

Justification of Marketing Growth Strategy for “Human Playground”

Introduction

This document serves to justify the choices made by the creative agency GlitchCast on the expansion of Scenery’s “Human Playground.” Several tools and methods are employed to ensure well-informed decisions are made when designing the growth strategy, which will serve as a foundation of two new derivative media products and their introduction to the market. Ultimately, GlitchCast identifies the most promising opportunities in the social and marketing environment of the already existing product and company and showcases the most important findings and conclusions in an infographic.

Problem statement

The client, Banijay Benelux, has tasked GlitchCast to expand on one of the products of their companies. With the documentary series “Human Playground” Scenery aims to bridge the gap between people and cultures around the world, highlighting the beauty of diversity by showcasing different stories about how people play. Their main question is what other methods they can use to increase growth, impact, and public outreach for a show like “Human Playground”. The target audience they would like to reach with the growth strategy is younger, particularly Generation Z. Therefore, the two new products developed will be catering to this demographic.

Theory

GlitchCast uses the Design Thinking approach to solve the problems introduced by the client. Design Thinking suggests that a successful innovation evolves from the needs of the customer/user (desirable), a solution that is profitable (viable), and technical (feasible). The process consists of six phases – Understand, Observe, Define, Ideate, Prototype, Test. For the sake of efficiency GlitchCast will combine the first two phases in one named Empathizing. During this phase a customer focused research is conducted to gain insight into the client’s environment (external and internal) and the target audience’s needs, motivations, and values. For this purpose, the agency has chosen to several methods, including primary research -surveys and secondary research - desk research, which consists of content and semiotic analysis of the product, media analysis of the impact product, micro-, meso- and macroanalysis, and a SWOT analysis. The information gathered will serve in the next two phases of the process – Define and Ideate, the core problems are identified and

ideas to solve them are generated through brainstorming respectively (Lewrick et al., 2020).

Methods

In the following section of this document the above-mentioned methods will be elaborated on. Each method was carefully chosen to accommodate the data GlitchCast needed to gather to empathize with the target audience and the client.

Secondary research: Desk Research

Overall, desk research was used as a way to collect already existing information about current internal and external environment of Scenery and “Human playground”. Furthermore, these analyses helped the agency outline opportunities in the media landscape.

- Content Analysis

The content analysis focused on the narrative, cinematography, genre, and representation and ideology used in “Human Playground”, as well as how semiotics play a part in these media approaches. The insight gained helped the agency understand the specific aspects that make the show what it is and laid a foundation of how the new products can be connected to the main series, in other words what the touchpoints with “Human Playground” will be.

- Media Analysis

The media analysis gives information on the impact and reception “Human Playground” generated in the audience. It includes reviews, ratings, articles, demand in different countries and comparison to competitors (similar documentary series).

- Microanalysis

The microenvironment consists of figures close to the company that affects its ability to engage and serve customers. Marketing success requires building relationships with other company departments, suppliers, competitors, and customers, which combined make up the company’s value creation and delivery network. (Kotler et al., 2019). To analyse Scenery as an organization, GlitchCast will look at its people, purpose, structure and BMC (Business Model Canvas).

- Mesoanalysis

Mesoenvironment focuses on the intermediate environment between the macro- and microeconomy of a company (Kotler et al., 2024). GlitchCast focuses on Scenery’s clients, suppliers, position in the industry and competitors.

- Marcoanalysis: DESTEP

The macroeconomic environment consists of larger societal forces that affect the microenvironment (organization) (Kotler et al., 2024). The tool chosen for this analysis is DESTEP. With it the Demographic, Economic, Sociocultural, Technological, Environmental, and Political/legal factors that influence Scenery externally are looked upon.

- SWOT Analysis

The SWOT analysis combines both the internal and the external environment by helping businesses evaluate their Strengths, Weaknesses, Opportunities and Threats (Planellas & Muni, 2020). It is a commonly used situation analysis tool, the insights of which are very beneficial when formulating a strategy for Scenery (Kotler et al., 2024). The information used came primarily from the client themselves from their presentation and answers during the Q&A session, GlitchCast's content and media analysis of "Human Playground," and desk research on aspects that were not mentioned during the client meeting.

Primary research

- Surveys

Surveys provide quantitative data for exploratory and descriptive research. It is a way to gather and analyse information on a large group of people (population) in an effective way, as it is a strategy where the researcher has more control over the process. This method is used to answer questions related to 'what', 'who', 'where', 'how much' and 'how many' (Saunders et al., 2015).

The first survey will focus on gathering insight from the target audience of the new products which is Gen Z, in order to create a persona. The second one will focus on the content the target audience prefers, which will be taken into account when the concept is created.

GlitchCast will make use of A/B testing in order to make stylistic choice in the cinematography, since there is a dilemma whether to film from 1st or 3rd POV. Therefore, that will be tested with a survey about the two versions of a prototype.

