

The streaming Ecosystem of Denmark

"What attributes of movie and tv show streaming services are most important to Danish consumers, and which movie and tv show streaming services on the Danish market compare the best with the most important attributes of the consumers?"




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Abstract

The main objective of this study is to uncover what attributes of the streaming services on the Danish market are most important to the consumers, as well as how the consumers perceive the performance of the different streaming services in terms of different attributes, and lastly compare these results to determine which streaming services fits the Danes the most. This was done through a consumer survey that collected information on the consumers' perception of the importance of the different attributes, and their perception of the performance of the top streaming services in the Danish market regarding their attributes. These data were then compared to see which streaming services did the best in the eyes of the consumers. Judged only from the data, the ranking of the streaming services ended as follows, with their total average of the attributes: 1. Netflix (3,9), 2. Disney+ (3,82), Viaplay (3,79), HBO Max (3,59), TV2 Play (3,55), and DRTV (3,42). The average total of the consumer's expectations was 3,75 for the attributes. Therefore, it is easy to see that Netflix, Disney+, and Viaplay overall were the streaming service that did the best as they scored above consumer expectations. However, this was quite a narrow look at the total performance of the streaming service, and therefore each attribute was also ranked separately for each of the streaming services to see where each streaming service over or underperformed.

Additionally, an analysis of their pricing strategies and competitive advantages was also included to gain a more nuanced picture of the streaming services. In the pricing strategy analysis, it was found that the Danish streaming services as well as Viaplay, were using only value-based pricing to determine their subscription fees. The international streaming services used a mix of value-based and competitive pricing to determine their subscription fees. However, all of the streaming services needed to adjust their pricing strategies to accommodate the expectations of the consumers, which could either be done by lowering the subscription fee of their services or adding value to their subscriptions. Highly recommended is that the streaming services look to the attributes in which they underperform, to increase the value of their service most sufficiently. Lastly, the competitive advantage analysis showed that the Danish streaming services had a differentiation focus, based on offering local Danish original content to the consumers. These two services were the only ones taking this approach and therefore had so much experience in this area that the other services would not be able to take any market shares, both because the market is quite saturated with this kind of content but also because they do not have the competences to create the needed content. Viaplay is also the only other streaming service on the Danish market that still produces Danish content. All of the international services use differentiation as a strategy and therefore have quite a wide focus. However, each of the services has some content that makes them stand out. Netflix and HBO Max are the

streaming services that have the least content that makes them stand out, however, Netflix has the largest library of all of the services, and HBO Max looks a lot like Netflix services-wise, just having less content for a lower subscription fee. Viaplay has a Nordic storytelling focus and therefore makes them very interesting for consumers that find Nordic content exciting. They also had Hollywood productions featured on their service but these are not their main focus. Disney+ as the last streaming service also had a wide focus with their content. However, their content is much fandom based which means that Disney+ is pulling very much on the consumers' nostalgia, and excitement over their fandoms.

1 Introduction

Streaming services are today an important tool of entertainment for consumers. Many consumers spend a lot of time streaming movies and tv shows through streaming services. In Denmark 3,7 million people or 65% of the Danish population stream every week (Nielsen, 2022). This is quite a lot, and when compared to how many people see traditional tv, which is 54% of the population a week (Nielsen, 2022), it puts well into perspective how many consumers stream today. The average Danish consumer also streams an average of 62 minutes daily (Nielsen, 2022). This is of course all streaming combined taking both non-movie and series streaming services and movie and series streaming services into account. Nonetheless, the market of streaming has therefore become quite a big market, with an extensive list of companies offering streaming. Also, in a recent couple of years, many different streaming services have emerged, offering streaming of popular movies and tv shows, as well as some streaming services offering original content, access to sports, flow tv, and more. Therefore, the attributes of the different streaming services can vary a lot, and the expectations towards the different streaming services might not be the same from streaming service to streaming service for the consumers. The streaming service market is also a fast-moving market with relatively price-sensitive consumers, which calls for streaming services to keep up with their consumers' needs and wants at all times (Nielsen, 2023). The streaming service companies must therefore constantly keep in touch with the consumers' needs and wants towards their streaming services, as well as tend to their subscription price to ensure a stable subscription count and to stay competitive.

1.1 Case description

One thing that is interesting about streaming services is how some streaming services manage to become wildly popular and grow exponentially or maintain a steady rise in subscriber count, while other streaming services are growing at a slower pace or keeps roughly the same subscriber count. Therefore, looking into how the consumers would rank the attributes of different streaming services, compared to the consumers' most desired attributes towards streaming services in general, would give a good insight into why some streaming services are doing better than others subscription count-wise. This study will look at what the

Danish market of movie and tv streaming looks like, and how Danish consumers would rank the importance of different attributes regarding streaming services. This will then be compared to how the consumers rank how well each of the streaming services are doing, regarding each of the attributes included. That way, it is possible to compare the data to see which of the streaming services on the Danish market comes closest to the ranking of the most important attributes, as well as see how the consumers perceive each streaming service on the market. It will also make it visible which streaming services might need to re-evaluate their focus in terms of attributes. An exploration of the pricing strategies and competitive advantages of the streaming services will also be included, to get a more nuanced picture of the streaming services. The streaming services that will be examined in this study are the most popular streaming services ranked in Denmark. The streaming services that will be featured are Disney+, Netflix, TV 2 Play, DRTV, Viaplay, and HBO Max (DR, 2022). Netflix, Viaplay, Disney+, and HBO Max are all traditional movie and tv series streaming services, while TV2 Play, and DRTV, are hybrids that can stream both flow tv as well as movies and tv series.

1.2 Problem statement

To identify a key problem to investigate, a problem statement will be formed in the form of a question that is supposed to frame the purpose of the study. The problem statement of this study is:

"What attributes of movie and tv show streaming services are most important to Danish consumers, and which movie and tv show streaming services on the Danish market compare the best with the most important attributes of the consumers?"

Research questions:

- "Does the pricing strategies of the streaming services align with the value of the content, that the streaming services are offering the Danish consumers?"
- "What are the competitive advantages of streaming services on the Danish market?"

1.3 Definition of important terms

To get an autonomous understanding of different terms, it is important in a scientific study to make it clear how the key terms of the study are to be understood, to minimize misunderstandings of the content of the study.

1.3.1 Streaming service

A streaming service in this study is a company that offers content through a platform for consumers to use. However, it is also limited to services that offer tv shows, movies, sports, and flow tv on their services like

Disney+ and Viaplay. Streaming services that offer user-generated content and music are not to be considered under the term streaming service in this study.

1.3.2 Attribute

An attribute in this study refers to the benefits of a streaming service to consumers. This can be in the form of a low price or lots of original content etc. This however will be explored further later in the study.

1.3.3 Value

Formerly a company's goal was to sell as many products as possible to profit maximize, thereby completely disregarding the consumers' wants and needs. Today however, it has come to the attention of market professionals as well as scholars, that to keep the consumer's interest and to keep them as long-term consumers, companies must keep in touch with the consumer's wants and needs towards their products and services. For that reason, many companies have shifted their focus from solely selling a product or service to the consumers to tending to their wants and needs or solving their problems to maximize the value of their products or services. This is still to profit maximize, however, due to changes in society this is the way to do it rather than just selling as much as possible to the consumers (Ingram., LaForge, R., Avila, R., Schwepker, C., and Williams, M., 2020).

Many definitions of value have evolved making it hard to get an autonomous understanding of the term. However, Kindström et al. argue that value is the difference between the benefits and the sacrifices of a product or service. Meaning that they take the production costs of a product or service as well as the consumer's value perception of a product or service into account when defining value (Kindström, Kowalkowski, and Parment, 2021).

Another well-known definition of value is Holbrook's definition. He argues that value is an interactive relativistic preference experience, meaning that it is an object evaluated by a subject, where the object is the product or service and the subject is the consumer (Holbrook, 2006).

Woodruff and Gardial also try to define value quite similarly to Holbrook. They argue that value is what the consumer wishes to happen, with the help of a product or service, to reach their goals or desired outcomes (Woodruff, Gardial, 1996).

Ingram also states that value is very interchangeable, and can therefore vary a lot from consumer to consumer. Value also changes over time, therefore companies must constantly keep in touch with the consumers' wants and needs over time to profit maximize (Ingram et al., 2020).

Value is therefore never stationary, which means that companies can never just assume the consumer's wants and needs. The companies must therefore always be active in exploring the consumer's wants and needs over time to stay competitive and profit maximize.

1.3.4 Total average

In this study, a total average is referring to all the ratings of the attributes combined into one average score.

1.3.5 Collective average

In the data set analysis, the term collective average will be mentioned. In this study, it means the average of all the participants' answers in the survey. A collective total average will also be mentioned. This will be the average score of all attributes combined rated by all the consumers in the survey.

2 Theory

This section of the study will feature the theory which the study will build upon, as well as how the theories will be used in answering the problem statement.

2.1 Price strategies

The attribute 'low subscription price' will be featured in the survey, as one of the attributes that the consumer must rate. Therefore, to determine how the streaming services in the Danish market are doing perceived by the consumers, different price strategies will be explored and applied to the streaming services.

2.1.1 Cost-based pricing

The pricing strategy cost-based pricing is a principle where the company primarily determines the price of a product or service from data in cost accounting. There are many ways of using cost-based pricing, however, some of the more popular ways are **cost-plus pricing**, **markup pricing**, and **target return pricing** (Hinterhuber, 2008). All approaches have the purpose of creating a profit, however, it is done in different ways.

Cost plus pricing is a pricing strategy that revolves around taking a fixed percentage of the production costs and putting that on top of the actual production cost. This will then make up the initial selling price that the product or service will have on the market (Hinterhuber, 2008).

Markup pricing is a pricing strategy that revolves around the difference in production cost and selling price, quite similar to cost-plus pricing. However, the difference from cost-plus pricing, is that the difference in

production cost and selling price is not determined by a fixed percentage but rather by how much handling there is of a product or service. The more handling there are for example delays, labor costs, or unforeseen expenses the higher the markup cost is (Hinterhuber, 2008).

Target return pricing is a pricing strategy that revolves around a long-term return on a product or service. The companies that use this strategy will set a long-term target and set the price of the product or service so that in time the return will match the target (Hinterhuber, 2008).

The strength of cost-based pricing is that the data from which they calculate the price is easy to access and use. However, the weaknesses of this approach are that it does not consider competition, as well as it ignores the consumers in terms of willingness to pay for the product or service. Overall cost-based pricing is the weakest pricing strategy of the ones that will be presented in this study (Hinterhuber, 2008).

2.1.2 Competition-based pricing

When a company uses competition-based pricing, they anticipate and observe the prices of competitors to determine the price of a product or service. As with cost-based pricing, there are many ways to use this strategy, however, some of the more well-known approaches are **parallel pricing**, **umbrella pricing**, **penetration/skim pricing**, and **pricing according to market average prices** (Hinterhuber, 2008).

Parallel pricing is a pricing strategy that directly considers competitors' prices. With this strategy, a company sets its prices directly after how their competitors' prices are set (Hinterhuber, 2008).

Umbrella pricing is a pricing strategy where bigger companies in a market set their prices relatively high so that smaller companies can operate under them with lower prices (Hinterhuber, 2008). An example of this is Apple which operates with relatively high prices for their phones compared to their closest competitors.

Penetration/skim pricing is a pricing strategy used when a company launches a new product or service. In this case, they set the price as high as possible and then lower it over time to profit maximize (Hinterhuber, 2008). The complete opposite can also be the case where the company starts with a price that is lower than the competitors and thereby attracts a lot of consumers for thereafter increasing the price of their product or service so that they obtain a bigger profit long term.

As with cost-based pricing the strengths of these strategies are that the data for calculating the prices is easy to access and apply. However, the weakness is that this approach does not take the consumers' willingness to pay into account. This approach is therefore only suboptimal and only works if the products or services in question are non-differentiable. (Hinterhuber, 2008).

