's lives; it surrounds them daily, entertains them and can therefore be used as a source of motivation towards learning. Technology provides many ways for students to access a foreign language in fun ways. It allows them to use different tools, adapted to their learning styles. Easy access to content in different languages allows for a bigger immersion in different cultures and direct access to native speakers. Several studies have been carried out in order to identify how efficient these non-traditional methods are and why. Ilter (2015) set out to determine 12 language teacher candidates and 10 learners’ points of view on technology as a learning tool. Teachers agreed that the inclusion of “authentic materials” could make the lessons more enjoyable and attractive and that technology could improve language learning, communication and awareness. They also suggested the use of games, visual materials and songs in and outside the classroom, provided they are appropriate. The students mentioned that they use technology to learn vocabulary, improve pronunciation and listening skills and help with their homework through videogames, songs and videos. However, in the classroom, students appear not to want technology all the time (İlter, 2015).

Turgut and Irgin (2009) found three areas in which computer games can be meaningful to language learners. *Transfer* represents how computer games contribute to the acquisition of vocabulary (often through repetition). Games also provide a more contextualized and natural setting. *Motivation* is another meaningful area; understanding the dialogues motivated the students to learn since they were important for the story. Finally, the students indicated *Awareness* regarding the negative side of games (Turgut & Irgin, 2009).

Basoglu and Akdemir (2010) studied the differences between flashcards and a mobile phone program in relation to students' vocabulary learning level. They found that both methods improved students' vocabulary, the program on mobile phones more so than flashcards. The study also found that students appreciated the "effectiveness, availability and entertaining use of mobile phones" (Basoglu & Akdemir, 2010).

Donmus (2010) pointed out how social networks, with the ability to connect people from around the world who speak different languages and have different cultures, could be a good platform for the inclusion of educational games (Donmus, 2010).

Bahrani and Sim (2012) tested two groups of language learners, one group from Iran studying English as a Foreign Language (EFL context) and the other from Malaysia, studying English as a Second Language (ESL context). While ESL students have easier access to social interaction in English, EFL students were encouraged to access audiovisual materials in English instead. The ESL group spent more time interacting with English speakers than the EFL group spent watching material in English; however, the EFL group performed better in the language test. The authors mention the fact that social interaction with non-native speakers can present some problems, such as simplification of the language. The EFL group had access to native speakers through media (Bahrani & Sim, 2012).

Ahmad (2012) found that students overwhelmingly "agree with the integration of media technology in ELT classroom", finding it entertaining and motivational. Furthermore, the author tested students' performance levels in pronunciation and writing skills before and after they used the internet to practice. The findings suggest a significant improvement in both areas after the use of media technology and the help of the teacher. The author concluded that when media technology is paired with formal teaching the students achieved great results (Ahmad, 2012).

These studies point out the variety and quantity of sources of language input, often presented in a fun and entertaining context, that advances in technology offer. Whether it is in or outside of the classroom, technology can be used to motivate students and present them with valuable sources of vocabulary.

5.2 Media Exposure as a Learning Tool

Many studies have been conducted in an effort to evaluate the efficiency of media exposure in the study of English as a second or foreign language.

In order to determine the extent to which the consumption of English-subtitled media influenced Flemish children's translation skills, Kuppens (2010) tested children who had not yet been formally taught English but had contact with English-subtitled media at home. The findings confirmed that students used this media regularly, almost all of them feeling that they learn English while watching English-language television. The study found that watching subtitled television programs and movies had significant influence in the translation tests' results. The fact that these activities are considered "leisure activities" may also explain why the children have a positive attitude towards English. The author also suggests that "movie clips on the internet may constitute especially interesting resource material for a range of exercises"(Kuppens, 2010).

Lin (2014) set out to study how effective internet television could be as a resource of formulaic sentences. These are short sentences used often in a second language that can be hard for students to understand because they do not always translate effectively and can be unexpected, but are essential. The author compared the frequency with which certain formulaic sentences appeared in the scripts of iTV shows to the frequency with which they appeared in transcripts from the spoken British National Corpus. The study found that internet television was accurately representative of formulaic sentences used on a daily basis, particularly those shows of the factual, drama and comedy genres. Internet television is easy to access, update and share, which paired with its attractiveness to young people presents several advantages (Lin, 2014).

Verspoor, Bot and Rein (2011) carried out a research project which compared data from different schools with different language programmes and media exposure to discover whether out of school language input and bilingual programmes affected performance. The research presented data from Dutch Reformed schools which do not allow exposure to radio or television and other schools which do not limit outside input. Furthermore, research divided groups into schools with monolingual or bilingual programmes (the latter being more selective regarding entrance), in year 1 and year 3. Through aptitude tests which took place at the beginning of the school year, data was gathered regarding contact with English, motivation, self-assessment of proficiency and reading. During the school year, further tests took place, this time focused on vocabulary and writing. The authors found that first year students with less or no media input were not at a disadvantage. However, third year monolingual groups with larger exposure to media started scoring better on self-assessment and English tests. The bilingual programme however, seems to help compensate for the lack of media input, since the group in these conditions scored better on some of the tests throughout the study compared to those in a monolingual programme with media exposure. Ultimately it was found that bilingual programmes help even with lack of media exposure, but "with higher proficiency, out-of-school input may become more effective" (Verspoor, De Bot, & Van Rein, 2011, p. 165). These results suggest that ideally, students should be exposed to English in both academic and leisure environments (Verspoor, De Bot, & Van Rein, 2011).

5.3 Subtitles

Western European countries import a great deal of entertainment in English. In order to present it to their population, they are left with three main choices: dubbing, subtitling and voice-over. Smaller countries with a more limited market for entertainment (such as Portugal) generally prefer subtitling due to its less expensive nature (P. A. Almeida & Costa, 2014; Koolstra & Beentjes, 1999). This allows for a greater exposure to "English spoken by native speakers" (Kuppens, 2010, p. 66) with subtitles as a valuable assistance. This exposure has a great potential to be beneficial since it presents a foreign language in the context of a story that viewers want to understand and which often helps them derive the meaning of certain words (Koolstra & Beentjes, 1999).

Vocabulary acquisition is perhaps the most studied area. Koolstra and Beentjes (1999) examined Dutch children's vocabulary acquisition through English-spoken television. They found that children who watched a subtitled show scored higher in vocabulary and word recognition tests than those who watched a non-subtitled show. Still, children in the control group (those who watched a Dutch show) scored lower than the ones who watched a non-subtitled show. The study also concluded that the subtitles did not distract children from the English soundtrack. Furthermore, the authors found that children who watched English subtitled television at home more often also scored higher (Koolstra & Beentjes, 1999).

Vanderplank (1988) conducted a study in order to understand learners' reactions to subtitles and how they took advantage of them. The study found that while the students felt that the subtitles were useful and adapted to them easily, they also developed feelings of guilt and laziness at using them. Still, they were aware of learning through subtitles and of how much easier they made following fast and unfamiliar accents, as well as a "high level of retention and recall of language"(Vanderplank, 1988, p. 276). It was also concluded that the subjects were not overwhelmed and were able to use subtitles and sound effectively and were able to find mistakes in the subtitles. The study found that European subjects were "more positive towards subtitles". The author mentions level of proficiency, taking note that subtitles may not be able to help students that are not as familiar with the language yet (Vanderplank, 1988).

d'Ydewalle and Pavakanun (1997) tested high school students regarding language acquisition after being exposed to a short film with soundtrack and subtitles in various different languages. They confirmed language acquisition, regardless of whether the language and social context were similar to that of the students. It was also found that the performance was better in a reversed subtitling condition, where the soundtrack was in the mother language and the subtitles in the foreign language. The authors state that reading the subtitles is "automatic and mandatory", which makes it the "major activity". The study also found that, even with the mother language absent, the students performed well (d'Ydewalle & Pavakanun, 1997).

Although exposure to subtitles as viewers is beneficial, they can also present an interesting exercise. Williams and Thorne (2000) analysed students' experiences while translating a collection of videos for subtitling purposes. They found that students improved their listening and translation skills and their confidence and developed strategies to deal with unfamiliar material. They also memorised long sentences from the material they were translating (Williams & Thorne, 2000).

One example of how subtitles can also be implemented in the classroom as a learning tool is "fansubbing", an activity in which fans of content that might not be available in other languages take it upon themselves to translate and provide subtitles, often in an effort to promote the content they love. Lakarnchua (2015) used an online questionnaire to gather information regarding the activity from Thai fansubbers. Respondents claimed their motivations were to share content with other people and that it seemed like an enjoyable activity. Interestingly, most respondents translated subtitles from English subtitles, not Korean – the source language. More than half of the respondents claim that fansubbing serves as a way to practice their language skills and gain cultural knowledge. 87.5% of respondents supported using fansubbing as a learning tool (Lakarnchua, 2015).

Lunin and Minaeva (2015) suggest the Translated Subtitles Language Learning Method (TSLL) as a new way to incorporate subtitles into language learning, taking advantage of positive aspects of both mother tongue (L1) and second language (L2) subtitles. The authors present L1 advantages such as providing students with the full meaning of what is said, but with the disadvantage of not having the correct words to relate to the sounds being heard. L2 subtitles provide that connection to students, as long as they are proficient enough to match both inputs. The authors suggest combining both subtitles in the following structure: "L2 word + L2 word + L2 word (L1 word + L1 word + L1 word)". This allows students to see the words they are hearing and their meaning simultaneously, which can be particularly useful with idiomatic expressions, since in addition to the actual words being spoken, students will also automatically see what the expression might mean in their first language. This method would require occasional pauses to assure students are following the subtitles. The authors suggest this method can be used in group or individual classes as well as by the students themselves, as part of study groups or homework. In fact, the authors go on to say "another effective way of applying TSLL is to use it for independent studies of students that have high motivation to learn English, but do not have access to a good language school. In such cases students can make pauses themselves and improve their English just by watching a lot of TSLL videos and matching L2 and L1 words" (Lunin & Minaeva, 2015, p. 273). Of course this method would require appropriate materials, TV series (sitcoms in particular) being recommended in the article for their content diversity and familiarity and the fact that viewers accompany characters and their voices for an extended period of time. Another advantage, particularly of sitcoms, is that episodes are shorter than feature films, for example. The authors also mention the portability of these materials since students can access these videos on any device and study whenever and wherever they chose to. While not on the same scale, one could argue that similar results could be achieved by students slowly transitioning from L1 to L2 subtitles when they watch their favourite content. For example, if someone with little knowledge of English watches the same TV episodes or movie regularly they could choose to do so with L1 subtitles at first and then transition to L2 subtitles in future repetitions. Once they understand the situations and remember some of what was said, they can now actually see the words being spoken and connect them to the sounds without feeling completely lost in the story (Lunin & Minaeva, 2015).

So far, research has been carried out with a diverse number of subjects, with different levels of proficiency and exposure. While some studies find higher levels of influence than others, it is clear in all of them that exposure to English media is beneficial, particularly when subtitles are present. The consensus is that this method presents the language in an authentic context, spoken by native speakers, in the context of a story that viewers are interested in and find entertaining. Whether the exposure is incidental or in a classroom, vocabulary acquisition will likely be a result. Furthermore, providing students with tools to translate content that they already have an interest in can present them with additional motivation to engage in an activity that can improve their language and cultural knowledge.