Situational analysis

Internal Analysis

Microanalysis insights

Finally, marketing plays an important part in developing lucrative client connections by providing value and satisfaction. Scenery's microenvironment is made up of internal and external variables that influence its capacity to engage and service

customers effectively. Using the business model paradigm, Glitch Cast describes its approach to developing, distributing, and capturing value within its microenvironment (DaSilva & Turkman, 2014). Starting with the value offer, the most important values the client has are High-end filmmaking and access to unique, untold stories. Their target markets are “Corporate clients ”(businesses who look for the documentary type of videos/content) like the Banijay network, Netflix, and other platforms; “Millennials film enthusiasts” (people from Generation Millennials who enjoy documentaries and specifically sports documentaries); and “International communities” (our findings show that figures from the Benelux region and the USA make the most viewers). Scenery manages to build a customer relationship by staying loyal, relevant, and up to date. They manage to do that by harnessing key resources like the most skilled personnel and their branding. (Scenery, n.d.) By assessing its "people, purpose, and structure," Glitch Cast receives insights into its internal dynamics and capacities, which guide strategic decision-making and performance evaluation. The company was founded by Isidoor Roebers and has 26 members (Scenery, n.d.) who are media professionals with various skills in the areas of film, television, and journalism. (LinkedIn, n.d.)

Scenery is part of the Banijay Group and specifically Banijay Benelux. One of the key brands of Scenery are ‘Human Playground’ and “SV DOCS” (Benelux - Banijay Group - We Are Banijay, 2023). The Amsterdam-based company's goal is to reach a worldwide and diverse audience with its performances, making intangible stories more accessible to a wider audience. With a focus on innovative and character-driven storylines, they seek to present these ideas to the public while paying close attention to cinematography and storytelling. (Scenery, n.d)

Mesoanalysis insights

Scenery's success stems from its founders' backgrounds and strategic partnership with Banijay. The company's mission to reach a global audience with character-driven stories is central. Scenery's collaboration with diverse clients, including production companies and executive producers like Rick Murray, underscores the importance of networking and strategic alliances in the production industry. Scenery's innovative approach to supplier relationships, particularly with streaming platforms and financial incentives, highlights the importance of strategic negotiations and the value of retaining content rights. Scenery's influence in the Benelux region and its strategic expansion into the UK and US markets demonstrate the importance of geographical diversification and adaptability in the evolving media landscape. Scenery's collaborative partnerships, innovative business model, and strategic rights management enhance its competitive edge. By analyzing all this GlitchCast can expand Human Playground’s market presence, and ensure its message reaches a new audience (Generation Z) with significant impact.

Content analysis insights

In a content analysis of “Human Playground” GlitchCast explored a multitude of topics ranging from narrative, cinematography, genre, and representation. Insights such as how documentary narrative structures frequently follow a pattern in which the order of events is deliberately decided. Like most documentaries, “Human Playground” has a well-defined beginning, middle, and end, however, a more complex framework can be applied - Todorov’s narrative theory, where each story has an equilibrium, disruption, recognition, repair, and new equilibrium stage. Being a documentary, the narrative pattern is also very flexible, so it is easy to transition from one story to another as most of the scriptwriting happens after all the footage is taken. Particularly, the first episode centers on the concept of pain and suffering, delving into the motivations and experiences of those who pursue great physical challenges, inviting viewers to reflect on their own capacity for growth and resilience in the face of life’s trials. The goal of Human Playground's cinematography is to evoke strong feelings in viewers. Filmmakers improve the storytelling experience by purposefully utilizing lighting, music, and editing to fully immerse viewers in the sights, sounds, and sensations of human games and rituals. Genrewise Human Playground is a recognizable documentary that combines observation and explanation. The use of narrative voice-over, or more precisely, the voice of God narrative technique, serves as the primary signifier. Incorporating participant interviews and vox pops gives the program a more intimate meaning. Media representations are how the media portrays particular groups, communities, experiences, ideas, or topics from a particular ideological or value perspective. A variety of different representations can be found in Human Playground, such as daredevils, athletes with disabilities, women, and gender equality in sports.

External Analysis

Macroanalysis insights

As per the client’s request the target audience of the new products will be Generation Z, who make around 15% of the population in the Netherlands. As a country with a lot of english speakers, it provides the opportunity for the new content to be produced in English and feature elements of cultural diversity due to the big amount of residents with another country of origin.

The stable economy and high living standard of the Nethrelands is a beneficial environment for Scenery and therefore, GlitchCast, as it indicates that the audience is able to spend money and consume the products.

Sociocultural factors highlight the digital connectivity of Dutch society, presenting opportunities for online content distribution. The market for audio-visual products is the most stable, with TV & Video having the highest indicators. Therefore it is

advisable so GlitchCast to choose a video format for the new product/s. Regarding the platform the audience's uses, the most preferred were YouTube and Netflix.

The technological landscape showcases a high internet penetration and growing interest in augmented and virtual reality, which opens possibilities for innovative marketing campaigns to promote GlitchCast's products.