2.1.3 Customer value-based pricing

The customer value-based pricing strategy uses the perceived value delivered to a specific predetermined consumer segment to determine the price of a product or service. Some of the most well-known approaches to this strategy are **perceived value pricing** and **performance pricing** (Hinterhuber, 2008).

Perceived value pricing is a strategy where the company bases its prices of a product or service on the value that the consumers perceive the product or service to have (Hinterhuber, 2008).

Performance pricing is a strategy where the company or seller is paid accordingly to the performance of the product or service they are offering. Initially, it is the satisfaction of the consumer that determines the price of the product or service (Hinterhuber, 2008).

This approach is the most optimal way of determining price as it includes the consumer directly when setting the price. However, data can be relatively hard to obtain and interpret, and because the prices are value-driven, they can get relatively high (Hinterhuber, 2008). Consumer value is not given either, and must therefore be communicated by the company (Hinterhuber, 2008).

2.2 Competitive advantage comparison

In the competitive advantage analysis, a theory charted by Wen-Cheng Wang, Chien-Hung Lin, and Ying-Chien Chu will be used. They argue that competitive advantage in a market consists of sources of competitive advantage and strategy for competitive advantage. Therefore, in this study, the strategy for competitive advantages will be explored, and the principles will be applied to the streaming services in the Danish market. This is to see how they are placed in the market of streaming services by looking at the consumer's perception of each streaming service.

2.2.1 Strategies for competitive advantage

The second factor for competitive advantages explained in the theory, is strategies for competitive advantages. Here Wen-Cheng Wang et al. take inspiration from Michael Porter's generic strategies, saying that strategies for competitive advantages fall into two categories: cost advantage and differentiation focus (Wang, Wen-Cheng, et al., 2010). Like in Michael Porter's theory, there are four strategies that a company can strive for which are: **differentiation**, **cost leadership**, **differentiation focus**, and **cost focus** (Wang, Wen-Cheng, et al., 2010).

Differentiation is a strategy where a company selects one or more criteria used by the buyers of a market, which they then streamline their business uniquely to serve those criteria (Wang, Wen-Cheng, et al., 2010). Companies taking on this strategy often charge the consumer a premium fee for their products or services

which is supposed to reflect the higher added value that a consumer can expect from their products and services, contrary to their competitors with less differentiated products and services (Wang, Wen-Cheng, et al., 2010). The strengths of these companies are often: access to leading scientific research, highly skilled and creative production teams, strong sales teams with the ability to successfully communicate the perceived strengths of the product, and a corporate reputation for quality and innovation (Wang, Wen-Cheng, et al., 2010).

Cost leadership is a strategy where a company strives for being the lowest-cost producer in the industry. As most companies in any market strive for minimizing costs to get more sales, the object for any company is therefore to get as close to or under the average selling price to maximize profits for themselves. The lowest-cost producer in the market will therefore enjoy the best profit in the market. This kind of company is often characterized by being a large-scale company that offers products or services of relatively little differentiation that are acceptable to a majority of consumers (Wang, Wen-Cheng, et al., 2010). The strengths of these companies are often: access to the capital required to make a significant investment in production assets, skill in designing products for efficient manufacturing, for example, having a small component count to shorten the assembly process, a high level of expertise in manufacturing process engineering, efficient distribution channels (Wang, Wen-Cheng, et al., 2010).

Differentiation focus is a strategy that targets only one or a few small market segments. This way the differentiation-focused company can provide a product or service that is different from their competitors' products and services, that targets a broader group of consumers (Wang, Wen-Cheng, et al., 2010). Often these kinds of companies are successful because they are so differentiated with customized offers that industry-wide companies do not have the capabilities to offer, or that the quantities are so small that it would not be economically sensible for larger companies to tend to these segments (Wang, Wen-Cheng, et al., 2010). What is important for these companies is to ensure that the consumers have the needs and wants they try to fulfill, as well as ensuring that existing competitors are not already covering the segments that the company is trying to target (Wang, Wen-Cheng, et al., 2010).

Cost focus is a strategy where a company is targeting a niche market and at the same time is striving for offering its products and services at a low cost. The product or service in question will often be basic, and can even be quite similar to the higher-priced products of the market (Wang, Wen-Cheng, et al., 2010).

3 Philosophy of science

The chapter Philosophy of science is used to describe the fundamental ideas of the study. It explains how the world is viewed as well as how the knowledge is to be extracted by that perceived reality for this study. This includes how mechanisms are to be understood and interpreted and what is seen as valid in the study.

3.1 Paradigm

This study will operate under a structural functionalistic paradigm which argues that all institutions in a society have a function and that the society is built up by many institutions that interact with each other (Smelser N.T., Parsons T., 1956). In this study, the institutions that are studied are the streaming services that are currently present in the Danish market, and the institutions they interact with are the consumers. The base assumption for this study, however, is that companies' only goal is to generate profit for their organization. However, since companies are dependent on consumers to generate income, they need to be present on the market and interact with the consumers to generate income. The biggest profit margin however is created by offering the consumer good value, and therefore this is something the companies strive for. All in all the base understanding of this study is that to profit maximize, which is any company's goal, they need to interact with and offer the consumer value.

To fulfill this, companies must offer some form of product or service to the consumer, and streaming services does this through attributes of their streaming platform online. In turn, this also places the different streaming services somewhere on the market depending on what kind of product or service they offer the consumer.

3.2 Ontology

In this study, the ontology will be critical realistic. Critical realism is the understanding that even though there exists an objective reality, no subject can interpret it due to a distortion in their self-image. This is due to the effect of religion, demographics, self-identity, and more (Archer M., Bhaskar R., Collier A., Lawson T., Norrie A., 1998). However, even though the objective reality is not directly observable it emits multiple phenomena and mechanisms which can be observed through the use of various theories, models, and concepts.

In this study, the mechanisms which are investigated are social in nature and can be described as value, strategy, and economics which are all factors that are unobservable directly and must therefore be looked at through theories, models, and concepts.

3.3 Epistemology

Empiricism will be the epistemology of this study. Empiricism states that knowledge cannot be obtained by reason alone, however, it must be complemented by the use of one's senses to create real knowledge. This means that to obtain knowledge it is not enough to believe something is true, you need to prove it as well to call it real knowledge. There are also two branches within empiricism. One side states that our experiences in the world are private mental experiences, which gives the assumption that our experiences are subjective in nature and can vary from individual to individual. The other branch states that there exists an objective reality that is unaffected by what we as subjects experience (Holtug, N. 2016).

Therefore, to look into the objective reality and to create real knowledge for this study, data is required as what we as subjects experience is not objective knowledge. Therefore, the data will also stem from other individuals than the authors of this study, since our experiences would be subjective in nature.

4 Methodology

The methodology is used to describe the way the study is being conducted. This means how data is being collected for the study as well as ensuring the study is transparent with the data used and it is validated.

4.1 Abduction and its application

When using abduction as an ending form in a study, it is conducted so that you set up general rules by looking at observations (Ryberg J., 2020). This means that if you see a trend in the data saying 'if A then C' where A could be a good consumer perception on a specific attribute of streaming services in general, then C it is assumable that people, in general, have that perception on that specific attribute. However, depending on the number of consumers answering the survey, this is quite an unnuanced way of looking at a study, therefore it will be looked at with critical eyes so that a conclusion on a false background will not be drawn.

4.2 Validity

Validity is important to consider in a scientific study, as the researcher needs to ensure that what is said to be investigated in the study is investigated (Frey, 2018). To ensure that this study is valid, there will be used relevant data that links directly to the problem statement, so that a relevant conclusion can be formed. This data will be in the form of already acknowledged studies as they have prior knowledge of the consumers in the streaming service market. A consumer survey will also be conducted so that more in-depth knowledge about Danish consumers will be available and can be applied to the principles from the already collected data and theory.

4.3 Reliability

Just as validity reliability is very important to have in a study. Reliability is present within a study when the theories and data collected are applied correctly so that under the same premises you would be able to come to the same conclusions (Frey, 2018). To ensure reliability this study strives for as much transparency as possible by having everything like theories, data, models, and articles that is used in the project in the appendix and bibliography so everything can be reviewed.

4.4 Data collection process

For this study, there will be multiple sources of information. The primary source of information will be in the form of a consumer survey on the consumers' perception of streaming services on the Danish market and streaming services in general. However, former studies on the topic of streaming services will also form inspiration and background information which will be used in this study as secondary data.

4.5 Survey methodology

As mentioned earlier in the study a consumer survey will be conducted to find out how the consumers perceive the streaming services in the Danish market which are included in the study. However, there are a couple of factors to think about when charting a survey. These factors are an introduction, screeners, survey questions, and a conclusion (Ornstein 2013).

First off, the survey was distributed by using a snowball effect method, meaning that the survey was shared on Facebook and through direct contact with individuals who were asked nicely to answer the survey and share it with as many as they could.

The introduction of the survey was made in two parts respectively. The first introduction was directly on Facebook so that people could get an idea of what the survey was about as well as info about anonymity. The second part of the introduction was on the survey site when the participant had clicked onto the site, where people once again were greeted and thanked for their participation as well as getting an estimate of how long time the survey was to complete.

The screener questions of the survey were included as the first thing the participants met after the introduction of the survey. The screeners of the survey were the participants' age and occupation. These questions were included so that it is possible to split up the participants into groups later on and analyse the different consumer groups' perceptions of the streaming service individually if needed.

Next up were the survey questions in general. Here a lot of thought was given to not making the questions too complex so that the participants would not understand what was asked. The questions were also made

as easy and fast to answer as possible to avoid the participants giving up halfway through due to fatigue. The survey was built up so that it was the screener questions first, then the general questions about the specific streaming services as well as streaming services in general, and lastly a conclusion where the participants once again were thanked for answering the survey as well as getting a little more knowledge about exactly how their answers would contribute to my study. As best practice suggests the survey was made with the mentality less is more, meaning that the participants were redirected to as few new pages of questions as possible for them to have as much an overlook of the survey at a time. This was also done so that the participants would have a greater idea of how long they were with the survey at all times instead of having many site changes which might frustrate the participants and lead them to leave before finishing the survey (Ornstein 2013). Another feature implemented in the survey was that if the participants answered that they did not know a streaming service featured in the survey, they would not get the questions regarding that specific streaming service. The reason why this was implemented was that the participants did not have to answer something they did not have any knowledge about, as well as to shorten the survey for participants that did not have much knowledge about streaming services in general. This suggests that the study therefore will have more serious answers due to the participants answering the questions will have some or great knowledge about the topics they are answering (Ornstein 2013).

All featured questions in the survey were also carefully formed so that they were not asked in a leading way. This was to avoid biased opinions from the participants when answering the survey. All questions were close-ended and presented in a multiple-choice fashion. The answers to the questions were inspired by former research on consumer perception of attributes of a streaming service as well as my observations on what attributes are popular with consumers today.

5 Analysis

In the analysis section of the study, an analysis of the consumer survey will be featured, which has the purpose of exploring the consumer perception on which attributes are important to the consumers, as well as exploring how the different streaming services are doing attributes wise in the eyes of the consumers. The general consumer perception of the attributes of streaming services will then be compared to the initial consumer perception of the attributes of the different streaming services on the Danish market to see how each of the streaming services is doing. Furthermore, an analysis of the roles of streaming services in the Danish market will also be featured. This will be in the form of an analysis of the price strategies of the streaming services and an analysis of the competitive advantage points each streaming service has. That way a complete picture of how each of the streaming services are doing in the Danish market will be painted at the end of the analysis.

5.1 Consumer survey data set analysis

The data set consists of consumers who are all between 18 and 60+ years. There are six age groups which are 18-25, 26-29, 30-39, 40-49, 50-59, and 60+. All in all, 67 consumers participated in the survey. The largest portion of the consumers are 18-25 years old, in this age group are 67% of the consumers. Each of the age groups 30-39, 40-49, and 60+ consists of 6% of the consumers, and the age groups 26-29 and 50-59 consist of 7% of the consumers each.