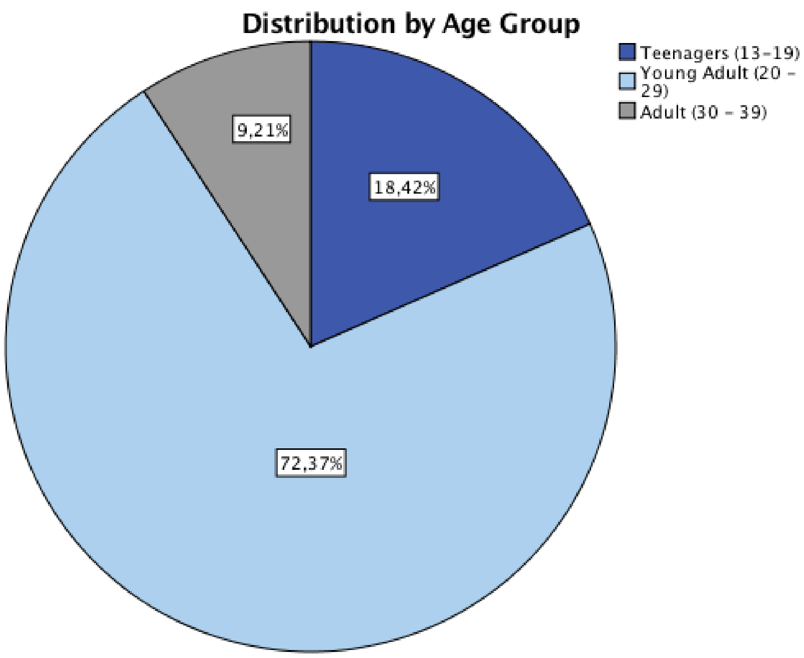
PART 3: Data Gathering and Analysis

6 Questionnaire Analysis

6.1 The respondents

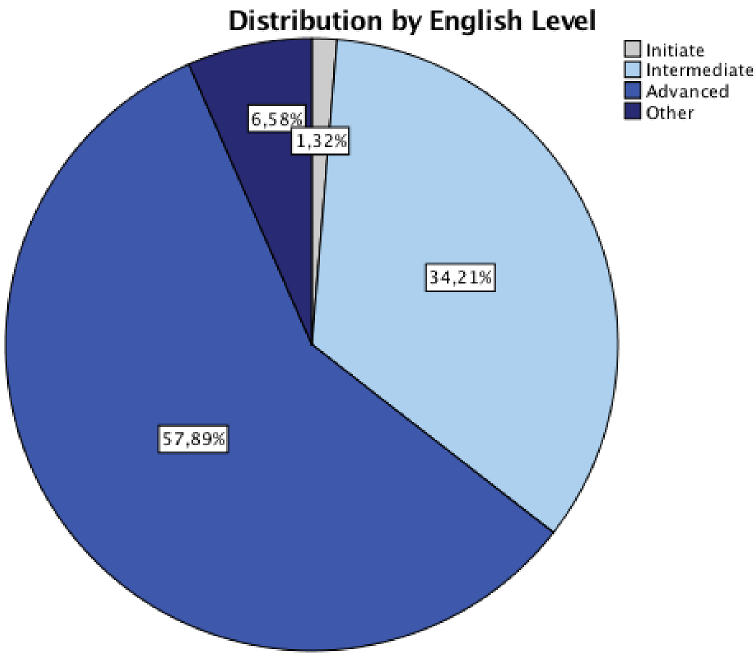
A questionnaire with thirty-four questions regarding entertainment distribution methods and language learning was published online. Seventy-six answers were gathered; due to the fact that the questionnaire was distributed online, gender and age were quite random. This sample is therefore 64.5% female and 35.5% male. The youngest respondent was 13 and the oldest 38 years old, the mean value being at 23. The age groups are represented as follows:

FIGURE 4: DISTRIBUTION BY AGE GROUP



96.1% of the respondents state Portuguese as their native language. The majority of the sample has acquired college education with 46.1% stating their current level as a first degree and 22.4% stating a master's degree. The most common responses to English level were intermediate and advanced.

FIGURE 5: DISTRIBUTION BY ENGLISH LEVEL



The questionnaire was divided into two main sections, with occasional questions that connect the two: entertainment distribution methods and English learning through entertainment. The first section dealt with how respondents perceive the methods practiced by the industry, what they would like to see change and their relationship with piracy. The second section focused on how much respondents perceived entertainment played a role in their language learning process as well as viewing habits regarding subtitles. The data was then analysed through the IBM SPSS Statistics software in order to find valuable connections among the results.

6.2 The Questions

Due to the fact that the questionnaire deals with two different topics and the goal was to connect the two, along with the perceptions of the respondents regarding this connection, the decision was made to create brand new questions. These are of course still grounded on the literature research. The entire questionnaire is available in the Appendixes section of this dissertation. There are in total 34 questions, the first five of which focused on the respondents themselves, regarding age, gender, level of education, native language and level of English. These factors have come up in the literature both regarding language learning and entertainment consumption habits, particularly with age being tied to different consumer habits and level of education/English being very important when analysing language learning through entertainment.

The first part of the questionnaire focuses on entertainment distribution methods.

Question 6 asks if "current prices practiced by the industry are attractive". This question aims to follow up on the various mentions of price as a driver of consumer habits and source of dissatisfaction found in the literature, understanding whether the respondents considered the prices fair, not only to them but to content creators as well. Question 7 is in the same vein as 6, but focuses on distribution methods rather than price: are the current distribution methods attractive? The question is pertinent given the new methods found in the literature and the options given to the respondents attempt to cover the various alternatives that the literature mentions: different availability, more devices, streaming and download. The aim was to understand the types of alternatives that might be more attractive to Portuguese consumers.

The following four questions focus on piracy. The research on piracy turned up some interesting results regarding motivation and perception: what drives people to piracy and how they feel about it. Questions 8 and 10 focus on both these things and the options given to the respondents were in part based on options presented in the literature by Sang, Lee, Kim and Woo as well as Borja, Dieringer and Daw. Since the literature also approached anti-piracy legislation and these types of laws are often enforced in Portugal – particularly the closing of websites – question 9 aims to understand how Portuguese consumers felt about it. To conclude the piracy section of the questionnaire, question 11 presents alternatives to piracy, in order to understand what types of services would be seen as, essentially "worth paying for".

Question 12 raises the question of ownership, also raised by Enis in the literature. It asks what motivates respondents to actually buy content in order to understand if it is still something respondents do and why.

Questions 13, 14 and 15 focus on cinema. Cinema represents one of the most "traditional" ways to consume entertainment content and is also clearly a choice: it is not just turning on the television and watching what is being aired, it implies a clear choice. For this reason, cinema presented a good opportunity to understand the respondents' will to make that choice, how frequently they would make it, why and why not. So even though cinema was not particularly explored in the literature, it features in the questionnaire as a way to understand consumers' perception of this distribution method seeing as it is particularly costly and it goes against all the options consumers seem to be favouring: it has a fixed schedule and it implies undivided attention in a particular place.

Question 16 is essential to one of the main goals of this dissertation: understanding whether or not the Portuguese consumer is ready for subscription services such as Netflix. The options for this question are not simply "yes" or "no". They feature how much one would be willing to pay, assuming they are willing. The objective was to, in a way, divide the respondents regarding level of willingness to pay, therefore understanding the value they attribute to the services in order to draw comparisons between these results and others in the questionnaire.

Question 17 is yet again connected to consumer behaviour and asks which features the respondents value the most when it comes to subscription services. The literature mentions everything from price, availability, mobility, video quality and many others. This question presented similar options, in the hope to understand which features would be most valuable to consumers. The option "subtitles" was added, even though it was not too prominent in the literature, because it proved important in language learning.

Questions 18 and 19 focus on respondents' perception of the success of these subscription services in Portugal, which is one of the main goals of this dissertation. It is a simple yes or no question, followed by an open-ended question in which respondents can expand on why they think these services will succeed or fail, allowing for a better understanding of their positions.

Question 20 asks which features the respondents use most in their television; these are mostly time-shift and renting/subscription features which reflect the change in consumer behaviour and have been studied by ANACOM in the Portuguese market before. Question 21 asks how frequently respondents watch linear TV. The objective of both questions is to understand consumer behaviour shifts and to draw a comparison to the ANACOM results, as well as global tendencies.

The second part of the questionnaire focuses on language learning.

Questions 22 and 23, “how often do you consume video content in English without/with subtitles?”, aim to understand English content viewing habits regarding use of subtitles seeing as these are a major part of the research. The latter question also aims to understand why subtitles are used. Since the research also focuses on the language audio and subtitles are in, question 24 asks which language respondents prefer their subtitles in, in order to later understand how this preference might influence results.

One of the other objectives of the dissertation is to understand respondents’ perception of how entertainment content affects their language learning, particularly English. Question 25 asks directly whether or not there is a positive influence, and question 26 asks in what way. The latter presents options that some of the studies referenced earlier on also mentioned: vocabulary acquisition, motivation, among others. Questions 27, 28 and 29 focus on using this content and these subscription services in a learning environment or simply for learning purposes, in a further attempt to understand respondents’ perceptions of this content’s capacity to be used as a learning tool.

Question 30 asks why entertainment is seen as a learning tool. The options provided are based on the literature, which presented things as motivation and exposure to everyday dialogue among others, as reasons why these non-traditional methods can work.

The last four questions approach the cultural proximity that entertainment provides, as shown in the literature. These are simple yes or no questions regarding how content in English leads to cultural approximation as well as an open-ended question that allows for respondents to expand on their position. The questions aim to understand how these respondents’ perception compares to what was found in the literature before.

6.3 Entertainment Distribution Methods

When it comes to distribution methods, the majority of respondents claim that while the prices practiced are fair to the authors and artists involved, they can be high for the consumer. As to what would make distribution methods more attractive, availability of the content in their country earlier and availability through streaming were the two most requested options. This is consistent with the market tendencies and the literature on consumer behaviour.

FIGURE 6: ARE THE PRICES PRACTICED BY THE ENTERTAINMENT INDUSTRY APPEALING?

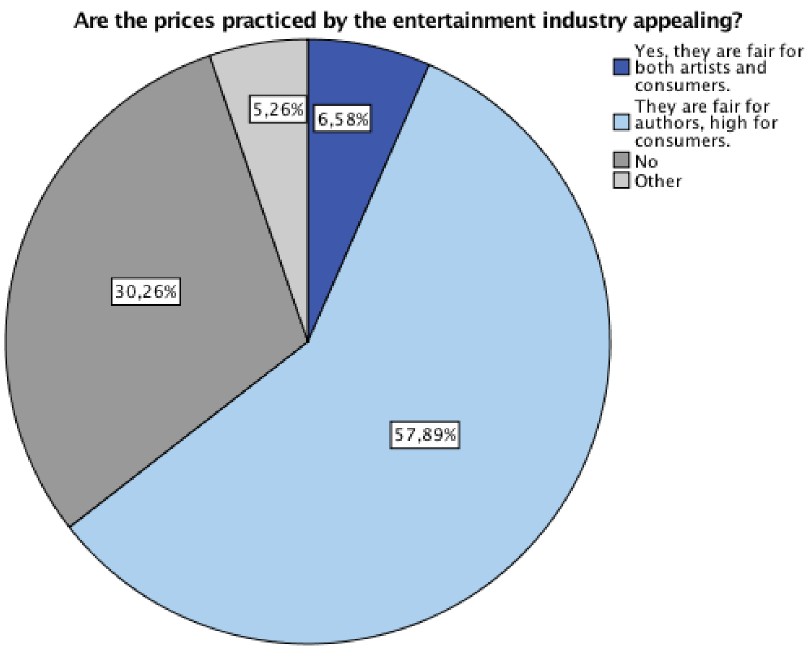
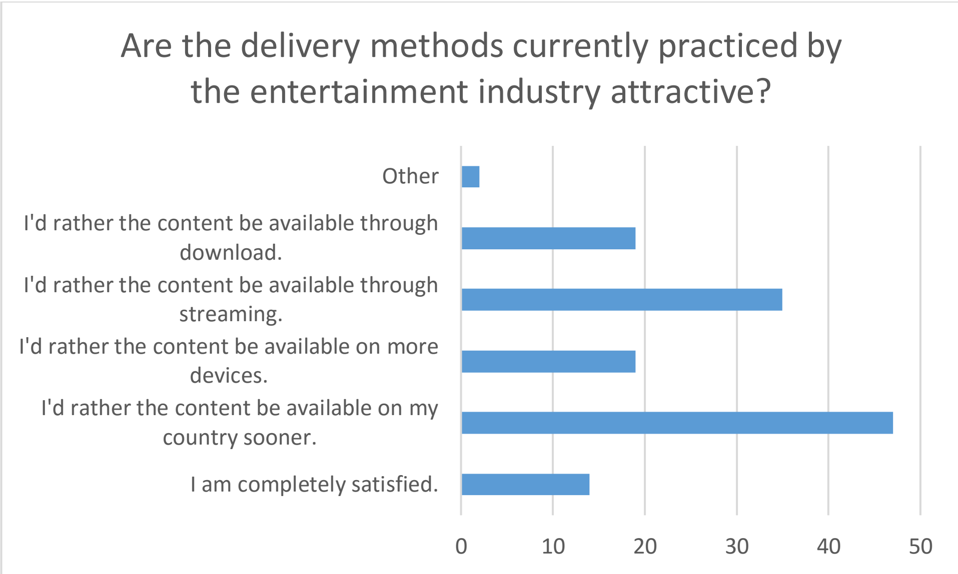


FIGURE 7: ARE THE DELIVERY METHODS CURRENTLY PRACTICED BY THE ENTERTAINMENT INDUSTRY ATTRACTIVE?