Politically, a stable and supportive environment for media freedom, including copyright protection, ensures a secure operating space for the creative agency.

Overall, navigating these macro factors strategically will be crucial for GlitchCast to successfully launch the new media products.

Media analysis insights

In conclusion, despite Human Playground's not-so-high ranking in the documentary genre, it is still recognized and recommended by fans worldwide for its brilliant cinematography and immersive, eye-opening stories. However, many people are unsatisfied with the sensitive and inappropriate topics and footage shown on the series, as well as the featuring of narrative inaccuracies, resulting in a lower average rating. Even though it is a Dutch production, it seems to be doing better in other countries such as Turkey and the US. Press media, such as Decider.com and New York Times spread positive impressions of the show and the book with an emphasis on visuals and overall narrative. When looking at the market environment, overall, the US one is better targeted than the European one, providing Human Playground with a better place to thrive. In addition, some of their competitors are Home Game and Planet Earth II, both of which have some similarities to Human Playground, the USPs of which, however, help set it apart. Finally, based on extensive research, there seems to be a misconception about what 'play' is, in the full meaning of the term, making people question the content of the series and its connection to the title.

SWOT insights

The main takeaways from the SWOT analysis are that Scenery should continue producing high-quality documentaries with character driven stories, while also thinking of ways to incorporate other genre elements. GlitchCast expand on that aspect and bring a new genre to Scenery's portfolio. However, no matter how big their ambition for superior content is, a brand is nothing without its customers. They should focus more on who their target audience is, what they like and what they are looking for, as well as continuously analyze their user behavior for a more in-depth understanding. To tackle this problem GlitchCast will conduct a target audience research and work with a specific target audience in mind throughout the whole process.

Corporate strategy & objectives

There are four types of growth strategies for a business - increased market penetration, market development, product development, and diversification. Diversification, the strategy GlitchCast chose, is different from the other three in that it doesn't use the technical, financial, and merchandising resources of the original product line. It requires a departure from the present product line and market structure. The diversification strategy itself separates in three - horizontal, vertical and lateral. In a horizontal growth strategy, a company seeks to add to its existing lines new products that will appeal to its existing customers. A vertical strategy is employed when you move up or down the supply chain of the industry and take control of more stages of production or distribution. Lastly, with a lateral strategy a company expands into a new industry and targets new customers with a brand-new offering (Ansoff, 1957).

GlitchCast will develop an interactive short film about a person with a mental disorder, which is a result from his childhood trauma. The product shows how activities and games can have a positive and negative effect on their condition. The agency bases the concept on the results from the media analysis where it was determined that people only associate 'play' with games or sports. With it GlitchCast will enter the interactive media market in the Benelux region and create value for the new stakeholders (Generation Z) by broaden the understanding the word play, exploring the societal stigma surrounding mental illness, examining its origins, manifestations, and implications for affected individuals and communities, and proposing innovative approaches to coping with mental trauma and illnesses, including different types of play. With this horizontal diversification, GlitchCast aims to reach a new market for Scenery with a new product.

GlitchCast's objectives for this growth strategy are the following:

- From the recipient's perspective the agency aims to increase circulation (number of views of "Human Playground")
- From the publisher (Scenery)'s perspective the agency aims to expand their product portfolio as right now it is solely depending on documentaries. This change in direction will also boost their brand image.
- From production point of view, the efficiency will increase as the average time of product completion will be shorter.

The objectives are based on the media specific balanced core card theory (Kunz et al., 2016).

Marketing strategy & objectives

How to compete (creating value by being different from competitors?)
Segmentation Targeting and Positioning (STP)

Marketing operations

Implementation strategy
Decisions regarding the marketing mix (4p's)