5.1.1 Consumer ratings of attributes of streaming services in general

The first thing that will be investigated in the dataset analysis, is the importance of the different attributes of streaming services to the consumers. This will be done by looking at an average of the consumer ratings of each of the attributes. It will also be explored how much the rating of the attributes deviates from the collective average for each age group in the survey. The total averages of the attributes in each age group will also be compared to the total collective average to determine how the age groups are placed in terms of total expectations toward streaming services.

Collective consumer average of the importance of the attributes of streaming services Continuously

The first thing that will be explored in the data set analysis is the average consumer perception of the attributes of streaming services in general. This will be done by taking an average of all the consumer answers in the survey regarding how they rank the importance of each attribute of a streaming service.

Table 1: Collective average consumer perception of the importance of attributes of streaming services

Attribute	Local content	Documentaries	Original content	High quality video	Low subscription fee	The platform is nice and manageable	Simultaneous streaming	Global content	Large selection of movies	Continuously updates of content	Large selection of series
Average score	2,73	3,3	3,4	3,67	3,81	3,87	3,99	4,06	4,06	4,07	4,24

(Source: Consumer survey)

On table 1 it can be seen how the consumers have ranked the importance of the attributes of streaming services on a scale from 1 to 5, where 1 is the lowest score and 5 is the highest score. 'Large selection of series' is therefore the most important attribute of a streaming service for the consumers with a score of 4,24 and 'Local content' is the least important with a score of 2,73. This is however only an overview of the collective average score from the consumers that participated in the survey. Therefore, the perception of the attributes in the different age groups will be explored as well for a little more nuance. The total average of the attributes added up to 3,75 which is a good indicator of how much the consumers in general expect of a streaming service.

Age group 18-25

This age group was the biggest of the survey, and might therefore also be the group that affected the average result the most.

Table 2: Age group 18-25 consumer perception of the importance of attributes

Attribute	Local content	Documentaries	Original content	Simultaneous streaming	Low subscription fee	The platform is nice and managable	High quality video	Continuously updates of content	Large selection of movies	Global content	Large selection of series
Average score	2,71	3,0	3,4	3,69↓	3,73	3,84	3,87↑	3,89↓	4,09	4,24↑	4,33

(Source: Consumer survey) *Arrows ↓↑ indicates if the age groups attribute priority is above or below the collective average of the survey

As seen in Table 2, seven of the eleven attributes have the same place in terms of importance for the 18-25-year-olds compared to the collective average, with only little to no variance in the score. However, some attributes also switch places in order of importance. These attributes are ‘Continuously updates of content’ and ‘simultaneous streaming’ which have moved down in priority compared to the collective average, and ‘high quality video’ and ‘global content’ which have also moved up in priority for the 18-25-year-olds. Moreover, as mentioned the 18-25-year-olds are the majority of the participants in the survey. Their order of priority would intuitively look the most like the collective average. The total average of the attributes of this age group added up to 3,71 which is 0,04 lower than the collective average.

Age group 26-29

This age group consists of 7% of the consumers participating in the survey.

Table 3: Age group 26-29 consumer perception of the importance of attributes

Attribute	Local content	Documentaries	Original content	High quality video	The platform is nice and managable	Low subscription fee	Simultaneous streaming	Continuously updates of content	Large selection of movies	Global content	Large selection of series
Average score	2	3,4	3,6	3,6	3,6↓	4↑	4	4,4↓	4,4	4,6↑	4,8

(Source: Consumer survey) *Arrows ↓↑ indicates if the age groups attribute priority is above or below the collective average of the survey

As with the 18-25-year-olds, seven out of eleven attributes have the same place in the order of importance as they have in the collective average. However, five out of the eleven attributes have shifted place in order of importance from the collective average. As seen in Table 3, the attributes ‘The platform is nice and manageable’ and ‘Continuously updates of content’ has moved down in order of importance, while the attributes ‘Low subscription fee’ and ‘Global content’ have moved up in priority compared to the collective average. However, some of the attributes have the same order of importance for the 26-29-year-olds as for the collective average, moreover, some of the attributes are rated much lower or higher than the collective average. Two examples are the highest and the lowest-rated attributes. Here the lowest-rated attribute ‘Local content’ has fallen by 0,73 in rating compared to the collective average, while the highest-rated attribute ‘Large selection of series’ has increased by 0,56 in rating compared to the collective average.

Another thing worth noticing is that even though the attributes ‘Large selection of movies’ and ‘Continuously updates of content’ has shifted down in order of priority to the consumers between 26-29 compared to the collective consumer ranking, these attributes are rated to be 0,34 and 0,33 points more important to the 26-29-year-olds than to all the consumers collectively. The total average of the attributes for the 26-29-year-olds added up to 3,85 which is 0,1 higher than the collective average.

Age group 30-39

This age group consists of 6% of the consumers participating in the survey.

Table 4: Age group 30-39 consumer perception of the importance of attributes

Attribute	Local content	Original content	Large selection of movies	High quality video	Documentaries	The platform is nice and manageable	Low subscription fee	Large selection of series	Simultaneous streaming	Continuously updates of content	Global content
Average score	2,5	2,5↓	3,3↓	3,5	3,5↑	3,5	3,75↑	4,0↓	4,5↑	4,5	4,5↑

(Source: Consumer survey) *Arrows ↓↑ indicates if the age groups attribute priority is above or below the collective average of the survey

The order of priority of the attributes is quite different for the 30-39-year-olds than for the collective average. Here seven out of the eleven attributes had a different placement of priority for the 30-39-year-olds. The attributes ‘Original content’, ‘Large selection of movies’, and ‘Large selection of series’ have all moved down in priority for the 30-39-year-olds compared to the collective average, in which they have fallen 0,9 and 0,73 and 0,24 points respectively. The attributes ‘Documentaries’, ‘Low subscription fee’, ‘Simultaneous streaming’, and ‘Global content’ have all gone up in order of priority compared to the collective average, where ‘Documentaries’ has increased by 0,2 in the score, ‘Low subscription fee’ has fallen by 0,06 in score, ‘Simultaneous streaming’ has risen 0,51 in score and ‘Global content’ has increased 0,44 in the score. The most dramatic changes in the attributes that have stayed in the same order of priority as with the collective average are ‘Continuously updates of content’ which has increased by 0,43 in the score and ‘The platform is nice and manageable’ which has decreased by 0,37 in the score. The total average of the attributes for the 30-39-year-olds is 3,64 which is 0,11 lower than the collective average.

Age group 40-49

This age group consists of 6% of the consumers participating in the survey.

Table 5: Age group 40-49 consumer perception of the importance of attributes

Attribute	Local content	Documentaries	Low subscription fee	Original content	High quality Video	Simultaneous streaming	Large selection of series	Global content	Large selection of movies	Continuously updates of content	The platform is nice and manageable
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Average score	2,8	3,3	3,75↓	3,8↑	3,8↑	3,8↓	4,5↓	4,5	4,5	4,8	5↑
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(Source: Consumer survey) *Arrows ↓↑ indicates if the age groups attribute priority is above or below the collective average of the survey

As seen in Table 5 six out of the eleven attributes have switched placement in order of priority for the consumers in the age groups 40-49 compared to the collective average. The attributes ‘Low subscription fee’ and ‘Simultaneous streaming’ has gone down in order of importance, and lost 0,06 and 0,19 points in scores. The attributes ‘Original content’, ‘High quality video’, and ‘The platform is nice and manageable’ has gone up in order of importance for the 40-49-year-olds compared to the collective average, and gained 0,4 and 0,13 and 1,13 in scores. As the first age group the attribute ‘Local content’ is above the collective score with 0,07 points in the score. ‘Documentaries’ remains the same score as for the collective average, while ‘Global content’, ‘Large selection of movies’, and ‘Continuously updates of content’ all increased with 0,44 and 0,44 and 0,73 in scores. The total average of the attributes of this age group added up to 4,05 which is 0,3 higher than the total average.

Age groups 50-59

This age group consists of 7% of the consumers participating in the survey.

Table 6: Age group 50-59 consumer perception of the importance of attributes

Attribute	High quality video	Original content	Local content	Large selection of series	Documentaries	Simultaneous streaming	Global content	Continuously updates of content	Large selection of movies	Low subscription fee	The platform is nice and manageable
Average score	2,6↓	3,4↓	3,6↑	3,6↓	3,8↑	4↓	4↓	4,4↓	4,4	4,6↑	4,6↑

(Source: Consumer survey) *Arrows ↓↑ indicates if the age groups attribute priority is above or below the collective average of the survey

The order of priority of the attributes is very different for the 50-59-year-olds than it is for the collective average. Ten of the eleven attributes have switched places in the order of priority for this group, making this group the one that strays the farthest from the collective average in order of priority for the attributes. The attributes that have gone down in order of priority are ‘High quality video’ down 1,07 in the score compared to the collective average, ‘Original content’, ‘Large selection of series’ down 0,64 in the score, ‘Simultaneous streaming’ up 0,01 in the score, ‘Global content’ down 0,06 in the score, and ‘Continuously updates of content’ up 0,33 in the score. The attributes that have gone up in priority are ‘Local content’ up 0,87 in the score compared to the collective average, ‘Documentaries’ up 0,5 in the score, ‘Low subscription fee’ up 0,79 in score, and ‘The platform is nice and manageable’ up 0,73 in the score. Even though ‘Large selection of movies’ has not switched spots in order of priority for the 50-59-year-olds, it has increased by 0,24 in score compared to the collective average. The total average of the attributes of this age groups added up to 3,91 which is 0,16 higher than the collective average is.

Age group 60+

This age group consists of 6% of the consumers participating in the survey as with the 39-39-year-olds and 40-49-year-olds.

Table 7: Age group 60+ consumer perception of the importance of attributes

Attribute	Large selection of movies	Original content	Local content	Low subscription fee	The platform is nice and managable	Global content	Simultaneous streaming	High quality video	Documentaries	Continuously updates of content	Large selection of series
Average score	3↓	3,3↓	3,5↑	3,5↓	3,7↓	4↓	4	4,3↑	4,3↑	4,3	4,3

(Source: Consumer survey) *Arrows ↓↑ indicates if the age groups attribute priority is above or below the collective average of the survey

As well as for the 50-59-year-olds, the 60+ year-olds have a very different order of priority for the attributes than the collective average. Eight out of the eleven attributes are prioritized differently than the collective average. The attributes that have fallen in order of priority are 'Large selection of movies' down 1,06 in score, 'Original content' down 0,1 in score, 'Low subscription fee' down 0,31 in score, and 'Global content' down 0,06 in score. The attributes that have increased in the order of priority are 'Local content' up 0,77 the score, 'High quality video' up 0,67 the score, and 'Documentaries' up 1 point in the score. The attributes that did not switch place in order of priority for the 60+ year-olds did all go a little up in importance with 'Simultaneous streaming' up 0,01 in the score, 'Continuously updates of content' up 0,23 in the score, and 'Large selection of series' up 0,06 in the score. The total average of this age group added up to 3,84 which is 0,09 higher than the collective average is.

Total averages

With the total averages from each of the age groups, it is possible to assess how the age groups are placed in terms of how high their expectations are toward a streaming service.

Table 8: Total average scores of attributes

Age group	Collective average	18-25	26-29	30-39	40-49	50-59	60+
Total average score	3,75	3,71	3,85	3,64	4,05	3,91	3,84
Difference from collective average	-	0,04↓	0,1↑	0,09↓	0,3↑	0,16↑	0,09↑

As seen in Table 8 the age group that has the lowest expectations towards streaming services in general is the 30-39-year-olds, and the age groups with the highest expectations towards streaming services in general are the 40-49-year-olds.