When asked about piracy, respondents were a bit more split than in other questions. 35.5% admit that they practice piracy even though they know it is morally wrong and illegal. 25% say they do it because they find it necessary. The number of people who state they don't consider the consequences and those who consider them but still practice piracy is very similar (see Figure 9). This question revealed that most respondents are aware of the consequences and that piracy is perceived as wrong, yet they still see it as a viable option. In fact, the majority of respondents (61.8%) understand that anti-piracy legislation is necessary but they don't believe it will work as a deterrent.

The two main reasons respondents state for the use of piracy are unavailability in their country and perceiving the price as unreasonable (see Figure 8), which is not surprising considering the answers regarding current distribution methods. Affordable subscription services and affordable digital purchase are the two strongest contenders as a viable alternative to piracy. When asked what motivates them to purchase content, 59.2% of respondents said they want to purchase content that they like. Being content collectors and wanting to contribute to the studios and artists involved were also relevant options with over 30% of responses.

FIGURE 8: HOW FREQUENTLY IS PIRACY CONSIDERED VIABLE?

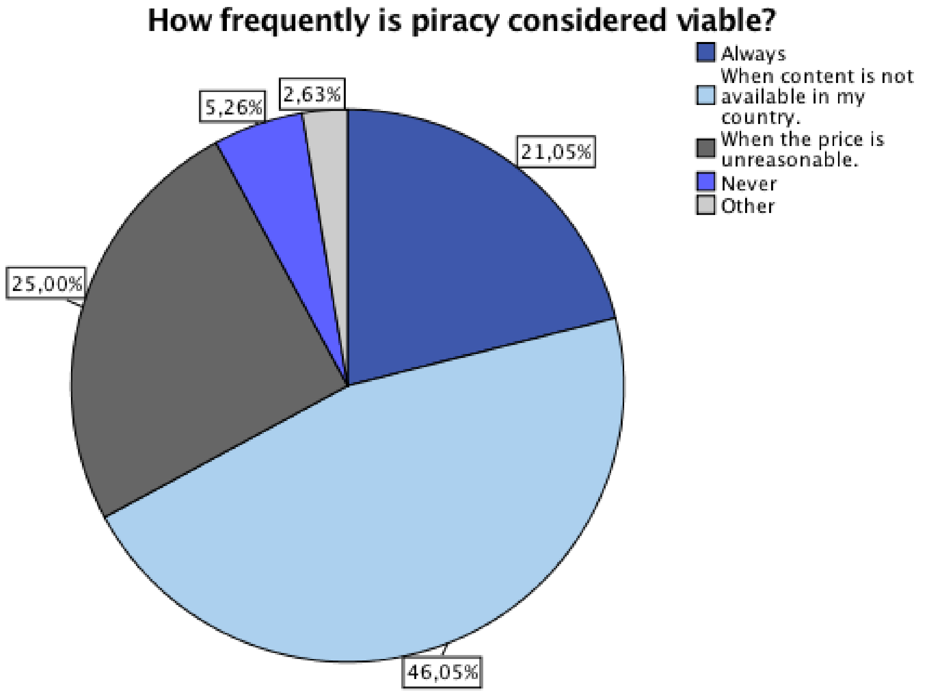
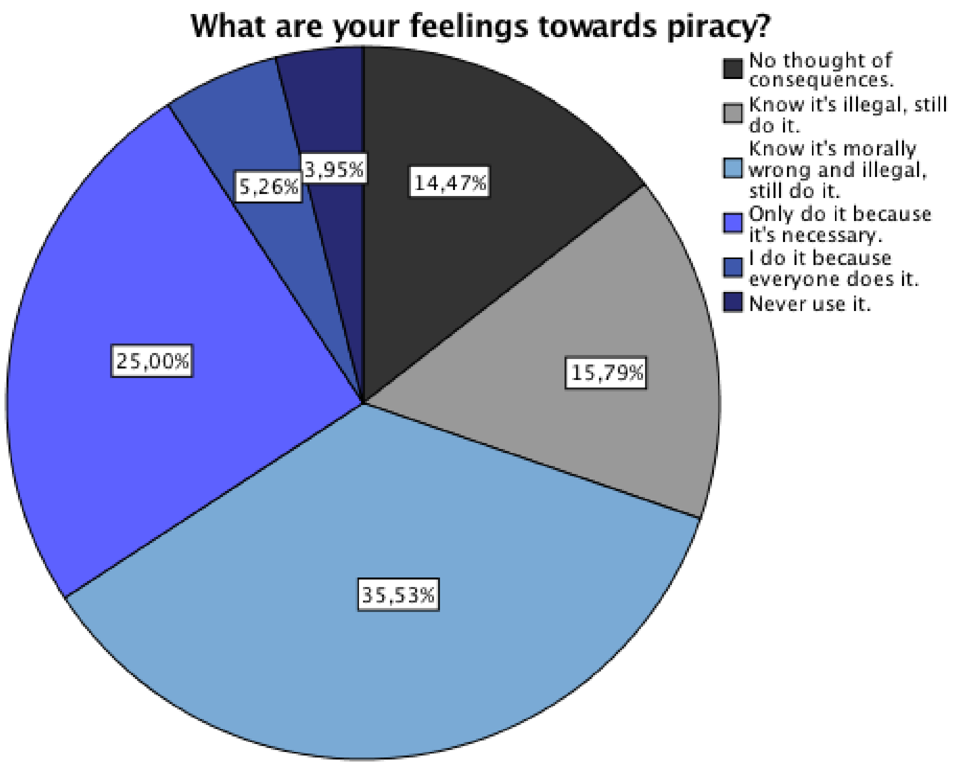
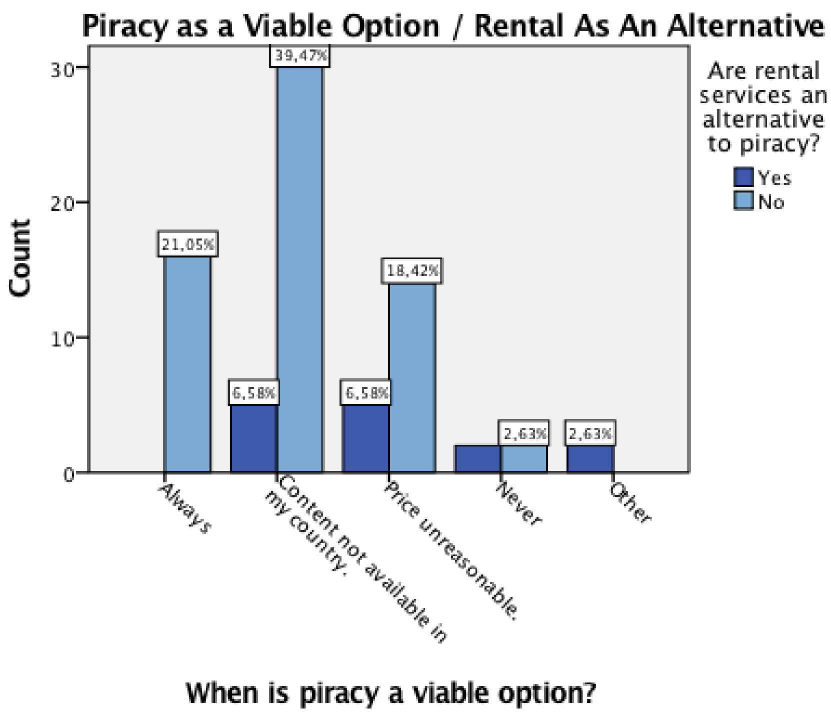


FIGURE 9: WHAT ARE YOUR FEELINGS TOWARDS PIRACY?



When comparing the variable "When is piracy seen as a viable option" to the various alternatives to piracy suggested as viable (all of these are nominal variables, so a chi-square test was performed) the only statistically significant connection between the two was related to rental services ($p = 0.003$). Rental was in general regarded as a poor alternative, but it was surprisingly particularly unpopular with those who state "content unavailable in my country" as a reason for turning to piracy. These results are surprising since rental is the fastest way to get content after it is released in theatres – movies will be available through rental services as soon as the digital releases are out in the country, some time before content hits subscription services. Additionally, rental is less expensive than purchase which can be seen as a benefit. This may lead us to believe that even the fastest legal way to access content is not fast enough for today's consumer; distribution windows and regional limitations are an inconvenience.

FIGURE 10: SEEING PIRACY AS A VIABLE OPTION VS RENTAL AS AN ALTERNATIVE



The variable “Feelings about piracy” was also compared to the multiple variables that answered the question “what are viable alternatives to piracy?”. When comparing these nominal variables using a chi-square test, two presented statistical significance: subscription services ($p = 0.023$) and no alternative ($p = 0.004$). Amongst those who saw subscription services as an alternative, people who considered piracy both morally wrong and illegal were more inclined to suggest this alternative.

When comparing “feelings towards piracy” and answers to the statement that there is “no viable alternative” to piracy, results show that respondents who are aware of how morally wrong and illegal piracy is, and who claim to only use it because it is “necessary”, were among the majority who consider there is a viable alternative. This suggests that respondents who harbour negative feelings towards piracy or feel “forced” to turn to it believe there is a better alternative. They might just not have it available to them yet in ways they find viable; they seem, however, open to the possibility of trying out such alternatives.