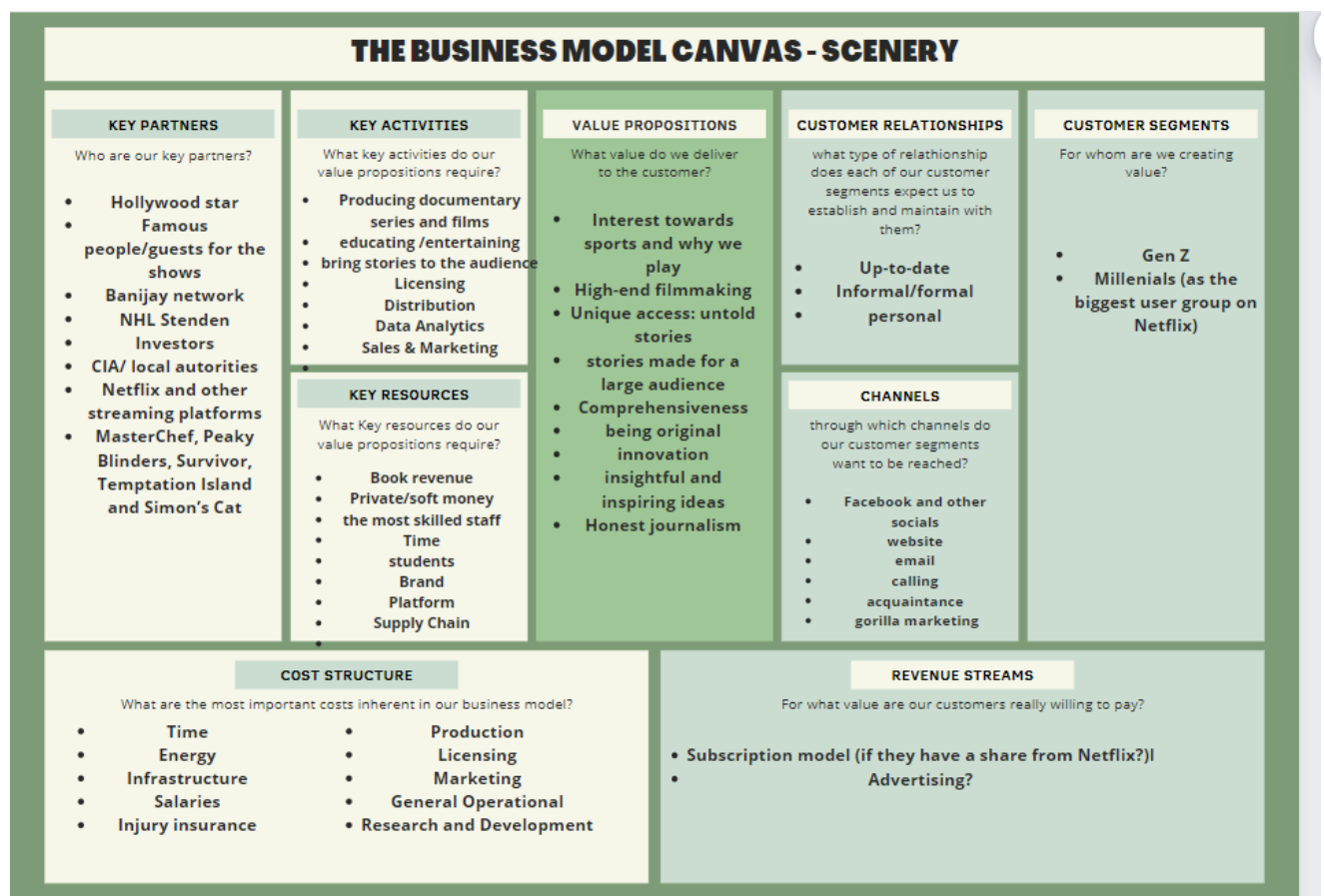
Appendices

Microanalysis

Marketing builds profitable relationships with customers by creating customer value and satisfaction. The marketing environment consists of macro and micro environments. This chapter will look at and analyze the microenvironment of the company Scenery. (Kotler et al., 2019).

Business Model Canvas

By using the business model framework Glitch Cast will outline the blueprint of how a company creates, delivers, and captures value within the micro environment. (DaSilva & Trkman, 2014).



It encompasses several key components: the value proposition, which defines the offerings provided to customers. Customer segments, identifying target markets. Channels through which the company interacts with. Customer relationships- established to foster loyalty and satisfaction. Revenue streams generated from sales, and subscriptions. Key resources and partnerships that enhance capabilities and reach. By carefully analyzing and optimizing these elements, Clitch Cast strives to develop coherent strategy to effectively meet market demands, and sustain long-term growth.(DaSilva & Trkman, 2014).

People, Purpose, Structure

The aim of the chapter "People, Purpose, Structure " is to show in detail the company's goal, objective and human resource. (Ays et al., 2000).

By examining a company's "people, purpose, and structure," analysts can acquire a thorough picture of its internal dynamics and capabilities, which are essential variables in judging its competitiveness, sustainability, and resilience in the micro-environment. This insight guides strategic decision-making, risk assessment, and performance evaluation, which will help ClitchCast creative agency to navigate through the business landscape and create a product fulfilling the client's goals (Kotler et al., 2019).

People

Founded by Isidoor Roebers and later joined by partner Lea Fels, Scenery approaches documentary production with an entrepreneurial attitude. (Scenery, n.d.).

Currently, they have 26 associated members of whom 25 live in the Netherlands and 1 in the USA. Their roles are as follows: 12 work on Media and Communication, 8 - Arts and Design, 6 - Operation, 6 - Business Development, 2 -Research; 2 - Education; 1 - Administrative; 1 - Customer Success and Support; 1 -Community and Social Services and 1 in Entrepreneurship. (LinkedIn, n.d.).

The employees of the company value professionalism, dedication, and honest journalism. (Scenery, n.d.) They are skilled in various areas such as television, film and film production, video production, documetaries, journalism, commercials, digital media, english etc. (LinkedIn, n.d.).

Purpose

The Amsterdam-based company aims to reach a global and wide audience with its productions, making intangible stories relatable for a broader public. With a focus on original and character-driven stories, they strive to bring these ideas to the audience with great attention to cinematography and storytelling. (Scenery, n.d.).