5.1.2 Consumer ratings of attributes of specific streaming services

In this section of the study, the attributes of each of the steaming services mentioned in the intro will be explored by looking at the average consumer rating of the attributes. These ratings will then be compared to the order of importance and rating of the attributes of streaming services in general explored in 5.1, which will allow us to see how well each of the streaming services are doing attribute-wise perceived by the consumers.

Disney+

Disney+ is a global streaming service, offering original as well as licensed content from other producers of movies and series (Disney, 2023). They are currently the sixth biggest streaming service in the world subscriber count-wise, with 137,7 million subscribers worldwide as of Q2 2022 (Iqbal I., 2022), (Wallach O., 2021). No numbers, however, are yet available for how many Danish households are using Disney+.

In the survey, Disney+ was the streaming service most of the consumers knew, with 98% or 64 out of 65 of the consumers answering that they knew the service. 80% of the consumers also answered that they either subscribed to Disney+ or that they at one point had subscribed to them. Only consumers that knew the service got to express their opinion on the attributes since they are the ones that know hereabout.

Table 9: Consumer rating of the attributes of Disney+

Attribute	Local content	Documentaries	Low subscription fee	Continuously updates of content	Large selection of series	The platform is nice and managable	Simultaneous streaming	High quality video	Original Content	Large selection of movies	Global content	Total average
Disney score	2,78	3,48	3,53	3,65	3,98	4	4,02	4,09	4,1	4,19	4,21	3,82
Average general score	2,73	3,3	3,81	4,07	4,24	3,87	3,99	3,67	3,4	4,06	4,06	3,75

(Source: Consumer survey) *Red indicates that an attribute is below the average consumer expectation for that attribute, green indicates that the attribute is above the average consumer expectation

As seen in Table 9, all the ratings of the attributes of Disney+ are featured. First off it is quite easy to see from the table, that Disney+ in general is doing quite well, judging from the number of attributes that are above the expectations of the consumers. The attributes that are much higher rated for Disney+ compared to the average expectations of the consumers are ‘Original content’ which is 0,7 above the consumers’ expectations in the score, and ‘High quality video’ which is 0,42 above the consumers’ expectations. The rest of the attributes that are above the consumers’ expectations are between 0,03 and 0,18 above in score. For the attributes that are rated lower than the consumers’ expectations ‘Continuously updates of content’ is the one that Disney+ is doing worst on, laying 0,42 under the consumer expectations in the score. ‘Low subscription fee’ is also quite low rated compared to the consumer expectations, laying 0,28

below the expectations in the score as well as 'Large selection of series' laying 0,26 below expectations. 'Large selection of movies' is also below expectations, however, the margin is very low with only 0,08 which might be of very little significance. However, all in all, Disney+ is doing quite well attributes-wise, which can also be seen on the total average where Disney+ exceeds consumer expectations by 0,07 in the score.

Nonetheless, there is also some lack attribute-wise for all age groups with Disney+. The attributes in which Disney+ underperforms in terms of expectations from all age groups are 'Continuously updates of content' and having a 'Low subscription fee'. These are the most pressing matters for Disney+ as they affect all their consumers negatively. An attribute that they are also scoring below expectations in all age groups except for the 50-59-year-olds is 'Large selection of series'. This is also quite negative since it affects almost all consumers. The one thing that redeems Disney+ here a little, is that the margin which they underperform in 'Large selection of series' is quite small. Nonetheless, it affects the 18-25-year-olds, 26-29-year-olds, and 40-49-year-olds the most as they have high expectations of a large amount of series. Another attribute they underperform in for some age groups is 'Documentaries'. For the 30-39-year-olds they underperform with a margin of 0,02 in score so it is almost irrelevant. However, for the 50-59-year-olds they score 0,32 under expectations and for the 60+ year-olds, they score quite a lot under expectations with 0,82. Therefore this is an attribute Disney+ could optimize to attract more older consumers. The last attribute that Disney+ is underperforming on for multiple age groups is local content. For the 50-59-year-olds and 60+ year-olds, Disney+ is scoring 0,82 and 0,72 under expectations and could therefore also be a way to get more older consumers.

Netflix

Netflix is a global streaming service, offering original content as well as licenced content from other companies producing movies and series (Netflix 1, 2023). They are currently the biggest streaming service on the market subscriber count-wise, with 220,6 million subscribers worldwide as of Q2 2022 (Wallach O., 2021). 58% of Danish households subscribed to Netflix as of Q2 2022 (Breinstrup, T., 2022).

In the survey, 96% of the consumers answered that they knew Netflix, which was 54 of 56 consumers. 89% of the consumers also answered that they either subscribed to Netflix or had done it in the past some time. As with Disney+ only consumers who knew Netflix were allowed to participate in rating each attribute of Netflix.

Table 10: Consumer rating of the attributes of Netflix

Attribute	Low subscription fee	Local content	Continuously updates of content	Documentaries	High quality video	The platform is nice and managable	Original Content	Large selection of series	Large selection of movies	Simultaneous streaming	Global content	Total average
Netflix score	3,22	3,27	3,71	3,9	4	4,02	4,04	4,06	4,10	4,12	4,43	3,9
Average general score	3,81	2,73	4,07	3,3	3,67	3,87	3,4	4,24	4,06	3,99	4,06	3,75

(Source: Consumer survey) *Red indicates that an attribute is below the average consumer expectation for that attribute, green indicates that the attribute is above the average consumer expectation

As seen in Table 10, in eight out of the eleven attributes, Netflix scores above the expectations of consumers. The attributes which Netflix scores the highest compared to the expectations of the consumers are 'Local content' scoring 0,54 above expectations, 'Documentaries' scoring 0,6 above the expectations, 'Global content' scoring 0,37 above the expectations, and 'Original content' scoring 0,64 above the expectations of the consumers. The other attributes that scored over the expectations of the consumers all scored between 0,04 and 0,33 above it. However, a couple of attributes from Netflix also scored a little under the expectations of the consumers, which were 'Low subscription fee' scoring 0,59 under expectations, 'Continuously updates of content' scoring 0,36 under expectations, and 'large selection of series' scoring 0,18 under the expectations of the consumers. Netflix's total average score added up to 3,9 which is 0,15 higher than the consumer expectations.

However, there are also some lacks from Netflix attribute-wise regarding some of the age groups in the survey. As with Disney+, the most comprehensive lacks are 'Low subscription fee' and 'Continuously updates of content'. These attributes were lower than the expectations for all age groups which is critical. Another attribute that did not live up to multiple age groups' expectations is 'Large selection of series'. These age groups were 18-25, 26-29, 40-49 and 60+. Here Netflix scored between 0,24 and 0,74 under the expectations of the consumers which is quite a lot. Therefore, this should be a priority for Netflix to look at in the future since it affects a large portion of their consumers.

TV2 Play

TV2 Play is a Danish streaming service offering access to flow tv as well as on-demand movies and series. Most of their content is Danish, however, they do offer some international content as well (TV2 Play, 2023). As of Q1 2022, TV2 Play had 900.000 subscribers (Boysen, 2023) or 47% of the Danish households used the service (Breinstrup, T., 2022).

In the survey 86% of the consumers answered that they knew TV2 Play which is 43 of 50 consumers. 72% of the consumers did currently subscribe to TV2 Play or had done it in the past some time. Just as with the other streaming service, only the consumers that knew TV2 Play was allowed to participate in rating the attributes.

Table 11: Consumer rating of the attributes of TV2 Play

Attribute	Large selection of movies	Low subscription fee	Global content	Continuously updates of content	Simultaneous streaming	Large selection of series	High quality video	The platform is nice and managable	Original Content	Documentaries	Local content	Total average
TV2 Play score	2,65	2,81	2,91	3	3,33	3,42	3,49	3,74	4	4	4,33	3,42
Average importance score	4,06	3,81	4,06	4,07	3,99	4,24	3,67	3,87	3,4	3,3	2,73	3,75

(Source: consumer survey) *Red indicates that an attribute is below the average consumer expectation for that attribute, green indicates that the attribute is above the average consumer expectation

As seen in Table 11, eight of the eleven attributes are under the expectations of the consumers in the score. One of the attributes that lie the farthest below consumer expectations are ‘Large selection of movies’ lying 1,41 under the expectations of the consumers, and ‘Global content’ lying 1,07 under the expectations of the consumers. However, there might be an explanation for why these attributes are so low for this streaming service. ‘Large selection of series’ also hits 1,8 under the expectations of the consumers, however TV2 Play is as of first a Danish-originated streaming service, featuring mostly Danish flow tv, and on-demand content, rather than series in the original understanding (TV2 Play, 2023). This might also be the reason why ‘Global content’ is so low. TV2 Play also primarily features Danish movies which might be why ‘Large selection of movies’ is so low (TV2, 2022). However, as seen in Table 11, TV2 Play scores a lot above the expectations of the consumers in ‘Documentaries’ which lies 0,7 over the expectations, and ‘Local content’ which lies 2,6 above the expectations of the consumers. These are also some of the attributes the streaming service is focussing on and might explain why the ratings look as they do. However, the other attributes that lie under the expectations of the consumers might simply be caused by a lack of focus on these attributes. However, they lie significantly under the expectations of the consumers in multiple attributes which is quite critical. For example, ‘Low subscription fee’ lies 1 point under the expectations of the consumers, ‘Continuously updates of content’ lies 0,67 under, ‘Simultaneous streaming’ lies 0,66 under, and ‘High quality video’ lies 1,07 under the expectations of the consumers. The rest of the attributes were only between 0,06 and 0,18 below the expectations of the consumers which is not critical. However, as the first streaming service, TV2 Play lies under the expectations of the consumers on total average, with 0,33 under the expectations.

TV2 Play is two-faced when it comes to their attributes. As mentioned above they have some attributes that they are excelling in and some attributes they completely flop in. However, TV2 Play addresses a quite specific market segment when it comes to streaming, which is why the scores of their attributes are so unevenly distributed. In contrary to Disney+ and Netflix for example, TV2 is not an international streaming service nor do they have an enormous library of movies and series. However, as mentioned they have content on-demand and offer Danish flow tv from their tv channels. When looking at the scores of the

attributes, it is also clear that TV2 Play is mostly addressing consumers that seek Danish content and documentaries. However, despite these intentional choices for which consumers to prioritize in their service, they also lack in some attributes that would not affect the nature of the content they have on their service. These attributes are more supportive and affect the quality of the content on their streaming service indirectly. This is for example ‘Low subscription fee’, ‘Continuously updates of content’, ‘Simultaneous streaming’, and ‘High quality video’ which they score quite low in compared to the expectations of the consumers. These attributes would be good for TV2 Play to concentrate on, since they have already chosen a specific targeted audience, and does quite well in the attributes that affect that kind of consumer.

DRTV

DRTV is a Danish streaming service offering streaming of flow tv, movies, and series. Most of DRTV’s content is Danish, however they also have some international content (DRTV, 2023). DRTV is the biggest streaming service in Denmark in terms of use, with 67% of the Danish household using the service (Breinstrup, T., 2022). DRTV contrary to all the other streaming services, is free to use because the service is paid for over tax in Denmark.

In the survey 84% of the consumers answered that they knew DRTV which is 42 out of 50 consumers. Just as with the other steaming services only consumers who knew DRTV got to participate in answering rating the attributes of DRTV.