FIGURE 11: FEELINGS ABOUT PIRACY VS SUBSCRIPTION AS AN ALTERNATIVE

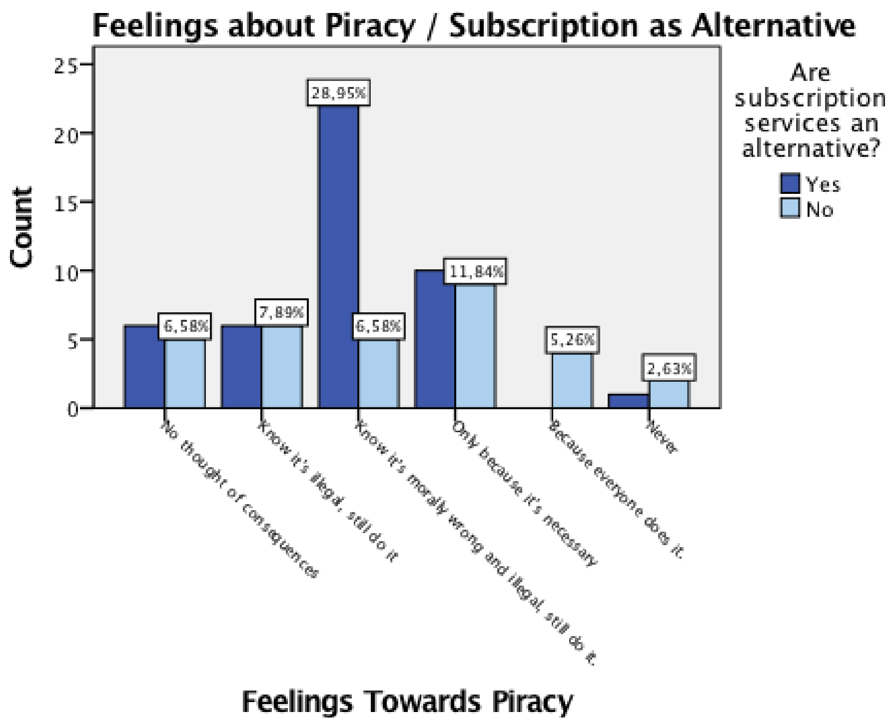
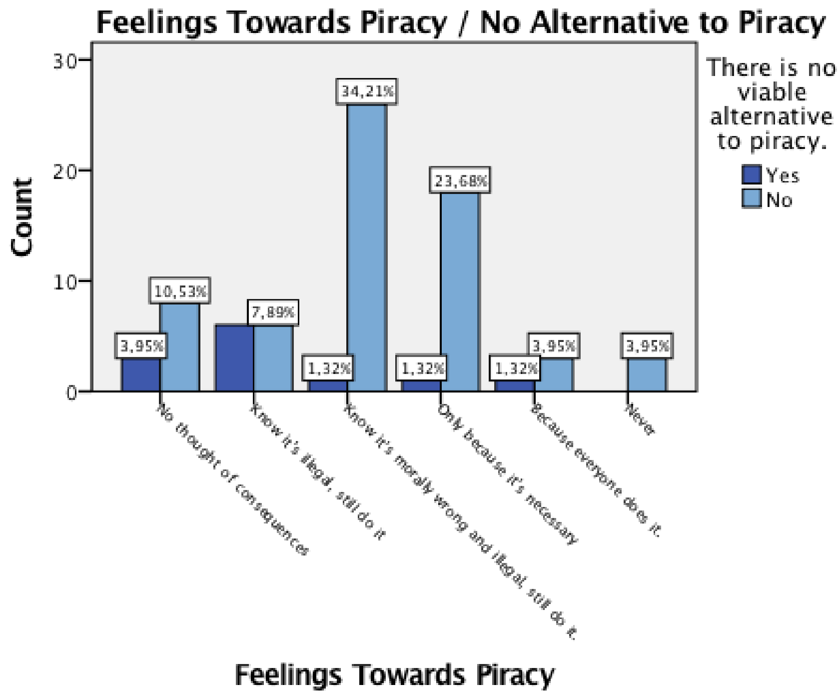
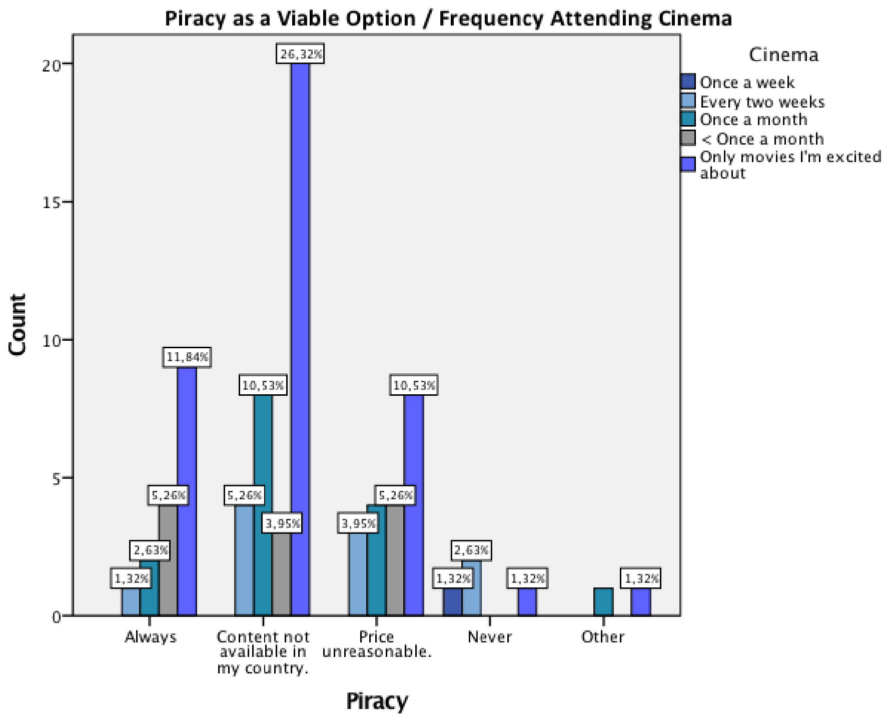


FIGURE 12: FEELINGS TOWARDS PIRACY VS BELIEF THAT THERE IS NO VIABLE ALTERNATIVE TO PIRACY



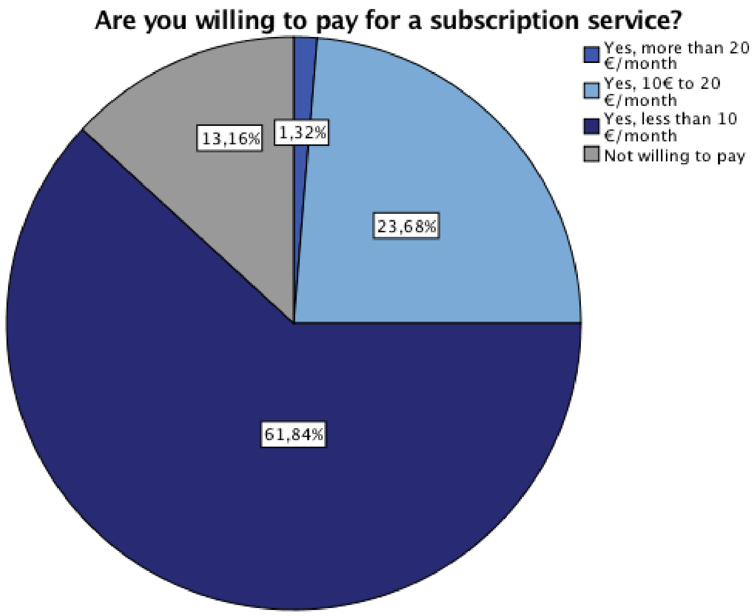
The next couple of questions focused on cinema. The intent was to find out how frequently people actually choose to pay for content in this way and what motivates them to go. 51.3% of respondents only go to the cinema when a movie they are excited about is showing. The remaining respondents were almost equally split between once or twice a month or less than that. Only one person said they do so weekly and no one replied never. As for what motivates respondents to go to the cinema, the main reasons chosen were that it is an activity they enjoy, they prefer watching movies this way and they find it a fun group activity. This raises a question: clearly people enjoy the experience of going to the cinema, but then they seem to only go occasionally or when they are excited about certain content. So what prevents them from going more often? 81.6% of respondents replied that it's too expensive. This question also allowed respondents to write a different reason. There were two mentions of lack of time for the activity and one reply which mentioned that when more than one movie they are interested in is showing, the financial effort forces them to choose. A significant influence was found between what drives consumers to piracy and how frequently they go to the cinema (both nominal variables, analysed using a chi-square test for which the result was $p = 0.017$). As shown in the figure below, only those who never used piracy went to the cinema once a week. Furthermore, there's a clear majority of those who use piracy because content is not available in the country that only go to the cinema when content they are excited about is available. This option is significant in every group but clearly stands out here. One conclusion that can be drawn from these results is that consumers who are willing to pay for content if it is available in their country sooner (which theatrical release often provides) will actually pay for it – granted they have some pre-conceived idea of quality. Also interesting is that even those who claim to "Always" use piracy will pay for content in the cinema if they are excited about it.

FIGURE 13: PIRACY AS A VIABLE OPTION VS FREQUENCY ATTENDING CINEMA



The questionnaire then focused on streaming services. 61.8% of respondents said they would be willing to pay less than €10/month for a subscription service. 23.7% would go up to €20, but 13.2% would not be willing to pay at all.

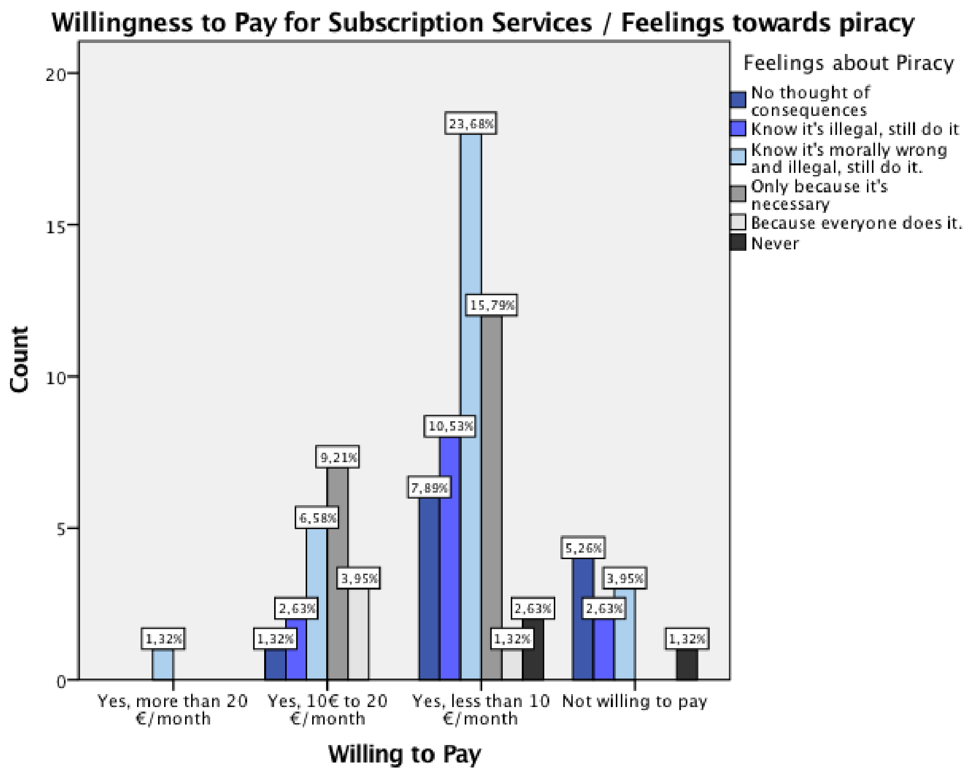
FIGURE 14: WILLINGNESS TO PAY FOR SUBSCRIPTION SERVICES



When asked what they valued most in these types of services, attractive price, availability of content as soon as it's available in the country of origin, video quality and a good and vast content selection were the clear winners. 80.3% of respondents think these services will be successful in Portugal, while 19.7% think they will not. When asked to elaborate on why they replied yes or no, respondents displayed very different sentiments. Some people claim these are expensive services that can never compete with piracy, an activity they feel the Portuguese rely on a lot. Some think that there is enough demand for good quality television and film to justify interest in these services, as long as they are not too expensive. A few respondents feel that the Portuguese television landscape does not meet the needs of the younger generation in terms of content and is overly expensive, therefore opening the door for services like Netflix. But other respondents claim that due to the economic crisis and the way younger people are being affected by unemployment, the age group that these services would be targeting cannot pay for them. The arguments on both sides are quite clear: price is the main concern, but the demand is there. It is but a question of whether the demand will stick to piracy or if attractive prices can persuade it to adopt different practices.