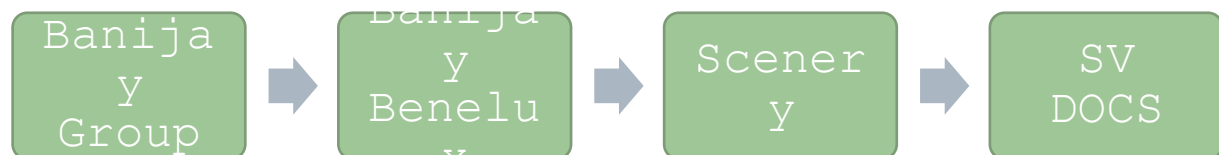
Recent projects have been produced for global platforms including Netflix, Universal, and Amazon Prime, and locally for television broadcasters and streamers such as VPRO, KRO/NCRV, and Videoland.(Scenery, n.d.).

They like to think big when it comes to innovative ways of bringing stories to the public, and come up with franchise structures over multi-disciplinary outlets, thus creating a larger reach and new possibilities. (Scenery, n.d.).

With their stories, they offer another perspective - or scenery. Insightful and inspiring ideas, brought inexcitingly and compellingly.

Structure

Newly-formed Banijay Benelux comprises Banijay Belgium, Jonnydepony, EndemolShine Netherlands and the associated Dutch production companies, SimpelZodiak, NL Film, EndemolShine Scripted, Topkapi, Posh Productions, Scenery and TVBV. Its key brands include Big Brother, Expeditie Robinson (Survivor), Op1, Deal or No Deal, Hunted, Good Times Bad Times, Temptation Island, Penoja, All You Need is Love, Familie, Human Playground, Liefde voor Muziek and SV DOCS which is developed by Scenery. In addition, its offering encompasses Banijay Benelux sports division Southfields, which stands as the largest in the country, responsible for numerous live football fixtures, Formula 1, wielersport, baseball, hockey... (Benelux - Banijay Group - We Are Banijay, 2023) The company – founded in August 2020 – operates under the leadership of CEO Peter Lubbers. (Benelux - Banijay Group - We Are Banijay, 2023).



Mesoanalysis

To help the agency see how things function at a middle level, GlitchCast will conduct a mesoanalysis which focus on the intermediate level between the macro-level and the micro-level. This approach allows us to focus on specific entities like organizations or social groups to understand Scenery's characteristics and interactions within larger contexts. This analysis will contain information on the company's background, clients, suppliers, position in the media industry and a comparative analysis.

Company Background

Scenery is a dynamic Amsterdam-based production company co-founded in 2016 by Dutch producer Isidoor Roebbers and Lea Fels, former Vice Media Benelux Head of Production and Head of TV/Editor-in-Chief of Vice TV. Roebbers, an emerging filmmaker, teamed up with Fels, a graduate of the indie film-focused Dutch Film Institute, to establish Scenery as a joint venture with Banijay, led by Banijay Benelux production subsidiary NL Film. Their mission is to reach a global and wide audience with their productions, making intangible stories relatable for a broader public. "With a focus on original and character-driven stories, we strive to bring these ideas to our audience with great attention to cinematography and storytelling" (Our story. Scenery, 2024).

Clients

Clients of Scenery are entities or individuals who engage Scenery's services to produce media content. In the context of a production company like Scenery, clients could include: other production companies or studios that hire Scenery for co-productions or to provide specific production services. Individual content creators, filmmakers, or directors who partner with Scenery to bring their projects to life or to access Scenery's production expertise and resources. Advertisers or brands that collaborate with Scenery to create branded content, commercials, or promotional videos. Public or nonprofit entities that commission Scenery to produce content and Independent Producers and Financiers (Katz, 2017).

Rick Murray the CEO of Workerbee, a Manchester based TV production company who specializes in premium unscripted content both for UK and global networks worked as the Executive Producer for Human Playground (About Us. Workerbee, 2024). As an executive producer, Rick Murray was involved in overseeing various aspects of the production, including creative decisions, budgeting, and scheduling (Katz, 2017). He ensured that the project met the desired standards and objectives. Workerbee put out a post on LinkedIn that states "Workerbee are delighted that after 4 years Human Playground is about to be released on Netflix. Narrated and Exec Produced by Idris Elba alongside Workerbee's Rick Murray this was co-produced out of Amsterdam by our wonderful sister company Scenery who have one of the most talented and dedicated teams in TV"(Workerbee, 2022). The statement highlights that the project was co-produced by Scenery, suggesting that Scenery was responsible for the production activities. He engaged Scenery's services on behalf of Workerbee, making him a client in the producer-client relationship.