Table 12: Consumer rating of the attributes of DRTV

Attribute	Large selection of movies	Low subscription fee	Global content	Continuously updates of content	Large selection of series	High quality video	The platform is nice and managable	Simultaneous streaming	Documentaries	Original Content	Local content	Total average
DRTV score	2,74	-	3,02	3,12	3,38	3,48	3,62	3,81	3,93	4,02	4,33	3,55
Average importance score	4,06	3,81	4,06	4,07	4,24	3,67	3,87	3,99	3,3	3,4	2,73	3,75

(Source: Consumer survey) *Red indicates that an attribute is below the average consumer expectation for that attribute, green indicates that the attribute is above the average consumer expectation

As seen in Table 12, DRTV is underperforming in eight of the eleven attributes. The attributes they are underperforming the most in are ‘Large selection of movies’ which is 1,32 under the expectations of the consumers, ‘Global content’ which is 1,04 under expectations, ‘Continuously updates of content’ which is 0,95 under expectations, and ‘Large selection of series’ which is 0,86 under expectations, which is quite unfortunate since this is one of the core elements of their streaming service. One reason that might explain why ‘Large selection of movies’ and ‘Global content’ are so low is because DRTV is primarily offering

streaming of Danish flow tv, as well as mainly Danish-made content such as movies. They also offer some international content, however, the Danish content heavily outweighs the international (DRTV, 2023). Nonetheless, DRTV also scores over the expectations of the consumers with two attributes. These attributes are 'Original content' scoring 0,62 above the expectations of the consumers, 'Documentaries' scoring 0,6 above the expectations of the consumers, and 'Local content' scoring 1,6 above the expectations of the consumers. In the other attributes, DRTV also scores below the expectations of the consumers, however, it is more or less significant since it is only between 0,18 and 0,25. Lastly, their total average is also lower than the expectations of the consumers with a 0,2 in score.

If looking at DRTV's attributes, the same picture is painted as for TV2 Play with some minor modifications. DRTV excels in 'Local content', 'Original content', and 'Documentaries', but flops in 'Global content' and in having a large library of moves and series. However, DRTV is just as with TV2 Play focusing on Danish consumers, and therefore also mainly offers Danish content. Also, as mentioned DRTV is paid for over tax and therefore has no subscription fee as it is free to use. Nonetheless, DRTV is also scoring under the expectations of the consumers in some attributes which they can control, and that does not affect the content they have on their service directly. These are the support functions such as 'Continuously updates of content', 'High quality video', and 'The platform is nice and managable'. These functions are important to master as they can heighten the quality of the content on the streaming service a lot. Therefore, DRTV should look at these functions and see how they might improve in the future for better consumer satisfaction.

Viaplay

Viaplay is a Nordic streaming service that offers movies, series, and sports on-demand (Viaplay 1, 2023). They offer both Danish content as well as international content. As of Q3 2021, 36% of Danish households used Viaplay (Breinstrup, T., 2021).

In the survey, 88% of the consumers answered that they knew Viaplay which is 44 out of 50 consumers. 80% of the consumers currently subscribed or had subscribed to Viaplay in the past sometime. As with the other streaming services only the consumers that knew Viaplay got to rate the attributes of the service.

Table 13: Consumer rating of the attributes of Viaplay

Attribute	Low subscription fee	Continuously updates of content	Original Content	Documentaries	Simultaneous streaming	Large selection of series	The platform is nice and managable	Large selection of movies	Local content	Global content	High quality video	Total average
Viaplay score	2,95	3,32	3,36	3,64	3,68	3,77	3,80	3,89	3,98	4,20	4,70	3,75
Average importance score	3,81	4,07	3,4	3,3	3,99	4,24	3,87	4,06	2,73	4,06	3,67	3,75

(Source: Consumer survey) *Red indicates that an attribute is below the average consumer expectation for that attribute, green indicates that the attribute is above the average consumer expectation

As seen in Table 13, eight out of the eleven attributes score below the expectations of the consumers. The attributes which scored the lowest compared to the expectations of the consumers are ‘Low subscription fee’ scoring 0,86 under, ‘Continuously updates of content’ scoring 0,75 under, ‘Large selection of series’ scoring 0,47 under, and ‘Simultaneous streaming’ scoring 0,31 under the expectations of the consumers. The attributes that scored above the expectations of the consumers are ‘Documentaries’ scoring 0,34 over, ‘Local content’ scoring 1,25 over, ‘Global content’ scoring 0,16 over, and ‘High quality video’ scoring 1,03 over expectations of the consumers. The rest of the attributes scored between 0,04 and 0,17 below the expectations of the consumers. As the first streaming service, Viaplay’s total average score equals that of consumer expectations.

Nonetheless, some attributes are more important to some age groups than others. The attributes that are the most important for Viaplay to look at and improve in the future, are ‘Low subscription fee’ and ‘Continuously updates of content’, since these two attributes score way under the expectations for all age groups in the survey. The attribute ‘Large selection of series’ is also quite critical when looking at how the age groups rate Viaplay. All age groups except for the 50-59-year-olds have higher expectations of this attribute than Viaplay scores. This means that this attribute should be their second priority since it affects almost all of their consumers negatively. When looking at ‘Large selection of movies’ only two age groups are contempt with the number of movies that Viaplay has. These are the 30-39-year-olds and 60+ year-olds. For all the other age groups Viaplay scores below the consumer expectations with between 0,2 and 0,61. The 18-25-year-olds are the age group that is closest to being contempt, however, and the 40-49-year-olds are the ones that are the farthest from contempt. Therefore, this attribute should be the next attribute to focus on after ‘Large selection of series’ second priority to improve since it affects a large portion of their consumers negatively. A last attribute that Viaplay might improve to create more consumer satisfaction for some consumers is ‘Original content’. Only two age groups have higher expectations to this attribute than Viaplay scores and that is the 26-29-year-olds and 40-49-year-olds. However, the margins which Viaplay scores under the expectations are 0,24 and 0,44 and should therefore only be a priority if

they have the surplus to improve this attribute since it only affects some of their consumers to a smaller degree.

HBO Max

HBO Max is an international streaming service featuring original movies and series, as well as content from international corporations (HBO Max 1, 2023). As of Q1 2022 HBO Max had 48,6 million subscribers worldwide (Statista, 2023). No numbers are currently available on how many are using HBO Max in Denmark.

In the survey 67% of the consumers answered that they knew HBO Max, which is 33 out of 49 consumers. 55% of the consumers answered that they currently subscribed to HBO Max or had done it in the past sometime. As with all the other streaming services, only the consumers who knew HBO Max got to rate the attributes.

Table 14: Consumer rating of the attributes of HBO Max

Attribute	The platform is nice and managable	Local content	Continously updates of content	Documentaries	Large selection of movies	Low subscription fee	Simultaneous streaming	High quality video	Original Content	Large selection of series	Global content	Total average
HBO Max score	2,52	2,91	3,39	3,55	3,61	3,67	3,79	3,88	4	4,03	4,12	3,59
Average importance score	3,87	2,73	4,07	3,3	4,06	3,81	3,99	3,67	3,4	4,24	4,06	3,75

(Source: Consumer survey) *Red indicates that an attribute is below the average consumer expectation for that attribute, green indicates that the attribute is above the average consumer expectation

As seen on table 14, HBO Max is underperforming in six out of the eleven attributes while they overperform in the rest. The one they underperform the most in is ‘The platform is nice and manageable’ which they underperform quite a lot by 1,35 in score. Other attributes they are also underperforming on by a big margin is ‘Large selection of movies’ by 0,45 in the score and ‘Continuously updates of content’ by 0,68 in score. The attributes they underperform in the middle range are ‘Simultaneous streaming’ by 0,2 in the score, ‘Low subscription fee’ by 0,14 in the score, and ‘Large selection of series’ by 0,21 in the score. The attributes in which they overperform are ‘Local content’ with a 0,22 in score, ‘Documentaries’ with a 0,25 in score, ‘High video quality’ with a 0,21 in score, and ‘Global content’ with a 0,06 in score. Their total average score, however, is 0,16 lower than the expectations of the consumers.

When looking at HBO Max and each of the age groups’ assessments of their attributes, there are some of the attributes that HBO Max could optimize a little. The attributes that are the most critical for HBO Max to look at are ‘The platform is nice and manageable and ‘Continuously updates of content’ since it is all the age groups that have rated these attributes lower than their expectations. Another attribute that HBO Max

should keep an eye on is ‘Simultaneous streaming’. Here the age groups 26-29, 30-39, 50-59, and 60+ have all rated the attribute lower than their expectations. For all the age groups except for the 30-39-year-olds, HBO Max scores 0,21 below their expectations. However, for the 30-39-year-olds they score 0,71 under their expectations. ‘Large selections of movies’ is also an attribute that HBO Max could improve for greater consumer satisfaction, since all age groups except the 30-39-year-olds and 60+ year-olds have rated these attributes lower than their expectations. For the age groups that rated the attribute lower than their expectations, they rated it between 0,48 and 0,89 lower than their expectations, with the 18-26-year-olds being closest to contempt and the 40-49-year-olds being the farthest from contempt. The attribute ‘Large selection of series’ is also under the expectations of some of the consumers. For the age groups 18-25, 26-29, 40-49, and 60+, the attribute was rated lower than their expectations. Most significantly are the age groups 26-29 and 40-49 where the attribute is rated 0,77 and 0,47 under their expectations. A last attribute where HBO Max is a little behind is ‘Low subscription fee’. Here the attribute is rated lower than all of the age groups’ expectations, however, for all groups except for the 26-29-year-olds and 50-59-year-olds, it is only rated between 0,06 and 0,08 under the expectations of the consumers which is close to irrelevant. However, the 26-29-year-olds and 50-59-year-olds, are rated 0,33 and 0,93 under their expectations.

5.1.3 Conclusion for attributes

As explained in section 5.1.1, the most important attribute for the consumers collectively was ‘Large selection of series’ and the least important attribute was ‘Local content’ to the consumers. The rest of the attributes’ ratings are also to be seen below in Table 1. The average rating of all the attributes combined was 3,75.

Table 1: Collective average consumer perception of the importance of attributes of streaming services

Attribute	Local content	Documentaries	Original content	High quality video	Low subscription fee	The platform is nice and manageable	Simultaneous streaming	Global content	Large selection of movies	Continuously updates of content	Large selection of series
Average score	2,73	3,3	3,4	3,67	3,81	3,87	3,99	4,06	4,06	4,07	4,24

(Source: Consumer survey)

However, the most successful streaming services attribute-wise in Denmark according to the consumers, were Disney+ and Netflix. From the ratings on their attributes, it is safe to say that they have something for every age group to watch, and only have minor flaws in the way they have built their streaming services attribute wise. For these two international corporations the flaws that they did have involved having a slightly higher subscription fee than the consumers found reasonable, that they were a little short on series on their services, and that they did not update the content on their streaming services as much as the consumers would like them to. The attributes in which Disney+ and Netflix excelled, however, were that

they had original content and global content, and Netflix also did quite well in local content.

For the Danish originated streaming services TV2 Play and DRTV, their biggest strengths were that they had a lot of documentaries and that they could offer the consumers local and original content. However, both of these streaming services did very poorly in global content, movies, and series. Global content is understandable as they are Danish services mainly focussing on Danish content, however, they got very low ratings on having a good selection of movies and series. Not thereby saying that they should have an enormous library of movies and series since they are also focussing on the streaming of flow tv and on-demand content. However, there is room for improvement here since the consumers rated them so low, and it might increase consumer satisfaction. They also need to focus a little more on the technical side and supportive functions of their streaming services since the consumers also rated those attributes very low compared to their expectations.

Viaplay had the same issues as Netflix and Disney+, where they were rated a little under the expectations in their selection of series, low subscription fee, and in how often they updated the content on their streaming service. However, they were also rated lower than the expectations of the consumer in their selection of movies, and in simultaneous streaming of their service. These are attributes that Viaplay needs to focus on to keep their consumers and increase consumer satisfaction. Nonetheless, there were also some attributes that they did quite well in. These attributes were local content, global content, high quality video, and documentaries.

HBO Max's biggest concern was how their streaming platform looked. This feature was rated very low compared to consumer expectations and should therefore be something they are aware of in the future. Two other attributes that were rated quite low compared to the consumers' expectations were how often they update their content as well as their selection of movies. Elsehow they were rated a little lower than the consumer expectations on the selection of series, and subscription fee. However, this was not that much that it was critical, and therefore they should focus on the other attributes first. For the remaining attributes, HBO Max did quite reasonably.

