



## **Trustworthiness in the Media Industry and its Significance for the Strategic Programme Planning of Moving Image Providers in Germany**

**Timo Jenne M.A.**

Business Administration  
University Siegen, Faculty III  
Siegen, Germany  
e-mail: [timo.jenne@uni-siegen.de](mailto:timo.jenne@uni-siegen.de)  
<https://orcid.org/0000-0002-4723-837X>  
Germany

**Prof. Dr. Eigler, Joachim**

Business Administration  
University Siegen, Faculty III  
Siegen, Germany  
e-mail: [joachim.eigler@uni-siegen.de](mailto:joachim.eigler@uni-siegen.de)  
Germany

### **ABSTRACT**

*This paper examines the evolving landscape of strategic program planning in Germany's media industry, focusing on the integral role of trustworthiness for linear TV broadcasters and streaming service providers. In media convergence and dynamic market structures, we analyze how trustworthiness is cultivated and leveraged as a strategic asset in program planning decisions. Conduct a comprehensive literature review, we delve into the resource-based view to understand trustworthiness as a rare and inimitable resource, crucial for sustaining competitive advantage in the rapidly changing media sector. The study compares and contrasts the strategic approaches of linear broadcasters and streaming service providers, highlighting their distinct and converging tactics in response to shifting audience preferences and technological advancements. We also explore the impact of brand identity on trust establishment, and how programming strategies are influenced by the audience's evolving consumption patterns. The findings illuminate the nuanced interplay between program planning and trustworthiness, offering insights into future trends and underscoring the need for adaptable, audience-centric strategies to pursue sustainable market success in the media industry.*

**KEYWORDS:** Media management, programme planning, moving image, TV.

### **1. Problem definition**

The increasing media convergence, in which formerly separate media areas merge through the internet (Stark/Kist 2020, p. 1139), is leading to far-reaching changes in existing market structures (Gärisch 2018, p.29). Along the value chain, new players and changed structures are appearing at all stages which are fundamentally changing the market for moving image providers (Mosen 2021, p. 84).

Through the long-established digital distribution channels for moving images, the audience does not only have a greater variety of programs but also the possibility to detach themselves from the linear program flow and to orient their consumption behavior according to individual interests and time preferences (Hasebrink 2009, p. 5). This newly won sovereignty is largely due to the structures of streaming service providers, whose promise to offer has always been and still is geared towards time and location-independent use (Kaumanns/Siegenheim 2006, p. 622; Hadida et. al 2021, p. 221).

The change in user behavior on the one hand and market and industry structures on the other requires new strategies in the battle for the audience (Neumüller 2018, p. 197). The entire moving image industry is confronted with rapidly growing competition among each other and with a more complex battle for the mature audience (Messner 2013, p. 42) and must adapt

itself and the range of services to the new circumstances (Wagner/Maurer/Spittker, 2019).

For TV broadcasters, the program planning of the individual stations plays a key role in this context. The structures created by these serve as an orientation for the audience and ensure that programs and genres can be found again. Among other things, program planning can contribute to triggering ritualized habits and thus have a significant impact on market shares and audience ratings (Karstens/Schütte 2013, p. 128). Although non-linear moving image offerings are typically understood as detached from the linear program flow due to the strong influence of the audience on the program (Gläser 2021, p. 71; Gläser 2021, p. 145; Hasebrink 2009, p. 5) and speak of a de-linearisation of the program (Mosen 2021, p.56), strategic program planning does not become superfluous. Contrary to expectations (Koch-Gombert 2010, p. 192), tendencies can be seen that the program planning of TV broadcasters and streaming service providers differ due to the different framework conditions, but a steadily advancing alignment in the form of the distribution of the moving image offers offered can be recognized and consequently, it can also be assumed that strategic considerations in program planning are aligning.

### **2. Theoretical background**

According to Barney (1991, pp. 105-106), to generate a sustainable competitive advantage and to be able to build up



barriers to market entry, moving image providers must have resources that are valuable and rare as well as non-imitable and non-substitutable. Exclusive and innovative moving image offers play a decisive role for both linear and non-linear moving image offers. About the resource-based approach, unique and individual content must be produced or procured (Gläser 2021, p. 510; Barney 1991, pp. 105-106). Common means to this end can be the use of personal brands and format or genre brands, each of which underpins the overarching philosophy of a TV broadcaster as a whole, a channel brand, or a streaming service provider (Förster 2011, p. 15). Through reliability within a brand identity, the overall image of the moving image provider can be carried to the outside world, so that both the audience and the advertising customers can trust in a certain form of expectability and reliability (Karsten/Schütte 2013, p. 260). The content, characteristics, and performance of moving image providers are essential for building trust and customer loyalty. Trustworthiness is crucial in this context, as it fosters loyalty and trust among viewers and gives them the certainty that they can always rely on the quality and delivery of content, which increases the credibility and attractiveness of the moving image provider overall. For this reason, strategic program planning can be seen as a critical resource for moving image providers.