Suppliers

Suppliers on the other hand would be considered streaming platforms such as Apple TV+, Amazon Prime, etc because Scenery licenses or sells its content to them for distribution. In this case, the streaming platform acts as a distributor or outlet for Scenery's content, rather than commissioning new content directly from Scenery. Therefore, the classification of streaming platforms as clients or suppliers depends on the nature of the relationship between Scenery and the streaming platform in each specific instance (Katz, 2017).

Scenery's approach to working with streaming platforms like Netflix and Youku exemplifies innovative supplier relationship management within the media production sector. This is seen in the timing of negotiations and the strategic decision to involve streaming platforms at a later stage of the project. By negotiating the rights to revert back to Scenery after a holdback period, they ensure long-term value and control over how and where their content is distributed. Retaining rights can lead to additional revenue streams through licensing in different regions or platforms and allows Scenery more flexibility in future content use. This strategy could also provide leverage in negotiations with new or existing suppliers, ensuring better terms in future deals. Scenery leverages local market indifference to their advantage. This

nuanced understanding of regional dynamics underpins Scenery's ability to negotiate favorable terms that support their global distribution ambitions while retaining significant control in their home market (Whittock, 2022).

An article published by Deadline states "Scenery has become expert in accessing soft money from the likes of the Netherlands Film Fund's CineDoc pot and the Netherlands Film Commission's 35% cash rebate incentive, allowing it to work directly with directors and filmmakers and license their work later"(Whittock, 2022). Netherlands Film Fund's CineDoc pot or the Netherlands Film Commission provides financial support to Scenery's productions through grants, subsidies, or incentives, because of this they would be considered suppliers of soft money. In this capacity, they contribute funding or resources to Scenery's projects, which can include financial assistance, access to filming locations, or logistical support. Thus they are considered suppliers because they supply the funding or resources needed for Scenery's productions to take place.

Position in the Media Industry

The aforementioned article published by Deadline states "Scenery has been one of the Benelux region's most influential documentary producers for several years, and now it is moving beyond its core Netherlands, Belgium and Luxembourg operations and into the UK and U.S" (Whittock, 2022). Scenery has proven themselves as a force to be reckon with and they're extending their reach. Another prominent example of them displaying their dominance within the industry was at November 2022's launch of the International Documentary Film Festival Amsterdam aka the IDFA. Here they demonstrated their commitment to fostering creativity and supporting emerging talent in the documentary genre. Scenery's collaboration with CAA agents, former Channel 4 acquisitions executives, and Banijay executives showcased their strategic approach to networking and relationship-building within the industry. Also engagement with local broadcasters and European streamers like NPO Star, Streamz, and Viaplay highlighted their diversification strategy in revenue generation.

Fels made an observation about the differences in approach between traditional TV-focused broadcasters and data-driven streamers. This highlighted Scenery's adaptability and strategic positioning within the evolving media landscape. By recognizing the unique needs and preferences of different partners, Scenery tailors their content and strategies to maximize impact and success in various markets.

Overall, Scenery's proactive engagement with industry events, strategic partnerships, diversification of revenue streams, and emphasis on creative collaboration contribute to its strong position in the media industry, enabling it to navigate challenges and capitalize on opportunities for growth and innovation. An prime example of this being the aforementioned IDFA where they brought together industry stakeholders, including creative professionals, agents, and executives, to

create opportunities for collaboration and development funding, contributing to the enrichment of the documentary landscape (Whittock, 2022).

Comparative Analysis

Scenery has many strengths that separate them from their competition such as their collaborative partnerships. Scenery has forged partnerships with global platforms such as Netflix and Youku, as well as Banijay UK's Workerbee, to co-produce high-profile series like "Human Playground." These collaborations leverage the strengths and resources of multiple entities to create compelling content with international appeal. The way they use these collaborative partnerships is completely different from a company such as A24, a New York-based independent entertainment company known for producing and distributing indie films and TV shows (Films. A24, 2024). Unlike Scenery, which leverages international partnerships with large platforms and production companies, A24 often focuses on unique, standalone projects with distinctive voices and innovative storytelling. While A24 does collaborate with platforms and distributors, its reputation is built more on curating and championing singular visions rather than co-producing with global entities.

Another example would be their innovative business model. The aforementioned article by Deadline states "The series' business model is unusual, centered on a book from Hannelore Vandenbussche...that was released in 44 countries"(Whittock, 2022). Scenery's business model for "Human Playground" is unconventional, centering on a book by Hannelore Vandenbussche published by TeNeus Books. Publishing revenues from the book were used to partially fund the series, making the project more financially attractive to platforms like Netflix. This innovative approach demonstrates Scenery's adaptability and willingness to explore alternative financing methods. This is contrary to a company such as Blumhouse Productions which specializes in low-budget horror films with high returns (About. Blumhouse, 2024). They use a model that minimizes financial risk while maximizing profit potential. This approach is fundamentally different from Scenery's model of using publishing revenues from a book to partially fund a series. Blumhouse's model is about cost efficiency and profitability through traditional and digital distribution channels, focusing less on cross-media ventures that leverage content like books for initial funding.