5.2 Price strategy analysis

The next section of the study will focus on explaining the price strategies that the streaming services on the Danish market are using, and compare that to the consumer satisfaction of the different streaming services' subscription fees. It is thereby possible to see if the streaming service are following the right price strategy for their consumers, or if they need correction to increase consumer satisfaction.

Disney+

Disney+'s current model of pricing consists of two possibilities to subscribe to their streaming service. In Denmark, Disney+ have two ways of subscribing to their service. The first option is to have a monthly subscription plan which comes for 79 kr. (Disney+, 2023). The other option is to have a yearly subscription plan to Disney+, which means that the consumer makes a one-time payment once a year, and thereby does not have to pay anything the rest of the year for the service. This model comes at 790 kr. which in a year adds up to a discount of 16,7% compared to the monthly subscription structure (Disney+, 2023). However, Disney+ has raised their prices once since they joined the Danish market of streaming services in 2019 (Wallach O., 2021). In 2019 their prices were 59 kr. a month for their monthly subscription service, and 589 kr. a year for their yearly subscription service. This is an increase of 33% for the monthly subscription and an increase of 34% for the yearly subscription. However, since Disney+ was launched in 2019, they have added a lot of value to their streaming service content-wise. Already at launch, they had a large catalog of original content such as Disney animated moves, Pixar, Marvel cinematic universe, and Star Wars which all are quite popular content (Disney+, 2023). However, since Disney+'s launch, they have put out numerous series and movies within each of these categories, including multiple series and movies within the Marvel cinematic universe and Star Wars, and many films from Disney animation. Another asset that Disney+ added to their service was the content hub Star, which is Disney+'s hub of movies and series from other content creators than themselves. Here they feature all the content which they have on their streaming service that they have not created themselves (Disney+, 2023). It is, therefore, safe to say, even though Disney+ have increased their subscription fee both monthly and yearly, a lot of content has been added to compensate for the increase.

Therefore, looking at Disney+'s pricing strategy it is clear that they are using customer value-based pricing to determine their subscription fees, with perceived value-based pricing as a base. As described Disney+ had a baseline price for their subscription fees when they launched their streaming service, and has since increased their subscription fees in connection with the value they have put into their service. However, looking at the prices of their subscription fees isolated from the content which Disney+ have on their service it is also quite apparent that they use a hint of competition-based pricing in the form of parallel pricing to determine their monthly subscription fee. Netflix's lowest subscription tier comes for 79 kr. monthly (Netflix 2, 2023), as does HBO Max's monthly subscription fee (HBO Max 2, 2023). Since these are some of Disney+'s biggest competitors globally with a similar company structure, and Netflix is Disney+'s biggest international competitor in Denmark, it makes sense that Disney+ would have a subscription fee that could rival those of their closest competitors. Nonetheless, in section 5.1.2 it was explored that

Disney+ got a score of 3,53 in terms of low subscription fee from the consumers, while their expectations for a streaming service was 3,81. This means that even though Disney+ is matching the subscription fee of their closest rivals, and has added a lot of value in the form of new content, the consumers still perceive the subscription fee of Disney+ to be a little high compared to the value they get from the service. If Disney+ therefore, for example, accommodated the consumers' expectations with 'Continuously updates of content' and 'Large selection of series' and communicated the changes to the consumers, their look on the Disney+ subscription fee might change for the better. An alternative to this would of course be that Disney+ adjusted their subscription fees a little down so that it would match the consumers' perceived value they get from Disney+'s service.

Netflix

In Denmark Netflix's current model of pricing consists of multiple subscription tiers, giving the consumer greater features with each tier they go up in the payment of the streaming service. Their subscription tiers are basic, standard, and premium which come with different price tags. Their basic subscription is the cheapest and comes with a price tag of 79 kr. a month. For this price you get access to all the content on Netflix, however you can only stream it on one device at a time. All content for this subscription tier is in HD, and you can download content from Netflix from one device at a time (Netflix 3, 2023). Netflix's standard tier, however, comes with a price tag of 114 kr. monthly. With this tier, you get access to all content on Netflix, and you can stream the service on two devices at the same time. You will also get upgraded so that you can watch their content in full HD, and you can download their content on up to two devices simultaneously (Netflix 3, 2023). Their last and most expensive subscription tier, the premium tier comes with a price tag of 149 kr. a month. Here you get access to all of Netflix's content, which you can stream on four devices at the same time. You also get upgraded so that you can see the content in ultra-HD, and you can download their content on six devices simultaneously (Netflix 3, 2023). However, Netflix's subscription fees have not always had the price they come at now. They have had a history of increasing their prices multiple times. In the Us, they have increased their prices many times in the past years, while in Denmark they have only increased their prices a single time. In 2022 they increased their subscription fee on the standard tier from 99 kr. to 114 kr., which is an increase of 15%. They also increased their premium fee from 129 kr. to 149 kr., which is an increase of 15,5% (Berlingske, 2022). Netflix claims that general increases in their subscription fees mainly come from the production of new content (Netflix 4, 2023) and that the increase in price in 2022 was necessary to fund new content for the streaming service (Reuters T., 2022).

Netflix is therefore just like Disney+ using a mix of customer value-based pricing in the form of perceived value pricing and competition-based pricing in the form of parallel pricing to set their subscription fees. The differentiation in price on the subscription tiers is based on the value that the consumers get from each subscription tier. The added price is therefore reflecting the added value that a consumer gets for subscribing to a higher tier. Also, as mentioned Netflix is increasing the price of their services parallel with the value they add to their service. This is the customer value-based pricing of Netflix. However, Netflix's lowest subscription tier has stayed the same throughout the years. Coincidentally this price is the same as the monthly subscription fees for Disney+ and HBO Max. Therefore, it is highly likely that Netflix is not going to change the subscription fee of this tier as long as Disney+ and HBO Max have their monthly subscription fees at 79 kr. Nonetheless, even though Netflix was ranked the highest of all the streaming services attribute-wise in section 5.1.1, and seems to take the value they offer the consumers into account when considering the prices of their subscription fees, they still did not quite live up to the expectations of the Danish consumers in terms of their subscription fee. Netflix was rated 3,22 in 'Low subscription fee' and the expectations of the consumers ended at 3,81. This means to live up to the expectations of the consumers Netflix must intuitively add value to their services and communicate it to the consumers or lower their subscription fees. As Netflix scored below consumer expectations in 'Continuously updates of content' and 'Large selection of series' these attributes would be a good place to start if they want to add more value to their service. However, since Netflix scores quite a lot under the expectations of the consumer with the subscription fees, it might be a better choice for Netflix to adjust the subscription fees of their streaming service.

TV2 Play

TV2 Play's model of pricing is very similar to that of Netflix. They have different subscription tiers where the consumer gets more content the higher the subscription tier. However, a major difference is that TV2 Play offers their service with commercials at a discounted fee. Their cheapest subscription tier, the 'Basis' tier comes at 69 kr. with commercials and 99 kr. without commercials (TV2 Play, 2023). In this tier, you get TV2's on-demand tv shows as well as sneak peeks at new tv shows, moreover, some additional content that is not made by TV2. The next tier is the 'Favorit' tier, which comes with a subscription fee of 129 kr. with commercials and 159 kr. without commercials (TV2 Play, 2023). Here the consumer gets access to five TV2 live channels, as well as everything they do at the 'Basis' tier. They also get access to even more additional content that is not made by TV2 themselves. The last tier which is the 'Favorit + sport' tier comes with a subscription fee of 189 kr. with commercials and 219 kr. without commercials (TV2 Play, 2023). Here the consumers get access to everything from the last two tiers, as well as TV2's sports live channels, sports on-

demand, and highlights. For all the subscription tiers there is a possibility to add on SkyShowtime which gets you access to American movies, series, and reality. This comes for 69 kr. a month (TV2 Play, 2023). So, to get all content possible from TV2 Play without commercials, the monthly subscription fee would be 288 kr.

Their pricing strategy is therefore quite straightforward. As consumers buy a bigger subscription tier and get added value, the price of the service increases. Therefore, they are using customer value-based pricing, with perceived value pricing as their base for setting the subscription fees. It is also to be seen when the subscription fee increases as the consumers choose not to have commercials, as this is also value added. However, as seen in section 5.1.1 TV2 Play's attribute 'Low subscription fee' was rated 2,81 by the consumers, while the consumers' expectations were at 3,81. This means that to meet the expectations of the consumers they need to either lower the subscription fees quite a lot or add a lot of value perceived by the consumers to their services, as well as communicating this value to the consumers. This increased value could come in the form of optimizing the technical aspects of their streaming service, as they also scored quite low compared to consumer expectations.

DRTV

DRTV is a little different than the other streaming services since they have no subscription fee. The company DR, which DRTV is a subsection of is government funded, and therefore the Danes pay for DRTV through their taxes. DRTV, therefore, does not have a price strategy since it is not necessary. The consumers have access to all DRTV's content free of charge and are therefore not obliged to subscribe to DRTV to use their streaming service either.

Viaplay

Viaplay has only two subscription options for their services in Denmark. They have their subscription 'Viaplay Film & Serier' which comes with a subscription fee of 129 kr. a month (Viaplay 2, 2023). Here the consumers get access to all movies and tv shows that Viaplay has on their streaming service. However, they also have the subscription option 'Viaplay total' which gets the consumer everything from the 'Viaplay Film & Serier' subscription as well as all Viaplay's sports rights. This comes with a subscription fee of 449 kr (Viaplay 2, 2023). As an additional option, the consumer can add 11 channels to the 'Viaplay Film & Serier' subscription for an additional 120 kr. which makes the subscription total 269 kr. (Viaplay 2, 2023). The same option is there for the 'Viaplay total' subscription, however here the consumer gets 15 channels and the price is 140 kr., getting the total subscription to 589 kr. (Viaplay 2, 2023).

Viaplay's pricing strategy is therefore purely based on consumer value. They are using customer value-based pricing with perceived value pricing as a base for setting the price of their services. However, when looking at the rating that Viaplay got on their attribute 'Low subscription fee' they have some adjustments to make. The attributes were rated 2,95 for Viaplay, while the expectations of the consumers were 3,81. Therefore in order to satisfy the consumers in terms of price Viaplay must either lower their subscription fees or add value to their services, and communicate the added value to the consumers. This added value could come in the form of more movies and series, as Viaplay scored under the expectations of the consumers in these attributes. It could also come in the form of giving the consumers more devices to stream from simultaneously, as well as updating their content more often as these attributes also scored below the expectations of the consumers.

HBO Max

HBO Max has very similar subscription options to Disney+. They have two options. One is a monthly subscription tier that comes at 79 kr. where the consumer gets access to all content HBO Max has to offer. The other option is a yearly subscription that comes at 599 kr. which features all the same features as the monthly subscription but at a discount of (HBO Max 2, 2023). However, many consumers got an offer in 2021 where they could change their subscription to 39 kr. and keep this price as long as they stay subscribed to HBO Max. However, this offer was only limited, and only consumers who have not changed their subscription since still have that price of their monthly subscription.