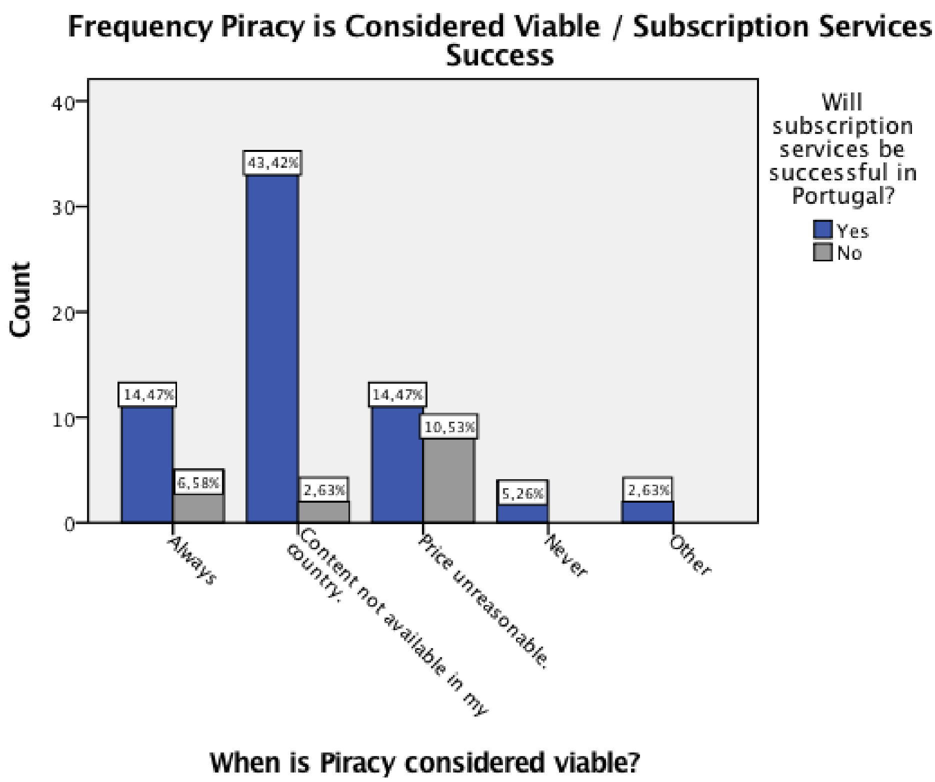
A significant connection between the variable "Willingness to Pay for Subscription Services" and "Feelings Towards Piracy" was found ($p = 0.018$). Seeing as "Willingness to Pay" is an ordinal variable, after performing tests of normality, the Kruskal-Wallis test was applied. Results show that those not willing to pay at all turn to piracy mostly with no thought of consequences. Those willing to pay up to €20/month tend to be more aware of piracy as a "necessary evil". It is important to remember that a vast majority of respondents were willing to pay, which might influence these results, but it is nonetheless interesting to see that feelings towards piracy may be related to their willingness to pay, a sentiment which can be explored when promoting these services.

FIGURE 15: WILLINGNESS TO PAY FOR SUBSCRIPTION SERVICES VS FEELINGS TOWARDS PIRACY



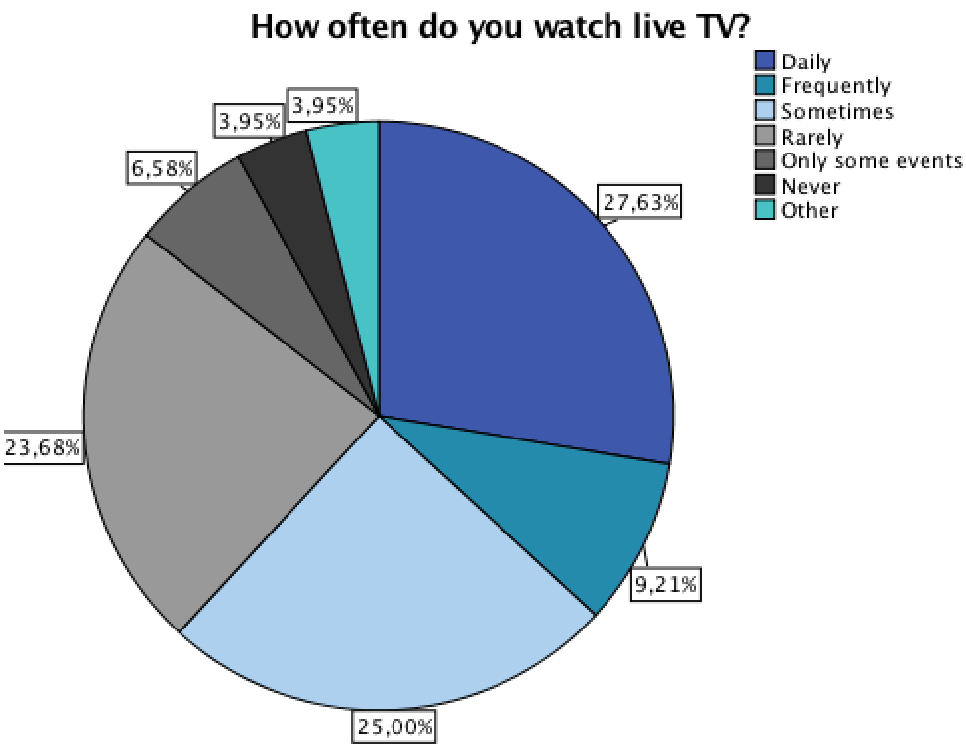
Also statistically relevant is the connection between what drives consumers to piracy and their perspective on how successful subscription services may be in Portugal (both nominal variables, on which a chi-square test was performed, the result of which being *p = 0.011*). 43.4% of those who think these services will be successful in Portugal claim to resort to piracy because content is not available in the country. Providing content earlier (for example, on a weekly basis in the same week the episode is released in the US) may lead people to replace piracy with these services.

FIGURE 16: FREQUENCY PIRACY IS CONSIDERED VIABLE VS BELIEF IN THE SUCCESS OF SUBSCRIPTION SERVICES



In order to understand consumer habits, the next question focused on what kind of features present in most cable services respondents used. Pausing a transmission, manually recording content and watching time-shifted television were selected the most. The trend here is clear: respondents want to watch television when they feel is most convenient, not when it is actually on, which reflects the trends found in the literature review. Watching television live was a topic that split respondents: 27.6% do it daily, 23.7% rarely do, 25% do it sometimes. This is consistent with literature that suggests linear TV is still popular although it is now competing with other ways to consume content. However, a significant connection was not found between this variable and age groups, which goes against literature suggesting that younger people watch TV in a linear way less. Considering the subjects of this questionnaire, all of whom were under 39 years old, this might not have great significance since it can be argued consumer behaviour might be reasonably similar across the board as opposed to studies that include a greater range of ages. Also influencing these results might be one of the shortcomings of this questionnaire which is the fact that age is not an evenly distributed factor, with a much larger percentage of 20-29 year olds, as seen in Figure 4.

FIGURE 17: CONSUMER HABITS: FREQUENCY WATCHING LIVE TV



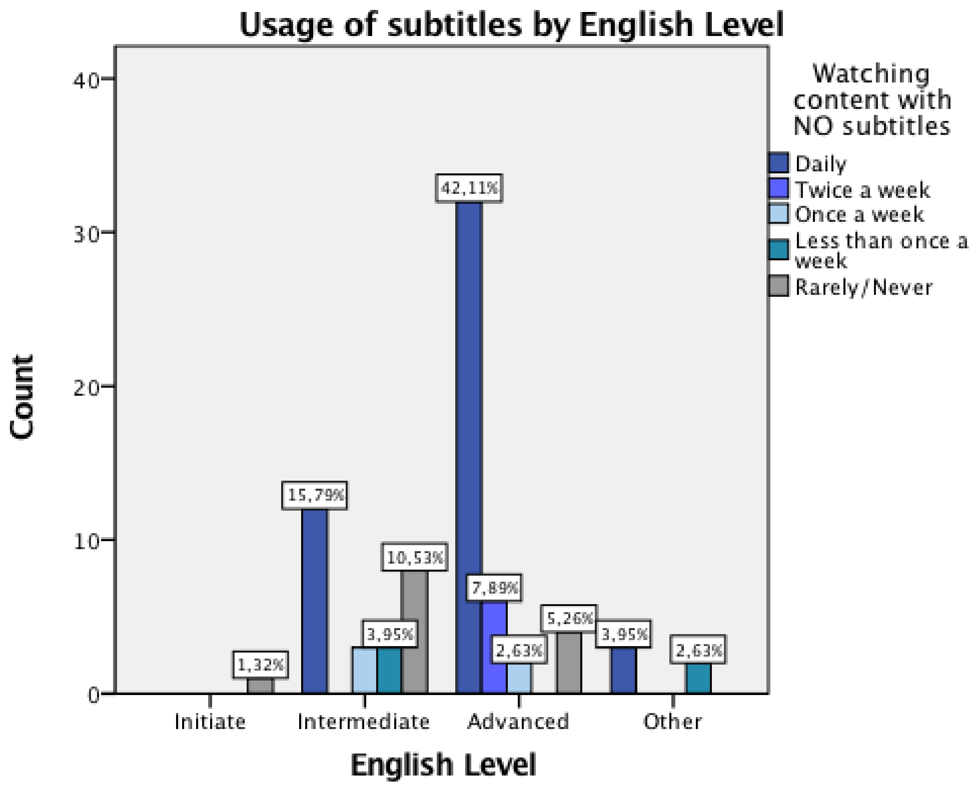
6.4 Language Learning

The second section of the questionnaire focused on consumer habits as they relate to English learning through entertainment. 61.8% of the respondents watch video content in English without subtitles daily, while 17.1% never do.

40.8% watch content with subtitles whenever they are available, while 36.8% only do so when the accent or nature of the speech is hard to understand. 14.5% also replied that they do so when they are "forced to" by television or cinema. No one replied that they prefer dubbed content.

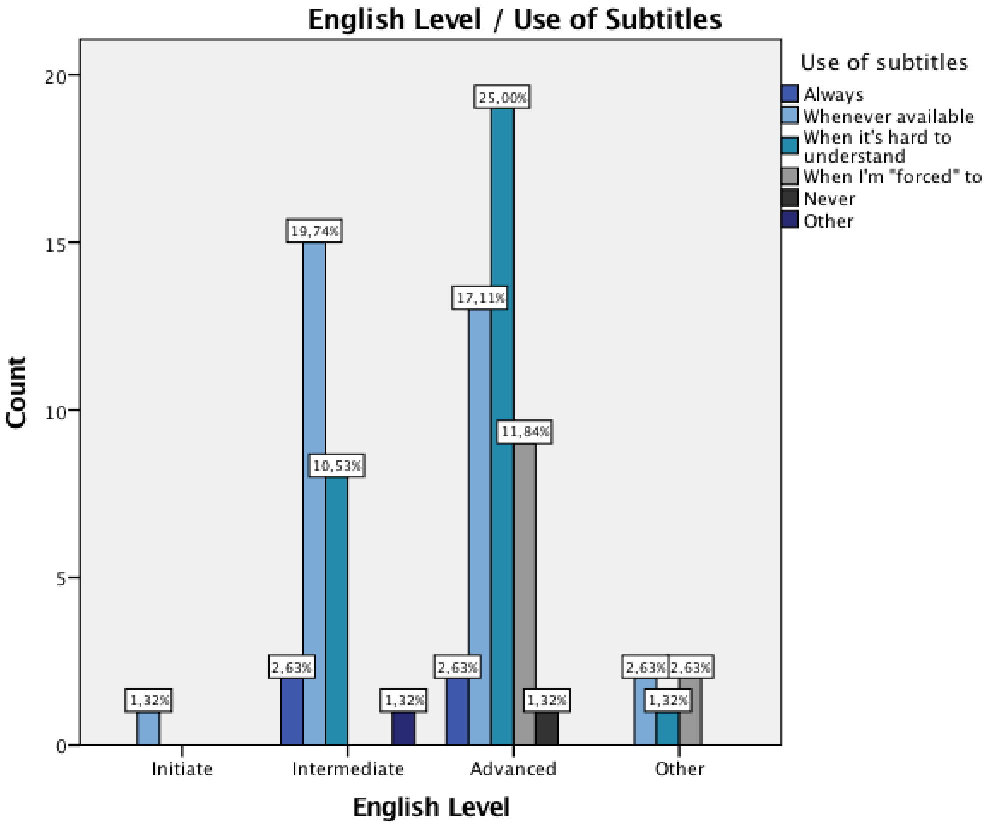
An interesting connection was found between non-use of subtitles and the English level of the respondents. 42.11% of respondents with an advanced level of English watched content without subtitles daily, a high result that was not found on any other proficiency level.