Another strength that sets them apart is their strategic rights management. The article by Deadline states "By involving Netflix and Youku late on, Scenery was able to ensure rights to Human Playground will revert to them after a holdback period. "We never have these conversations with the streamer at the beginning," says Fels. "It's a last phase discussion, but the funny thing is people don't usually care about Benelux so we can usually keep those rights, and if we need to provide the Rest Of World we can. It depends a little on how complex you've made the structure of your financing, but if you create a licence deal situation, there are fewer strings"(Whittock, 2022). Scenery strategically negotiates rights management, ensuring that rights to

"Human Playground" will revert to them after a holdback period. This approach allows Scenery to retain control over its content and explore additional distribution opportunities beyond initial platform releases. This puts Scenery in a more advantageous position than a company such as Marvel Studios. In their early phase before becoming a part of Disney, they licensed their characters to various film studios such as Sony with Spider-Man and Fox with X-Men. This led to complicated rights arrangements, contrast this with Scenery's approach of retaining control over content rights post-distribution. Marvel's initial strategy resulted in complex negotiations and limitations on character usage across different cinematic universes, unlike Scenery's strategy of ensuring rights revert back after a specific period, allowing for greater control and flexibility in future content exploitation.

Macroanalysis (DESTEP)

Demographic:

Understanding demographic insights is crucial, as it directly impacts the company's ability to connect with its target audience effectively.

Scenery is a company under Banijay Group, which is situated in Amsterdam, the Netherlands. The population of the country is currently 17,966,528 people (Netherlands, n.d.-a).

As the client has not given a specific target audience for "Human Playground" it can be assumed that most of the viewers are Millennials as Netflix's the biggest user group is between 25 and 34 years old (Statista, n.d.-b). This equals to around 20% of the Dutch population (*Netherlands: Population, by Age 2023 | Statista, 2023*). However, the client has expressed their desire to expand the target audience and reach Gen Z, who make around 15% of the population (Netherlands, n.d.-b).

As of 2022, the Netherlands hosts 122,300 international students who are part of roughly 4.83 million people with a migration background in the country (Statista, 2023a), (Statista, 2023d). Therefore, content such as "Human Playground" which showcase games from countries all over the world is suitable for audience from diverse cultural backgrounds. Therefore, incorporating elements of cultural diversity and inclusivity in the the two media products GlitchCast will develop will resonate with this audience.

Additionally, the Netherlands rank first in a research about the countries with the best english speakers. This means that the dutch market is a good place for content in English, as "Human Playground" is narrated in English. Therefore, this will also be the main language of the two media products.

Economic:

The Netherlands shows economic stability with consistent GDP growth and low unemployment rates (*World Bank Open Data*, n.d.). This is an advantageous environment for Scenery, as a stable economy may lead to increased consumer spending.

The inflation increase in the Netherlands is due to chain disruptions, increased energy prices and the global economic conditions due to Covid-19 but there is a good recovery in 2023 (*World Bank Open Data*, n.d.). Although, the recent surge in inflation rates may impact consumer purchasing power and preferences. It's essential to monitor consumer behavior and adapt the pricing and marketing strategies for the two new media products accordingly.

With a consistently high GDP per capita, the Netherlands offers a high standard of living for its residents and low interest rates (*World Bank Open Data*, n.d.). This indicates that the audience of "Human Playground" will be able to afford to spend more and consume the new products.

Sociocultural:

In the Netherlands, 15.2 million people use Internet (Statista, 2023c). A high internet usage indicates a digitally connected society in which a media company can take advantage of by focusing on online content distribution, streaming services (Netflix mainly as the platform "Human Playground" is on), and digital advertising to reach a wide and engaged audience.

Recognizing the popularity of social media platforms allows the media company to use the right channels for content promotion, engagement, and audience interaction. Dutch citizens spend considerable time on social media, so, social media giants like WhatsApp, Facebook, YouTube, and Instagram have a significant and dedicated daily user base, offering opportunities to effectively engage with the audience (Statista, 2023e).

Regarding the internet users per market, there is a big decline in Newspapers & Articles and increase in Games since the pandemic, while Music, Radio & Podcast, Books, and TV & Video remain the same. Therefore, Glitchcast would benefit most in the areas of Music, Radio & Podcast and TV & Video, as they also have the highest indicators (*Internet Usage in the Netherlands* | Statista, n.d.).

"Human Playground" falls under the documentary genre, hence, looking at the preferred digital video content by genre in the Netherlands, documentaries take the first place, with comedy and thriller/mystery/crime close behind in second and third place respectively (Statista, 2024b).

Among video streaming services in 2022, 57% of Dutch respondents used YouTube to watch a video and on second place is Netflix which was also consumed by over half of respondents (*Most Used Streaming Services Netherlands 2022* | Statista, 2023).

Scenery has chosen the best OTT platform for their product as Netflix is the first by far in numbers of subscribers. Additionally, 28,7% of media users spend between 1 and 5 hours on OTT platforms (Statista, n.d.). In terms of device, the smartphone was the most preferred among the audience (Statista, 2023b).