Since they have had no collective price changes, and do not have multiple price tiers, it is hard to say if they are using value-based pricing to set their subscription fees. However, they are using competitive pricing in the form of parallel pricing to set their monthly subscription fee. Since Netflix and Disney+ have the same monthly subscription fees as HBO Max it is intuitive that they are using parallel pricing to set their subscription fee. HBO was also launched in the Danish market after Netflix, and since they set their monthly fee to the same as Netflix and Netflix has not changed their 'Basic' subscription fee since HBO Max must be using some sort of comparative price strategy. Nonetheless, the consumers' expectations of a low subscription fee from section 5.1.1 was rated 3,81. HBO Max got a score of 3,67 in 'Low subscription fee' which is a little under the expectations of the consumers. Therefore, to increase consumer satisfaction, they need to either lower their subscription fees or add more value to their service while at the same time communicating this value to their consumers. There are multiple attributes that HBO Max could optimize upon since they scored below the expectations of the consumers in a couple of attributes. These attributes are 'Large selection of series', 'Simultaneous streaming', 'Large selection of movies', 'Continuously updates of content', and 'The platform is nice and manageable'. As the consumers rated the design of HBO Max's

platform very low this could be a good place for them to start as this could spark a lot of positive responses from the consumers. Content-wise they could also bring in more movies and series to their library, with movies being the ones that they lack the most. The consumers also demanded more updates of their content and could also be a place to look at for HBO Max. The last attribute 'Simultaneous streaming' is quite easy to fix for HBO Max, as it only demands HBO Max to increase the number of devices that the consumer can stream from at the same time. However, any combination of optimizations of these attributes would highly likely bring HBO Max's subscription fees up to the consumers' expectations as they did not score much under the expectations of the consumers.

5.2.1 Conclusion pricing strategy

Looking at all the streaming services on the Danish market, it is clear that there are some differences between the services that originated from Denmark and the Nordic countries in contrast to the international streaming services. The services that did not have origin in Denmark or in another Nordic country, which are Disney+, Netflix, and HBO Max were all using parallel pricing to determine their monthly and basic subscription tiers. Netflix and Disney+ were also using value-based pricing as explained in section 5.2. However, the Danish and Nordic-originated services which are DRTV, TV2 Play, and Viaplay all used strictly value-based pricing in the form of perceived value pricing as their only measure of setting their subscription fees, which none of the international streaming services did. Nonetheless, all of the streaming services need to reevaluate their price strategies if they want to satisfy the consumers' expectations of their subscription fees. In all instances, the streaming services fell short in terms of having a low subscription fee which was quite important for the consumers. Therefore, as explained in section 5.2, all of the streaming services except for DRTV have some attributes which they need to optimize, to accommodate the expectations of the consumers subscription fee-wise. Alternatively, the streaming service could also adjust the subscription fees of their services to fit with the current value that they offer the consumers. However, in terms of which streaming service that currently does the best price strategy-wise, HBO Max takes the win with their score of 3,67 in the attribute 'Low subscription fee'. Even though they were not the streaming service that overall scored the highest on average when evaluating the consumer ratings of the attributes, they are the streaming service that has set their subscription fee most fitting to the value that they offer the consumers from the consumers' point of view currently.

5.3 Competitive advantage comparison

In this section of the study, the strategies for competitive advantage of the streaming services on the Danish market will be explored and compared to one another.

5.3.1 Strategies for competitive advantage

For the streaming services in Denmark, there would be two clusters of streaming services in terms of strategic competitive advantage. The first one is the Danish streaming services TV2 Play and DRTV, which features mostly Danish content, in the form of on-demand tv shows, movies, and tv channels available to stream through their streaming service. As explained in 5.1.1 these streaming services also offer some international content, however, it is a minority of the content that is featured in their services. The other cluster is the international streaming services Viaplay, Netflix, HBO Max, and Disney+ which have a much wider focus of content.

Differentiation focus

DRTV and TV2 Play are both differentiation focussed. This is because they have a narrow focus that the international streaming services are not able to acquire without making a quite big investment in the Danish market, and they might not have the competencies to get up and running as their structures look right now. As mentioned, both of the Danish streaming services feature Danish original content. This content is in the form of reality tv, broadcasts, movies, series, and documentaries. Most of this content the international streaming services are not able to produce as they are not present in Denmark with their studios or have any deals with Danish suppliers of entertainment. The only international streaming service that still features some new Danish content is Viaplay. As mentioned Viaplay is Nordic originated, and still has some running productions in Denmark such as Master Chef (Viaplay 3, 2023) and Luksusfælden (Viaplay 4, 2023), and still produces movies of Danish origin. Elsehow it is only older tv shows and Danish movies that are featured on the other international services. Netflix has had some Danish productions in the past but because of disagreements between Netflix and the Danish suppliers of entertainment, they don't produce new Danish content anymore (Berlingske 2, 2022). Therefore, DRTV and TV2 Play are the only streaming services in Denmark that focus almost solely on original local content. The reason why the international streaming services do not tap into this segment of the market, however, is that the investment to overtake DRTV and TV2 Play would be quite big compared to the number of subscribers that they would be able to acquire this way. As explored in section 5.1.1, Netflix was already used by 58% of Danish households in 2022. When comparing them to DRTV's 67%, and TV2 Play's 42% of the households there are not many subscribers to gain if Netflix started to make original Danish content. Since Netflix is already used by over half of the Danish households, they will already have a hard time gaining a lot of new consumers in the Danish market, and compiled with the fact that the market is already saturated with original local content, Netflix would highly likely not gain much from such an investment. Viaplay would arguably have a little easier tapping into this side of the Danish streaming market, since they are already

present in the Danish market and have resources in that regard. However, as already said the market is quite saturated with this kind of content.

Another feature of TV2 Play and DRTV that the international streaming services would have a hard time competing with are TV2's (TV2, 2022) and DR's (DR 2, 2022) live broadcasts which they feature on their tv channels that the consumers can stream. These broadcasts include live events, news, talk shows, and more which would be very hard for the international streaming services to replicate. As TV2 and DR both have bases in Denmark and have local stations throughout the country, they have an easy time keeping in touch with what happens locally. This would be exponentially harder for an international streaming service, both because they are not locally present and because companies such as Netflix and HBO Max do not have experience in national broadcasts. This would therefore mean that they would have to acquire resources and know-how in Denmark. However, since the market is mostly saturated with local content, none of the international streaming services would draw any benefits from investing here.

Differentiation

All the international streaming services, just like DRTV and TV2 have some points in their strategy that they share. However, they do also have some points in which they differentiate from one another.

In their annual report, Viaplay comments that their original content is the key to their success in the future. They mention that their original content has become a competitive advantage for them in both attracting consumers and retaining viewers (Viaplay 5, 2022). They feature a wide range of original content, including documentaries, movies, cartoons, animated movies and series, and reality of Nordic and international origin (Viaplay 6, 2022). All in all, Viaplay features 126 original titles on their streaming service (Viaplay 5, 2022). Their content originates from Nordic storytelling and therefore has the Nordic culture at the center of their productions for their streaming service (Viaplay 5, 2022). The consumer focus of their original content is quite wide since there is content for all age groups. However, as their original content reflects, the targeted audience for their original content is consumers that find Nordic culture and storytelling exciting. Nonetheless, Viaplay also features content from the leading Hollywood studios, and therefore also has content to offer to consumers that are not interested in content that roots in Nordic storytelling (Viaplay 5, 2022). Viaplay also differentiates the content they offer from market to market to offer the consumers the most relevant content for each consumer segment. As they say themselves in their annual report "*We bring an offering to consumers that is unique and tailored to each market*" (Viaplay 5, 2022). All in all, Viaplay has a quite wide consumer focus, with no particular age group or consumer type in mind. They have content that could speak to any consumer; however, they are particularly interesting for consumers that take an interest in content of Nordic origin. On the Danish market, their strategy, therefore,

fits quite well with how the consumers perceived their attributes, with them scoring high in 'Local content', 'Global content', and nearly meeting the consumer expectations of 'Original content' and is also where their strengths and competitive advantage lies.

Disney+ also features original content on their streaming service. Their original content comes in the form of documentaries, movies, reality, fictional series, cartoons, animated movies, series, behind-the-scenes, and live events. Most of their content however is American. Disney has not directly formed a strategy for Disney+ specifically, however, they mention in their annual report that they in the future will focus more on the Direct-to-consumer (DTC) side of their business, which is their streaming services (Disney, 2022). Rather than traditionally distributing their content through tv and cinemas they want to directly put out their content through their streaming services. However, Disney+'s primary focus for their streaming service is their exclusive content from their main studios Walt Disney Pictures, Pixar, Marvel, National Geographic, and Lucasfilm (Star Wars) which are all top-level selections on their streaming service (Disney, 2022). The secondary focus of Disney with Disney+, is their fairly newly introduced hub Star. Here they feature content from Disney's creative studios Disney Television studios, FX, 20th Century Studios, and 20th Television (Disney+ 3, 2023). Intuitively Disney+ is focussing mostly on content that has strong fandoms such as Marvel and Star Wars, since much of their marketing activity revolves around these brands. Most of Disney's production costs for Disney+ also revolve around Walt Disney Pictures, Twentieth Century Studios, Marvel, Pixar, and Lucasfilm (Disney, 2022). Since there is a wide range of content from these studios that address all age groups and has something for both consumers that are into specific fandoms and consumers seeking more general content, it is safe to say that Disney+ is not targeting any specific consumer groups or segments, however, a consumer that finds Disney's fandoms exciting would most likely have a strong preference for Disney+ over the other streaming services.

Netflix also has a quite big library of original content. This also includes very popular movies and series which attract and retain viewers. Netflix might be the streaming service that has the most original titles in the world. From Q3 2017 to Q3 2022 they have released 1459 original titles into their catalogue (Statista 2, 2023). This is more than ten times what Viaplay has. In 2022 this added up to over half of Netflix's collective library, and it is also reported that Netflix continuously will focus on making more original content (Statista 2, 2023). It is therefore intuitively that Netflix's strategy is to focus on producing original content as this is the content that the consumers demand, and which attracts the most consumers (Netflix 5, 2022). Their original content includes documentaries, movies, series, cartoons, animated movies and series, live events, reality, behind-the-scenes and more. Their original content has something for everyone which means that they don't have a special segment or consumer group in mind when creating content. The content that

they feature on their streaming service that they did not create themselves has the same characteristics and is therefore not limited to any segment or consumer group (Netflix 6, 2023). Age-wise Netflix also has something for everyone. Netflix might therefore be the streaming service in the Danish market that has the least narrow focus in terms of which consumers to attract.

HBO Max also offers original titles on their streaming service. They have very popular series like Game of Thrones and House of the Dragon (HBO Max 3, 2023). However, compared to the other streaming services HBO Max has a quite small library both when it comes to original titles and content from other creative studios. All in all, on their Danish version of the streaming service they have 100 titles, with 61 of them being series, and 39 of them being movies (HBO Max 3, 2023). As they do not specify on their list of content which of their movies and series that are originals, it is hard to tell apart. However, all of their content stems from studios under the control of Warner Bros Discovery. Their content includes movies, series, cartoons, and documentaries. HBO Max also has a quite wide focus of their content, not targeting consumers with a specific interest or age. They both have content that is considered to have a lot of fandoms surrounding it, as well as titles that appeal to the more general masses (HBO Max 3, 2023). In terms of content HBO Max therefore looks a lot like Netflix not having a specific segment or consumer groups in focus. However, as HBO Max does not have their annual report, but is included in Warner Bros Discovery's collective annual report, they do not share their general strategy for the streaming service. The only apparent thing is that HBO Max is going for a good mix of original content and content from other WB studios and that they have a quite wide consumer focus.

5.3.2 Conclusion for competitive advantage comparison

As explored in the section above, the streaming services featured on the Danish market have some points of parity as well as some points in which they are quite different strategy-wise. The services that looked the most alike, but also stood the most out from the crowd were DRTV and TV2 Play both focussed mainly on Danish original content. These two streaming services were the only ones that had this strategy and therefore had a differentiation-focused strategy. All of the international services that are featured on the Danish market had a differentiation strategy. However, their strategy structure looks very much the same, with a wide consumer focus, and more or less focused content on their streaming services. Netflix is the least focused streaming service strategy-wise, as they have no specific consumer in mind for their content. They have something for everyone and do not have a majority of content in a specific genre or content that speaks more to one consumer segment than another. This is a little different with Viaplay and Disney+. These two services also have content that speaks to the wide masses, however, they have a lot of content that speaks to a specific kind of consumer. As mentioned Viaplay has a lot of content that has origin in

Nordic storytelling which is their main focus. Disney+ has a lot of content that speaks to their fandoms such as Star Wars and Marvel which is the main focus of their service. Lastly is HBO Max which is a little different. Their strategy looks a lot like Netflix's in having content for the wide masses with no regard to any specific consumer groups or segments. However, HBO Max has a lot smaller library as well as a lot lower price compared to Netflix in terms of technical attributes of their service. In that regard, HBO Max could very well have one foot in the differentiation strategy as well as cost focus strategy for their service.