FIGURE 18: ENGLISH LEVEL VS WATCHING CONTENT WITHOUT SUBTITLES



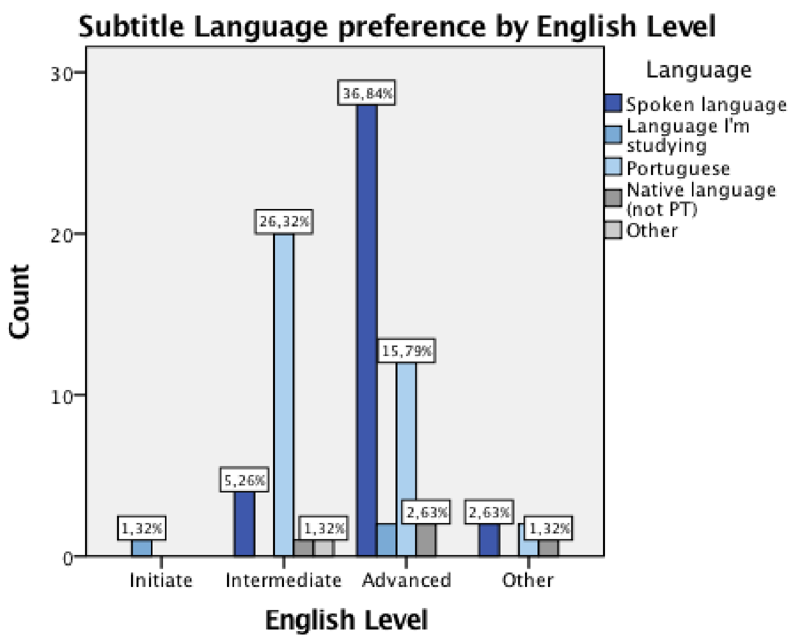
A statistically significant connection was also found between the English Level of the respondents and the frequency with which they used subtitles. Since “English Level” is an ordinal variable, after performing tests of normality, the Kruskal-Wallis test was applied ($p = 0.028$). Both respondents at the intermediate and advanced level use subtitles, the difference being that for those on an advanced level the fact that the speech is hard to understand or that they are “forced to” is more significant than for those at intermediate level. Still, both levels use subtitles, for one reason or another, including “whenever they are available”. One interpretation of these results can be that subjects see subtitles as a tool that they will use when available despite their proficiency level, but as that level rises the need for this tool subsides; they will still use it if necessary, but not using it can become the norm.

FIGURE 19: ENGLISH LEVEL VS WATCHING CONTENT WITH SUBTITLES



When it comes to which language people prefer subtitles to be in, replies were split down the middle: 44.7% want them in Portuguese, 44.7% in the spoken language, provided that they understand it. The remaining respondents had a native language other than Portuguese and three replied that they want subtitles in a language that they are currently studying even if they don't understand it well. A strong statistical connection was found between English Level and the Language chosen for the subtitles as well. As shown in figure 20, a majority of the respondents who self-assessed their English level as "Advanced" prefer subtitles in the spoken language; however, students at an intermediate level prefer subtitles in Portuguese. These results are in line with what was found in the literature, since those who are more proficient tend to reap more benefits from L2 subtitles. This can also suggest a pattern of evolution, in which people start with L1 subtitles (which they are often exposed to) and later on, as they become more proficient, change to L2 subtitles as a support system for expressions they might not yet understand. It may also be possible that L2 subtitles contribute to the advanced level itself, since they connect the soundtrack to written speech and allow for a better understanding of the dialogue; perhaps the transition to L2 subtitles helps improve the language level.

FIGURE 20: ENGLISH LEVEL VS SUBTITLE PREFERENCES



Once we had established viewing habits, the next questions focused on respondent's perceptions of learning through this type of content. 98.7% of respondents consider that watching content in English positively influences their English level. The most prominent ways in which content helps, according to respondents, is by offering vocabulary and aiding in understanding the spoken language. One respondent elaborated on their answer by stating that the early contact with the language helped them reach near native level without the need of studying. While the other two options – content serving as motivation to learn and aiding in grammar comprehension – weren't as strong, they still scored around 30%.

The next question connects both sections of the questionnaire. Can services like Netflix be used as English learning tools? 84.2% of respondents believe so. 89.5% of respondents say that they would like to have/to have had more entertainment content in the classroom and/or involved in their homework and school projects. Every option given by the questionnaire as to why entertainment can be a tool received a strong response (all above 35%). Respondents felt they were motivated to learn the language in order to understand the plot (39.5%), it is more practical than traditional methods (52.6%), it is a fun activity so it does not feel like studying (69.7%) and it exposes them to everyday dialogue (81.6%). The questionnaire did not just focus on language learning but also cultural approximation. 88.2% of respondents felt that exposure to content in English led to them absorbing knowledge about British and/or American culture as well. They gave examples such as understanding history, political and education systems, cultural habits (such as how funerals or weddings work), fashion styles, cuisine, holidays and celebrations, distinguishing accents, among many others. As a consequence of this exposure, 75% of respondents felt close to these cultures. However, only 21.1% of respondents felt that this exposure brought them closer to these cultures than to their own. This supports the idea also present in studies referenced before that while exposure to other culture's entertainment can bring people closer to those cultures, it does not necessarily affect their proximity to their own culture.

The answers to this questionnaire allow for further conclusions: this sample shows that there is still a strong connection to the use of piracy, although there's an awareness that there are other alternatives. These alternatives seem to be welcomed, as long as they are not too expensive. Those who consider piracy to be somewhat of a necessary evil are more open to these possibilities. Taking advantage of these feelings, for instance with awareness campaigns and the continued use of anti-piracy legislation, might attract these consumers to other options.

Price reigns supreme when it comes to subscription services, followed closely by availability. I would argue this is a direct effect of globalisation. When people have access to promotional material, news and fan communities of content that originates in the United States of America and then are told they have to wait a certain amount of time to consume that content legally in their countries, it is deemed unfair. Piracy eliminates that factor and brings with it the appeal of costing no money. However, the respondents seem willing to accept the change that these new services bring, while at the same time believing piracy will not go away. This is a prime example of the unpredictability of this market which is at the mercy of consumer habits.

Another conclusion drawn from this questionnaire is that people seem to overwhelmingly agree that content in English improves their language level and that they would like to see it used in the learning process. It is however hard to find a pattern regarding consumer habits. Consumers are split when it comes to the use of subtitles, which is a factor that plays a big role in the research done so far.

7 Conclusion

The literature review and data analysis from this dissertation suggest many conclusions and indicate both stimulating and challenging opportunities for the future. With respect to the entertainment industry and its delivery methods, the Portuguese market seems relatively open to these new possibilities. The already changing landscape of the industry with its new services and features, coupled with the results of the questionnaire which revealed that consumers were somewhat open to these possibilities, show that while traditional methods still have a stronghold over delivery, and yet that piracy is still seen as a perfectly viable resource by many young people, there is room for alternative legal methods of distribution. Nevertheless, the massive threat of piracy in Portugal among the young and the fact that linear TV is still extremely popular among older generations means adoption of these services cannot be expected to be as rapid as it was in the United States. This does not mean that these services cannot work as a deterrent or as an alternative to piracy. Provided pricing for the Portuguese market is carefully considered (since it consistently came up as a factor for many different variables throughout the questionnaire) these new methods can potentially change the landscape and help diminish the culture of piracy in Portugal. In order for this to take place, I believe any service must provide as close to the same benefits as piracy as possible, even if it cannot provide the benefit of being free. In addition to attractive pricing – or advertisement-supported free alternatives, even though advertising has proven unpopular in the literature – speed of delivery seems to be imperative. Consumers want to access content as soon as they know it is out, something the current business models do not allow. When the first episode of the latest series of *The Walking Dead* aired on American television on Monday October 24th, many people in Portugal wanted to see it almost immediately, despite the time difference. Only piracy could make this possible, a fact FOX attempts to counter by airing the episodes at 2.30 a.m., just minutes after it airs in the US. Distribution windows and regional restrictions in place must be reconsidered in order to allow content to get to consumers faster and lead them away from piracy and towards legal, profitable models. These subscription services might work best for international productions at first for this exact reason, since they reduce waiting periods, but they are capable of boosting local production too – evidence of that being Netflix's producing content all over the world with international talent, and RTP's looking to export content that fits the model of international productions.

The literature review also clearly showed entertainment can be used as a learning tool. Indeed, it can be said that it is already being used in this role to an extent during what is otherwise considered as leisure time. Video content provides vocabulary, enhances listening skills and maximises cultural contact; to waste such a valuable tool in the classroom and in all learning activities outside of the classroom would be a mistake, since these tools are naturally appealing to students and present everyday dialogue in a somewhat natural environment, or at least in conversational rhythms and contexts which approximate real-life exchanges.

If the changes in the industry can serve as support in the learning process, in order for this to occur certain projects can be suggested for the future. These would be partnerships and new ways of using material that benefit students and businesses both. Educational institutions can work with subscription services to provide additional subtitling material created by students; services can be created to allow students to subtitle parts of content and then compare their work to the professional subtitles available. A different approach would be to create different partnerships between educational institutions and on-demand services that provide discounts or access to limited content with extra material such as improved subtitles (perhaps L2+L1 subtitles like the literature suggests). Features such as interactive subtitles, which would allow students to access definitions of certain words while they are watching content with L1 subtitles, or exercises where students must subtitle a scene before continuing the video, could be beneficial, whether as classroom exercises or homework. But these suggestions are not just beneficial for the students. They present good publicity for the services and exposure for them: if the students have access to a limited educational version of the service that they can experience at home, chances are they will be interested in experiencing the full version of the service.

This industry is currently in a very volatile and unpredictable state and the Portuguese market is no exception. Its connection to language learning is a factor that must be further explored in order to guarantee its full potential is being profited from. This dissertation has explored both of these themes and presented an observation as to how the Portuguese market might be expected to react to these changes and embrace these methods as a language learning tool.

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Appendixes

Questionnaire

"Métodos de Distribuição de Entretenimento e a Aprendizagem do Inglês"

No âmbito do Mestrado em Línguas e Relações Empresariais da Universidade de Aveiro, estou a realizar uma dissertação sobre "Métodos de Distribuição de Entretenimento e Aprendizagem de Inglês". Destina-se a compreender as expectativas dos jovens portugueses em relação aos novos métodos de distribuição de entretenimento (p.ex. Netflix, NPlay), bem como a sua experiência com a aprendizagem da língua inglesa através da exposição a entretenimento nesta língua.