Technological:

The Netherlands has a high internet penetration rate with 87,38% which provides an opportunity to reach a broad audience online (Statista, 2024a). In addition, approximately 93% of internet users in the country went online via smartphone, hence, 93% of the population who use the Internet have access to Netflix and social media (Statista, 2024c).

In recent years augmented reality (AR) and virtual reality (VR) industry has attracted significant attention, with continuous technological advancements and the growing prevalence of 5G internet connections market growth is expected. Social media platforms like Snapchat, Instagram, Facebook, and TikTok have played a pivotal role in popularizing augmented reality in the consumer sector. Innovations such as new lenses and features have become essential, extending beyond social media to benefit gaming and eCommerce apps. The success of Pokémon Go and similar gaming concepts contributes to the significant growth in the AR market. Unlike AR, virtual reality has been a common technology, used in apps like Google Earth. Furthermore, VR technology is expected to advance, particularly shifting toward more sophisticated games requiring increased consumer interaction (Statista, n.d.-a).

This can present opportunities for creating an interactive marketing introduction campaign using content marketing at its core to promote the products GlitchCast develops.

Ecological:

The Netherlands exhibits high well-being overall, with only young adults experiencing lower well-being. The economy and energy supply are gradually becoming more sustainable, contributing to favorable trends in labor and material well-being. However, there are concerns about the declining quality of nature and ecosystems, as well as social relations (Netherlands, 2023).

The production of "Human Playground" was caught by the global pandemic because of COVID-19, which resulted in extending the production period even more due to the travel and filming regulations.

Political:

The political index value of the Netherlands is 1.77 which indicated a stable political environment (*World Bank Open Data*, n.d.). This along with the fact that there is no government interference with content means that the country favors media freedom (Ministerie van Algemene Zaken, 2015).

Copyright law automatically protects creative works, therefore, “Human Playground” and GlitchCast’s products will have some level of protection. Nevertheless, GlitchCast should consider trademark registration to protect its identity, logos and product names, ensuring its distinctive market presence (Ministerie van Economische Zaken en Klimaat, 2023).

The Minister of Education, Culture and Science of the Netherlands has set up The Netherlands Film Fund as one of the six cultural funds. In the third round of the 2019 Netherlands Film Production Incentive Human Playground (documentary) received a financial contribution of €460,219 to spend on direction, DoP, crew, full post-production and a composer (€ 5,2 Miljoen Netherlands Film Production Incentive Voor 11 Filmprojecten En 6 High-end Tv-series, n.d.).

SWOT analysis

Internal analysis:

Strengths

Scenery has many positives that contribute to their value proposition. Their exquisite cinematography and storytelling approaches are an indicator for their passion to create high-quality productions. Their original and character-driven stories contribute to the viewer’s feeling of empathy, which is always a positive thing because people like watching things they can relate to (Ito-Jaeger et al., 2022). In particular, the use of a celebrity voice-over in Human Playground, is also an excellent approach to add superior value.

Weaknesses

Through personal communication with the partner, it was discovered that the main weakness of Scenery is that they are not aware who their target audience is. Without this information, they aren’t able to properly empathize with them in order to create content that is meaningful to them, something that is based on their preferences, needs and trends among their demographic. Not only would that help with creating user-centric strategies, but it would also help set them apart from other brands by forming a stronger relationship with the customers and making them feel valued and heard (Kotler et al., 2024).

External analysis:

Opportunities

With a team full of passionate professionals, such as the ones at Scenery, only the sky is the limit for how far they could possibly get with their productions. However, instead of mainly focusing on documentaries, it would also be logical to experiment with other genres, even if that means only including certain elements of them into their documentaries to see how the audience would react. Many other genres are

much more popular and in demand. By combining them with the documentary genre, they could potentially attract a larger audience, allowing Scenery not only to grow further, but also create a brand new look for documentaries for people who typically are not fans of their conventional style. For example, by incorporating humorous or perhaps romantic bits into their documentaries, Scenery could broaden their horizons and potentially attract fans of the comedy or romance genre, and change their way of looking at more educational content.

Threats

There are many external, uncontrollable factors that can affect Scenery's performance in the future, whether it's political, technological or environmental changes. Luckily, any challenges could be addressed with the help of good strategic planning, risk management and the ability to adapt to the circumstances. However, Scenery's lacking attention to situation and environment analysis could unfortunately be a big threat for their development, though. As it was previously mentioned, they have no information about their target audience, as well as any statistics showing customer usage of their products. These statistics can be extremely beneficial and help Scenery determine what is perceived well and what – not so well. An example of useful insights they can get from analytics is audience retention. It shows for how long their documentary was watched, what is the moment when most people stopped watching, which episodes were viewed the most or the least from beginning until end, etc. By focusing on that, it becomes easier to understand what they should either continue doing, or stop doing, based on people's preferences (Nisler, 2023).

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