6 Conclusion

Now that the different aspects of the streaming services on the Danish market have been explored a conclusion reflecting the problem statement and research questions will be drawn upon the finds.

For the problem statement which is *"What attributes of movie and tv show streaming services are most important to Danish consumers, and which movie and tv streaming services on the Danish market cross compares the best with the most desired attributes of the consumers?"* the answer to the first part of the question is to be seen on table 1 below which is extracted from section 5.1.1.

Table 1: Collective average consumer perception of the importance of attributes of streaming services

Attribute	Local content	Documentaries	Original content	High quality video	Low subscription fee	The platform is nice and managable	Simultaneous streaming	Global content	Large selection of movies	Continuously updates of content	Large selection of series
Average score	2,73	3,3	3,4	3,67	3,81	3,87	3,99	4,06	4,06	4,07	4,24

(Source: Consumer survey)

Every attribute which was included in the consumer survey is featured in Table 1, and 'Large selection of series' is the attribute that the consumers ranked the highest in terms of importance. Regular updates of the content of the streaming services are also very important to the consumers as it was rated second in order of importance. The next two attributes were rated within a hundredth of a point of each other and are therefore counted equal in the order of importance, these attributes are 'Large selection of movies' and 'Global content'. Simultaneous streaming is the first attribute from the top to be rated under 4 points in importance. The attribute 'The platform is nice and manageable' was rated 3,87 and came on a fifth. 'Low subscription fee' surprisingly came on a sixth with 3,81 points in importance. The attribute 'High video quality' is the first attribute from the top to go below the total average rating of the attributes of 3,75, which means that the attributes from now on are the least important to the consumers. 'Original content' is the next attribute with a rating of 3,4 which. 'Documentaries' lands a second to last with 3,3 in rating, and 'Local content' comes last with a rating of 2,73 and is, therefore, the least important attribute overall to the consumers collectively.

For the second half of the problem statement, the answer is a little more nuanced. It is very clear that Netflix in terms of score, is the streaming service on the Danish market that soothes the consumers the most, with their total score of 3,9 in comparison to the consumers' total expectations of 3,75. Only judged from the consumers' ratings, the streaming services are lined up as follows.

Table 15: Streaming services ranked by consumer perception of their attributes

Streaming service	Disney+	Netflix	TV2 Play	DRTV	Viaplay	HBO Max
Rank	2	1	6	5	3	4
Total score	3,82	3,9	3,42	3,55	3,79	3,59

(Source: Table 9-14)

On the Table, it can be seen that Disney+, Netflix, and Viaplay scored above the total expectations of the consumers, while DRTV, TV2 Play, and HBO Max scores below the total consumer expectations. This is a good indicator of overall consumer satisfaction with the streaming services. However, as explored in section 5.3.1, streaming services have different strategies for what content to prioritize as well as which consumers to focus on. And here the research question: *“What are the competitive advantages of the streaming services on the Danish market?”* is very relevant. As seen in section 5.1.2 DRTV and TV2 Play were rated very low on ‘Global content’ and much below the consumer expectations in ‘Large selection of movies’ and ‘Large selection of series’. However, it is an intentional choice for these streaming services not to have a large library of movies and series, but instead offer the consumers on-demand content. The same goes for the origin of their content. They are focussing on local Danish original content, as the majority of the content is on their services, and therefore naturally would score low in global content. None of the international services can compete with these two services on those features, and that is the reason why they flourish so well even though the international services offer more content in general. The international services are not very different in terms of the consumers they focus on, as they all have content for all age groups and interests. However, they all have some points in which they distinguish themselves from the others. Netflix and HBO were the services that were the least individualized, as their structure did not promote any specific content that could give an idea of which kind of consumers that they first and foremost had in mind with their content. Nonetheless, these two services were different when looking at price and library of content. Netflix had roughly 3000 titles to their name including original and content bought from other creators, while HBO on the Danish market at least only featured 100 titles. HBO’s subscription fee also reflected this, as you get the same technical aspects when subscribing to HBO as you get when subscribing to Netflix’s top-tier subscription. The price difference however is 70 kr., which makes Netflix’s monthly subscription fee almost double of HBO’s monthly subscription fee if the consumers want

the same technical details. Therefore, HBO also has a foot in cost focus which Netflix does not. For Viaplay and Disney+ their differentiation strategy relies more on the nature of the content they have on their streaming services. These two services also offer content for most consumers, however, they especially address some consumers. Viaplay's content was as explored in section 5.3.1 very Nordic in nature. Their original series and movies were made with Nordic storytelling in mind, and one of their core goals was to keep their Nordic storytelling as the centre of their streaming service. Disney+ had a little bit of the same mindset just with other content. Their strategy very much relied on fandoms since the top studios featured on their streaming services were Lucasfilm (Star Wars), Marvel, Pixar, Disney, and National Geographic. Their original content also mostly originated from these studios, and all of these except National Geographic have large fandoms.

The last research question: *“Does the pricing strategies of the streaming services align with the value of the content, that the streaming services are offering the Danish consumers?”* was included to find out if the consumers got the value they paid for as well as if the pricing strategies that the streaming services used fitted the consumers' needs. Judging from the fact that all of the streaming services scored under the expectations of the consumers in terms of 'Low subscription fee', they all have some adjustments to make in their pricing strategy. The Danish streaming service TV2 Play scored a lot below the consumer expectations in 'Low subscription fee', which means, for now, their pricing strategy does not fit with the value they offer their consumers. Therefore, to accommodate the consumers' wants for this attribute TV2 Play must either lower their subscription fees or add more value to their service since they are using value-based pricing as a measure of their subscription fees. The attributes in which they scored the lowest and therefore pulling the value the consumers get down are the technical aspects of their streaming service. If TV2 Play therefore would optimize these attributes there is a big chance that the consumers would rate their price higher than they do now. Viaplay also used value-based pricing as the measure of their subscription fees. However, they were the streaming service that scored the lowest in 'Low subscription fee' which means that they have to optimize a lot on their streaming service to accommodate the consumers' wants price-wise. Therefore, they could either lower their subscription fees or optimize some features to give the consumer more value. The features which would make the most sense for Viaplay to optimize are 'Large selection of movies', 'Large selection of series', 'Continuously updates of content', and 'Simultaneous streaming'. Netflix also scored under the expectations of consumers in terms of subscription fees. However, their possibilities for optimizing attributes are quite limited. The only attributes that they scored below the consumer expectations besides 'Low subscription fee' were 'Large selection of series' and 'Continuously updates of content', and it was with a relatively low margin, meaning that there is only a little Netflix can do before they meet the consumers' expectations in these attributes. Netflix's best bet to fit

their price strategy better to the consumers' wants is therefore to lower their subscription fees. Disney+'s subscription fee, however, was rated the second best by the consumers. They were still rated under the expectations of the consumers, but the margin in which they need to improve their service to accommodate the consumers' wants to the subscription fee is relatively low. They scored 0,26 under the expectations of the consumers which they might be able to accommodate by optimizing their service. They score a little under the expectations of the consumer in the attributes 'Large selection of series' and 'Continuously updates of content' which means that there is room for a little improvement for Disney+. If they, therefore, give the consumers added value by releasing more series or updating their content more often, they might be able to reach the expectations of the consumers subscription fee-wise. Their price strategy is therefore close to accommodating the consumers' needs but just needs small adjustments. The last streaming service HBO Max was the streaming service that got the highest rating from consumers on 'Low subscription fee' of all the streaming services. They still did not manage to score over or equal the consumers' expectations subscription fee-wise, however, they only scored 0,14 under the expectations of the consumers which is much lower than the other streaming services. This puts HBO Max in a unique situation compared to the other streaming services. HBO Max scored below expectations in multiple other attributes, however, the margin they scored under was quite low, meaning that HBO Max could most likely accommodate the consumers' wants subscription fee wise by tweaking one or two attributes a little. Thereby they offer the consumer a little more value and therefore would raise their score in 'Low subscription fee' as the consumer would see that there was added value to the service.

7 Acknowledgements

As the study went along some acknowledgments regarding different aspects of the study became apparent to me, which I found necessary to reflect on and comment on to make the study more valid and to show which parts of the study could be expanded upon or elaborated on with further research.

The first thing that became apparent to me when researching for the study, was that due to the way that I distributed the survey, the majority of the consumers participating were in the age groups between 18-25. As described in the survey methodology, I shared the survey on Facebook as well as direct messaged some of my close family and friends and asked them to further share it with one or more people that they know to get as many answers as possible for the survey. However, because most of my friends on Facebook, as well as people in my close proximity, are in the age groups 18-25 and 26-29, these age groups would intuitively therefore also be the age groups that got the most answers as is also to be seen in the survey. This of course skews the result towards the young consumers so that the total averages used in the study that considered the consumers mostly reflected the younger age groups. If more older consumers would

have participated the total averages of the consumer perceptions would most likely have looked different, and I therefore acknowledge that additional measures of sharing the survey would have been beneficial for the study to gain a more diverse result.

Another reflection that sparked as I looked through the data of the survey was that the importance of a low subscription fee for younger consumers was quite low. This contradicts the fact that young people intuitively would have less funds than older people which made me reflect. Many consumers share their subscriptions to streaming services, and either have someone that pays the subscription for them that being a parent or someone else, and some consumers share the fee so that it is much cheaper for them to subscribe. This of course makes the subscription fees of less importance since many therefore either have someone to pay for them or they share the subscription fee with. As I see now what I could have done was ask if they thought the subscription fee was low, in the situation that they had to pay the full subscription fee themselves, to make the consumers step out of the thought of their current paying method and make them reflect on the full price of the streaming services in terms of what value they would get for it.

8 Limitations

Originally, I would have included the semi-streaming services Allente and Stofa in the study, as they were also included as top streaming services in Denmark from the report that I based the streaming services I included in the study on. However, these two streaming services did not directly function as streaming services but rather a hub where you had all your subscribed content available in different apps from the two companies. Therefore, they simply strayed too far from what was considered a movie and series streaming service in the study, which made it very hard to compare the streaming services and the ratings from the consumers as they did not quite fit with the idea of a traditional streaming service. Therefore, these semi-streaming services were excluded.

9 Further research

One thing that could be interesting to do to further increase the relevance of this study is to widen the consumer survey. A general idea of how the consumers perceive the streaming services has been given in the study, however, if more consumers were to participate in answering the questions a more detailed picture would be painted of how the Danish population perceives the streaming services on the Danish market. As there is a limited number of consumers that answered the consumer survey for the initial study, a more widespread survey would make it quite relevant for the managers of the streaming service as it would give a good indication of where the streaming services are doing well and where they need to optimize to increase consumer satisfaction and possibly attract more consumers.

Another thing that could be interesting to include in a future study is looking at how sports included in a streaming service enhances their performance and consumer satisfaction, and if it is an attribute that the consumers find equal to the other attributes that were included in this study. For this study sports were not considered an attribute in itself but rather was included in the categories 'Local content' and 'Global content'. However, making sports an attribute on its own could be interesting in terms of how important the consumers would consider sports to be for a streaming service.

It could also be very interesting to look into how the marketing strategies of the streaming services affect the consumers' views on the attributes of the streaming services. An example is that Disney+ used their series The Mandalorian to market their streaming service as they were launched in 2019. This has made The Mandalorian one of Disney+'s leading titles, and could very well also be one of the reasons why Danish consumers have rated Disney+ very high in original content.

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