Este questionário destina-se a Portugueses entre os 13 e os 39 anos.
O questionário é completamente anónimo e demora cerca de 8 minutos.
Agradeço desde já a colaboração.

*Obrigatório

Caracterização do questionado

1. **Idade** *

2. **Sexo** *
Marcar apenas uma oval.
- Feminino
- Masculino

3. **Nível de Escolaridade Atual** *
Marcar apenas uma oval.
- 2º Ciclo
- 3º Ciclo
- Ensino Secundário
- Licenciatura
- Mestrado
- Doutoramento

4. **Língua Nativa** *
Marcar apenas uma oval.
- Português
- Inglês
- Outra: ________

5. **Nível de Inglês** *
Marcar apenas uma oval.

- ( ) Inicial
- ( ) Intermediário
- ( ) Avançado
- ( ) Outra: ____________

Métodos de Distribuição de Entretenimento

6. **Considera os preços praticados pela indústria de entretenimento atrativos?** *
Marcar apenas uma oval.

- ( ) Sim, são justos para os autores/artistas e para o consumidor.
- ( ) São justos para os autores/artistas, mas podem ser altos para o consumidor.
- ( ) Não, são demasiado altos e limitam o consumidor.
- ( ) Outra: ____________

7. **Considera os métodos de distribuição praticados pela indústria de entretenimento atrativos?** *
Escolha até 3 opções.
Marcar tudo o que for aplicável.

- [ ] Sim, estou completamente satisfeito/a com a forma como o conteúdo está disponível.
- [ ] Preferia que o conteúdo estivesse disponível no meu país mais cedo.
- [ ] Preferia que o conteúdo estivesse disponível em mais dispositivos.
- [ ] Preferia que todo o conteúdo estivesse disponível online através de streaming.
- [ ] Preferia que todo o conteúdo estivesse disponível através de download.
- [ ] Outra: ____________

8. **Como se sente em relação à pirataria?** *
Marcar apenas uma oval.

- ( ) Recorro à pirataria sem pensar nas consequências.
- ( ) Sei que é ilegal e posso ser castigado/a, mas ainda assim recorro à pirataria.
- ( ) Sei que é moralmente errado e ilegal, mas ainda assim recorro à pirataria.
- ( ) Recorro à pirataria apenas porque é necessário.
- ( ) Recorro à pirataria porque sei que não serei castigado/a.
- ( ) Recorro à pirataria porque todos o fazem.
- ( ) Nunca recorro à pirataria.

9. **Como se sente em relação a legislação anti pirataria (como o fecho de websites)?** *
Marcar apenas uma oval.

- Deixa-me chateado/a e ignoro essas medidas.
- Não faz sentido porque não vai acabar com a pirataria.
- Percebo porque é necessário, mas não penso que irá funcionar.
- Penso que eventualmente vai funcionar.
- Outra: ____________

10. **Com que frequência considera a pirataria a única opção viável?** *
Marcar apenas uma oval.

- Sempre.
- Quando o conteúdo ainda não/nunca está disponível no meu país.
- Quando o preço não me parece razoável.
- Nunca.
- Outra: ____________

11. **Qual considera uma alternativa viável à pirataria?** *
Escolha as opções que considerar mais viáveis (até 3).
Marcar tudo o que for aplicável.

- [ ] Os métodos de distribuição e preços atuais.
- [ ] Um serviço de subscrição que eu possa pagar.
- [ ] Compra digital que eu possa pagar.
- [ ] Um serviço de aluguer.
- [ ] Não há alternativa viável.
- [ ] Outra: ____________

12. **O que o/a motiva a comprar conteúdo de entretenimento (p. ex.: DVDs ou conteúdo digital)?** *
Escolha as opções aplicáveis.
Marcar tudo o que for aplicável.

- [ ] Coleciono conteúdo.
- [ ] Quero comprar conteúdo de que gosto.
- [ ] Quero contribuir para o estúdio/artistas envolvidos.
- [ ] Quero comunicar aos criadores que gosto/quero mais conteúdo desse género.
- [ ] Não compro.
- [ ] Outra: ____________

Métodos de Distribuição de Entretenimento

13. **Com que frequência vai ao cinema?** *

Marcar apenas uma oval.

- ◯ Mais do que uma vez por semana.
- ◯ Uma vez por semana.
- ◯ A cada duas semanas.
- ◯ Uma vez por mês.
- ◯ Menos do que uma vez por mês.
- ◯ Só quando um filme sobre o qual estou entusiasmado/a está em cartaz.
- ◯ Nunca.
- ◯ Outra: ______________________

14. **O que o motiva a ir ao cinema?** *

Marcar apenas uma oval.

- ◯ Prefiro ver filmes no cinema.
- ◯ É uma atividade de que gosto.
- ◯ Considero uma atividade de grupo divertida.
- ◯ O preço é atrativo.
- ◯ Outra: ______________________

15. **O que o impede de ir ao cinema?** *

Marcar apenas uma oval.

- ◯ Não acho divertido.
- ◯ Prefiro ver filmes em casa.
- ◯ É demasiado caro.
- ◯ Os meus amigos/familiares não gostam.
- ◯ Outra: ______________________

16. **Estaria disposto/a a pagar por serviços de conteúdo por subscrição como o Netflix ou NPlay?** *

Marcar apenas uma oval.

- ◯ Sim, mais do que 20€/mês.
- ◯ Sim, 10€ a 20€/mês.
- ◯ Sim, menos de 10€/mês.
- ◯ Não, não estaria disposto/a a pagar por estes serviços.

17. **A que tipo de caracteristicas dá mais valor neste tipo de serviços por subscrição?** *

Escolha até 3 opções.

Marcar tudo o que for aplicável.

- [ ] Preço atrativo.
- [ ] Disponibilidade em vários dispositivos.
- [ ] Disponibilidade de conteúdo assim que está disponível no país de origem.
- [ ] Qualidade de vídeo.
- [ ] Legendas (em inglês e/ou português).
- [ ] Possibilidade de fazer download do conteúdo para ver offline.
- [ ] Um bom sistema de recomendação de conteúdo.
- [ ] Uma boa/grande seleção de conteúdo.
- [ ] Nenhuma publicidade.
- [ ] Outra: ....

18. **Acredita que estes serviços terão sucesso em Portugal?** *

Marcar apenas uma oval.

- ( ) Sim
- ( ) Não

19. **Por favor, justifique brevemente a resposta anterior.** *

....

....

....

....

....

20. **Utiliza alguma destas caracteristicas disponiveis na sua televisão frequentemente?** *

Até 3 opções.

Marcar tudo o que for aplicável.

- [ ] Parar/recomeçar uma transmissão.
- [ ] Gravar manualmente uma transmissão ou uma série completa.
- [ ] Ver em time-shift (ex: Gravações automáticas)
- [ ] Ver televisão num dispositivo móvel (ex: com MeoGo)
- [ ] Serviços de aluguer de vídeo.
- [ ] Subscrição de canais como TVSeries.
- [ ] Tenho estes serviços, mas não uso nenhum com frequência.
- [ ] Não tenho estes serviços.

21. **Com que frequência vê televisão em direto?** *
Marcar apenas uma oval.

- Diariamente.
- Frequentemente.
- Às vezes.
- Raramente.
- Só determinados eventos (p. ex: desporto).
- Nunca.
- Outra: ____________________

Aprendizagem de Inglês

22. **Com que frequência consome conteúdo de vídeo em Inglês SEM legendas?** *
Marcar apenas uma oval.

- Diariamente.
- Duas vezes por semana.
- Uma vez por semana.
- Menos de uma vez por semana.
- Raramente/Nunca.

23. **Com que frequência consome conteúdo de vídeo em Inglês COM legendas?** *
Marcar apenas uma oval.

- Sempre, nunca vejo conteúdo sem legendas.
- Sempre que estão disponíveis legendas.
- Só quando o sotaque, rapidez do discurso ou discurso técnico são difíceis de entender.
- Só quando sou obrigado/a (na televisão, cinema, etc.)
- Prefiro conteúdo dobrado.
- Nunca.
- Outra: ____________________

24. **Prefere legendas em que língua?** *
Marcar apenas uma oval.

- Na língua falada, quando a compreendo.
- Numa língua que estou a estudar, mesmo que não a compreenda bem.
- Em português.
- Na sua língua nativa (que não português).
- Outra: ____________________

25. **Considera que ver conteúdo em Inglês contribui de forma positiva para o seu nível de inglês?** *
Marcar apenas uma oval.

- Sim *Passe para a pergunta 26.*
- Não *Passe para a pergunta 27.*

Passe para a pergunta 27.

Aprendizagem de Inglês

26. **De que forma considera que ver conteúdo em Inglês contribui de forma positiva para o seu nível de inglês?**
Marcar tudo o que for aplicável.

- [ ] Ganhei vocabulário.
- [ ] Motivou-me a aprender mais inglês.
- [ ] Ajudou-me a melhorar a compreensão da linguagem verbal.
- [ ] Ajudou-me a compreender a gramática.
- [ ] Outra: ____________

Aprendizagem de Inglês

27. **Vê serviços que oferecem fácil acesso a conteúdo em Inglês, como o Netflix, como uma possível ferramenta de aprendizagem de Inglês?** *
Marcar apenas uma oval.

- Sim
- Não

28. **Gostaria de ter/ter tido acesso a mais conteúdo de entretenimento na sua sala de aula destinado à aprendizagem de Inglês?** *
Marcar apenas uma oval.

- Sim
- Não

29. **Gostaria que os seus trabalho de casa/projetos envolvessem/tivessem envolvido mais conteúdo de entretenimento destinado à aprendizagem de inglês?** *
Marcar apenas uma oval.

- Sim
- Não

30. **Porque considera que o conteúdo de entretenimento em Inglês é uma ferramenta para a aprendizagem de linguas?** *

Até 3 opções.
Marcar tudo o que for aplicável.

- [ ] É mais prático que os métodos tradicionais.
- [ ] É uma forma de exposição a diálogos utilizados no dia-a-dia.
- [ ] Motiva-me a aprender de forma a compreender o enredo.
- [ ] É uma atividade divertida, por isso não sinto que estou a estudar.
- [ ] Não considero que seja.
- [ ] Outra: ____________________

31. **Considera que enquanto é exposto/a a material em Inglês, também está a absorver valores e perspetivas relacionados com a cultura Americana/Britânica/outra cultura de língua inglesa?**

Marcar apenas uma oval.

( ) Sim *Passe para a pergunta 32.*
( ) Não *Passe para a pergunta 33.*

Passe para a pergunta 33.

Aprendizagem de Inglês

Opcional

32. **Pode dar um exemplo de valores e perspetivas relacionados com a cultura Americana/Britânica/outra cultura de língua inglesa que absorveu através de conteúdo de entretenimento?**

____
____
____
____
____

Aprendizagem de Inglês

33. **Sente-se mais ligado/a à cultura Americana/Britânica/outra cultura de língua inglesa devido à exposição a material de língua inglesa?** *

Marcar apenas uma oval.

( ) Sim
( ) Não

34. **Sente-se mais ligado/a à cultura Americana/Britânica/outra cultura de língua inglesa do que à sua própria cultura devido à exposição a material de língua inglesa?** *

Marcar apenas uma oval.

- ( ) Sim
- ( ) Não

Com tecnologia
Google Forms

Answers to Open-ended Questions

Question 19 (regarding the success of subscription services in Portugal):

Por favor, justifique brevemente a resposta anterior. (76 respostas)

Se continuar a haver fecho de websites piratas.

As pessoas mais jovens podem desejar aderir a estes serviços para terem acesso a conteúdos com mais qualidade e variedade se recorrerem à pirataria, logo, não existem consequências.

Acredito que cada vez há mais pessoas interessadas em assistir a filmes/séries pela internet, e com o aumento da procura faz sentido que tenham sucesso

Irá ser um processo de luta pela quota de mercado mas acredito que irão assumir uma grande preponderância visto que têm documentários e series que não passam nos canais habituais.

É preciso pagar. Pirataria é grátis.

O fecho de websites de pirataria irá provavelmente aumentar o sucesso desses serviços.

O Netflix parece ter sido bastante bem recebido

.

Porque é um método de distribuição que facilita o acesso a este tipo de conteúdos de entretenimento.

Porque a grande maioria das pessoas já paga por um serviço de televisão por cabo, não sei se estariam dispostas a pagar outro

Existência de alternativas grátis.

O conteúdo é bom e há quem possa pagar, mas nao os mais jovens.

As pessoas não podem pagar.

A maioria das pessoas não está disposta a pagar tanto e estou habituados a ver esse conteúdo através da pirataria.

Se o preço fosse baixo e o conteudo fosse amplo, accesíbel, de qualidade e legendado.

Porque esses conteúdos têm muita procura.

Sim, porque muitos portugueses tentam aceder a estes serviços, logo seriam muito bem aceites.

Apenas um sucesso moderado enquanto não oferecerem uma grande selecção que esteja disponivel assim que saia no país de origem

Pelas características q enumerei acima

Porque é um conceito inovador.

Penso que estes serviços disponibilizam uma boa forma de ver séries e dão a oportunidade aos consumidores de as verem a qualquer altura e em qualquer dispositivo, algo que nem sempre é possível ao ver na televisão.

os serviços de entretenimento são um pouco caros,e neste momento Portugal atravessa uma má situação económica

Porque acho que Portugal está a precisar destes serviços para que possa evoluir

Há pessoas dispostas apagar o preço necessário.

Se forem como serviço acrescentado aos serviços que já temos atualmente, será mais fácil em termos de sucesso

Pois há muitos pessoas, no meu conhecimento, interessadasem filmes na net

Considero que as pessoas tem consciência da ilegalidade da pirataria e portanto desde que esses serviços se tornem acessíveis monetáriamente provavelmente será uma opção mais utilizada.

os meus existentes (meo, nos) não oferecem conteúdo suficiente com preços atrativos.

São caros após o tempo de experiência geatis

Necessidade de conteúdos em boa qualidade disponíveis mais rapidamente no nosso país

Nos últimos dois anos, o cinema em Portugal teve um crescimento notável, e em termos de séries também. A publicidade aumentou, as receitas aumentam, os cinéfilos aumentam.

Pelo preço, qualidade de imagem, quantidade e qualidade de conteúdo, estar disponivel em plataformas diferentes

Apesar de achar que o nosso povo é capaz de piratear a um nível elevado, penso que ese tipo de serviços, tendo um preço acessível, é capaz de seduzir as pessoas.

porque com o fecho dos sites, têm de haver outras alternativas e estes serviços são uma boa opção

Com um preço acessível acredito que as pessoas adiram a um serviço destes, já que traz mais valias (qualidade/boas legendas..)

Os portugueses são muito piratas e não irão aderir em massa a esses serviços

Se os preços forem atractivos e tiverem grande variedade tornam-se atrativos

Fazem face às necessidades dos consumidores e oferecem preços atrativos.

Penso que estamos somente à espera de ter a oportunidade para pagar e usufruir de certos conteúdos que pirateávamos ou aos quais não conseguíamos a aceder.

Penso que se os conteúdos estiverem disponíveis mal saiam no pais de origem, com as devidas legendas e com preços acessíveis, as pessoas vão começar a aderir a estes serviços

Há cada vez mais aficionados de cinema e séries, e se o preço for atrativo, então concerteza vão aderir ao serviço

Visto a tv portuguesa estar pela hora da morte com os 4 canais é compreensível que Netflix seja uma onva forma de ver tv

Há cada vez mais pessoas a deixarem de ver televisão como a que conhecemos, pelo que acho que este tipo de serviço se adequa mais ao estilo de vida da população, podendo escolher quando e onde quer ver algo. A boa qualidade e variedade pode ajudar a que muita gente opte por estes serviços e não a pirataria, tal como aqueles que não a fazem.

Facilita a visualização dos conteúdos e com mais qualidade.

Não existe nenhum serviço comparável e é algo extremamente útil para quem quer aceder conteúdos de entretenimento

Porque a cultura e o entretenimento são vitais a sustentabilidade de um pais

Como alternativa à péssima programação dos inúmeros, demasiados, canais dos pacotes existentes em Portugal. Comunidade amante de filmes e séries tem crescido neste país, o facto da Comic Con ter vindo para cá também atraíu muito publico. As novas gerações terão neste conceito, já utiliado no estrangeiro, o seu normal de utilização.

Depende do preço

Pela facilidade de acesso e pela sua integração em vários dispositivos como a playstation ou algumas empresas de telecomunicações

São versões legais do wareztuga

Visto que em Portugal ainda temos uma pequena gama de produtos disponíveis e quase não há opções por conteúdos diferentes e que se generalizam aos produtos americanos. Que é uma valente desgraça...quero diversidade e não algo massificado...

A TV paga não tem muitos dos conteúdos que a maioria pretende, daí que este tipo de serviço é muito mais flexível.

Se têm sucesso no estrangeiro, não vejo porque razão não terão sucesso aqui também.

Há muita gente que gosta de cinema e tem possibilidades de acompanhar séries.

barato tendo em conta o que oferecem

Infelizmente enquanto houver material disponibilizado através de pirataria nunca será possível que estes serviços tenham o sucesso desejado

Não acho que existam muitas pessoas dispostas a pagar

Não há interesse por parte dos lobbies existentes em que estes serviços tenham sucesso.

Actualmente serviços como Netflix ainda estão muito pobres em termos de filmes e séries, os que tem são antigos e dão regularmente na televisão, quando procuramos não tem filmes como Harry Potter ou séries como Game of Thrones, entre outros, que são bastante famosos e bastante solicitados. A demora de actualização aquando da disponibilização do serviço, a meu ver, faz com que os clientes desistam desse serviço, porque o podem ter online, muito melhor e sem pagar nada, embora seja pirataria.

varias series tem exclusividade com canais o que impede que o serviço tenha uma grande variedade de series de alta qualidade

Penso que os serviços não terão um sucesso tão grande como esperado pois a faixa etária que iria querer usufruir dos mesmos não tem, em geral, uma fonte de rendimentos ou possibilidade/interesse dos pais para/na compra do serviço.

Facilita

Porque está na moda.

Se o preço for acessivel, e tiver grande seleção de conteudo, as pessoas devem de aderir mais facilmente.

Não depende da programação ou da audiência

Esperar por conteúdo nos canais de televisão normais deixou de ser uma opção viável, excepto em raras excepções em que os episódios estão no ar dois dias depois de o estarem no país de origem (como Game of Thrones ou The Walking Dead).

Continuamos a não ter acesso a muitos conteúdos

É um serviço prático; se for disponibilizado a preço acessível e com boa qualidade terá grandes chances de ter sucesso em Portugal.

Não são suficientemente divulgados. O método é concorrente com as principais distribuidoras de televisão (digo NOS e MEO). A mentalidade do povo português não ajuda.

facilita o acesso com qualidade aos conteudos

Grande parte da pirataria efetuada por pessoas que conheço é devido à falta desses conteúdos no nosso país, seja em que formato for.

Dado ao facto de que hoje em dia crianças e adultos passam horas nos telemóveis e tablets, certamente que estes serviços terão sucesso!

Portugal é um país muito atrasado neste tipo de conteúdos e eu acredito que as pessoas estão a exigir cada vez mais desta indústria.

Na minha opinião, se existisse um serviço que transmitisse imensas séries e filmes (atuais), o pessoal não ia estar com o trabalho de sacar o torrent e piratear. Era mais prático, mais fácil e mais acessível.

É uma forma fácil e atrativa de consumir entretenimento

São uma alternativa viável à pirataria.

Question 32:

Pode dar um exemplo de valores e perspetivas relacionados com a cultura Americana/Britânica/outra cultura de língua inglesa que absorveu através de conteúdo de entretenimento?

(42 respostas)

A forma como realizam os funerais.

As tensões raciais nos estados unidos, no passado e atualmente

Sobretudo britânica: Humor Negro, bastante caracteristico; forma de educação liberal.

beber o chá da tarde (Reino Unido)

A classe dos ingleses versus a "labreguice" dos americanos

Rituais sociais, recursos linguisticos e referências culturais

Festas como o thanksgiving e o Halloween. Formas de vestir. A forma como realizam casamentos.

Costumes, comidas, formas de actuar, vestir, pensar... Por isso é conveniente ser consciente e crítico para não fazer dessa absorção algo negativo e que os conteúdos de entreremento se tornen manipuladores.

Gramática e vocabulário.

Há vários exemplos de séries de televisão (exemplos Tudors, Vikings, Outlander, etc...) que ajudam a dar contexto histórico as aspectos culturais, nestes casos no Reino Unido. Particularmente no caso de Outlander, por exemplo, é explicado o conceito dos clãs escoceses, a diferença economica e cultural entre as Highlands e as Lowlands, e o porquê de kilts terem deixado de ser usados.

Entender melhor a sua história

Através do conteúdo de entretenimento aprendi a distinguir vários sotaques da língua inglesa.

Passei a entender parte do seu ponto de vista em termos de eventos históricos e das posições que tomaram; referências a eventos específicos da cultura pop.

Costumes alimentares, modo de vida, arte, cultura geral, etc...

Costumes de festas tradicionais que se dão muito mais valor do que aqui em Portugal.

Os sotaques.

Tipos de comer, usos, etc

Alimentação/ cultura

Entusiasmo

Sotaque

Expessões idiomáticas, sotaques, vocabulário específico de uma das vertentes, costumes

história dos respetivos países

Igreja luterana

Por incrível que pareça, foi em muito novo que conheci o "brunch" por uma série que dava na televisão nacional.

Relativamente à cultura Americana, vejo bastantes séries sobre política e lei, e já aprendi bastante sobre isso. Quanto à cultura Britânica penso que aprendi mais sobre a cultura social.

Algumas expressões típicas

Cultura Britânica: Pontualidade, Realeza, Chuva, Sentido de Humor

Maneira como se vestem, comidas tradicionais, música típica (p.e. country), termos ingleses usados para gaming

A ideia do "American Dream", os filmes/séries de época ajudam a perceber como eram as coisas antigamente.

As diferenças entre o sistema jurídico português e americano nas séries policiais.

Cada um à sua maneira, visualizar séries como Seinfeld, Fawlty Towers, Allô Allô representam humor americano e britânico ou até a forma como britânicos vêm os outros culturalmente, o que proporciona conhecimento cultural e comportamental de quem assita às séries.

conceitos festivos da cultura americana como o Thanksgiving

O respeito pelo o outro dos japoneses. A pontualidade inglesa. A comida americana. A gastronomia chinesa.

Aprendi muitas expressões britânicas quando vi séries produzidas no Reino Unido.

Perspetivas de contextos históricos

Horas de refeição, comidas e marcas típicas inglesas

Certas palavras em dialetos (Ex: bird em scouce é namorada)

A perspectiva dos "teens" no secundário (hierarquias, bullying, etc.), valores da família nuclear, valores da sociedade e ambiente circundante (bairros, "ghetto", subúrbios, etc.).

Capitalismo agressivo

História de Inglaterra e a sua cultura

A supremacia americana,

Diferenças na escola (o modo como organizam os anos de escolaridade ou como a faculdade é mais difícil de aceder e não se restringe a um curso mas sim em disciplinas de livre acesso), a diferença de idades para conduzir e o modo como o fazem...