This paper will highlight the specifics and importance of strategic program planning for the success of moving image providers based on the resource-based approach. Very briefly, the resource-based approach focuses on the thesis that success and above-average profit in a company can only be generated with internal resources (Becker 2013, p. 71). These resources can create long-term competitive advantages (Barney 1991, p. 105). The resource-based approach considers all resources in a company, which are, however, often defined differently in the scientific literature (Reuter 2011, p. 7). Generally, resource-based approaches address the relevance of a unique resource base as the foundation for the strategic development of competitive advantages. However, the factual existence of a resource, in this case, the structural existence of strategic program planning, is not sufficient in itself; rather, the resource must always have a value-creating character and generate a certain additional benefit (Helm 2007, p. 117). The strategic program planning of a moving image provider must therefore have a demonstrably positive influence on the key performance indicators and goals of the company to be considered a core competence in the sense of Hamel/Prahalad (1990). This view focuses on the consolidation of internal company resources into core competencies. It considers which core competencies can be regarded as decisive for the long-term competitiveness of a company (Prahalad/Hamel 1990, p. 81) and thus reveals a special significance for the value-creation process (Wirtz 2018, p. 287). Value-creating strategic program planning by moving image providers can be understood as such a core competence.

### **3. The strategic programme planning of moving image providers in Germany**

#### ***3.1 Business fundamentals and methods of strategic programme planning***

Classically, programme planning is responsible for determining the temporal programme structure and regularly recurring programme schemes. A comprehensive and precise literature review was written by Telkmann (2021, pp. 119-121). Up to now, the various players in linear television have mostly been the subject of consideration, which are summarized under the term TV broadcasters. Less attention is sometimes paid to the new time-independent moving image offerings of TV broadcasters or streaming service providers. Yet their influence on existing structures and processes is fundamental (Hadida et.al. 2021, pp. 214-205). These are often considered separately without being sufficiently linked to the findings of strategic programme planning in general.

Program planning essentially uses the superordinate strategies of "audience flow", "stripping" or competitive "counter-programming" and corresponding subordinate strategies (Koch-Gombert 2010). Audience flow tries to guide the audience from one program to the next by vertically stringing together similar programs. Stripping relies on the recognition and predictability of the program offer and thus serves the audience's desire for the identical program offers at the same place again and again. For example, the program offer is reliably broadcast on several days of the week at the same time, often five days a week from Monday to Friday. Counter-programming actively takes into account the programme planning of competitors and tries to position oneself in the best possible way vis-à-vis the competition by selecting its programs. Strategic program planning typically has content from the areas of in-house productions, co-productions, commissioned productions, and the acquisition of licensing rights for existing content (Karstens/Schütte 2013, pp. 285-286; Gläser 2021, pp 411-413).

To highlight the key points: strategic programme planning is a complex undertaking that requires in-depth analysis and planning. A central aspect of this is and will be target group analysis, which is fundamental to the design of a targeted and appealing program. This analysis takes into account demographic data, viewer interests, viewing habits, and preferences of the target group. This knowledge is crucial to create content that is specifically tailored to the target group.

The selection and acquisition of content are at the heart of strategic programme planning. This includes the selection of in-house productions, co-productions, licensing, or the acquisition of broadcasting rights to ensure an appealing and relevant program offering. Closely linked to this is scheduling and programming, in which strategic decisions are made about broadcast times and sequences, taking into account factors such as prime time, viewer flow, competitor programming, and seasonal events.

Branding and positioning play a key role in differentiation in the market. By building a strong brand identity, a unique program profile is created that sets the offering apart



from others (Siegert 2001). At the same time, budgeting and resource management for program production and marketing are of central importance to ensure the efficient use of financial and material resources.

Continuous quality control and performance measurement through audience ratings and feedback are essential to evaluate the effectiveness of the program and make any necessary adjustments. Adaptability and a willingness to innovate are essential in a rapidly changing media landscape to integrate new technologies and formats and respond to current trends.

Legal and ethical considerations are also of great importance, as they define the legal framework and ethical standards in program planning. Utilizing cross-media strategies extends reach and encourages interaction with audiences across different platforms and channels.

Finally, customer loyalty and incorporating audience feedback into program planning is a crucial element in building long-term relationships with audiences and continuously reflecting their needs. Taken together, these elements form a complex and dynamic system that is essential for the development and presentation of successful and attractive program offerings.

Due to the undeniable increase in the complexity of the value chain and the increased number of distribution options, an immanent influence on program planning is evident. Current developments go beyond the multiple and repeated use of program content (Hiller 2017) and, for example, through "online first" or "online only" distribution, show further and new strategies of program planning, which are directly related to the changed market structures and user preferences (Neumüller 2018, p. 197; Koch-Gombert 2010, pp. 189-190). The content offered by a TV broadcaster or streaming service provider plays a decisive role for success. Quality, relevance, balance, variety, original content, placement, and advertising are important factors that must be taken into account when planning the program.

### **3.2 Special features of the market in Germany**

In contrast to other media markets, the German television market is characterized by some structural peculiarities. Since the third broadcasting ruling by the Federal Constitutional Court came into force in 1981, the television market is no longer open only to public service providers, but also to private providers (Posset 2022, pp. 49-50; Karstens/Schütte 2013, p. 20). With the entry of the Luxembourg broadcaster Radio Télévision Luxembourg (RTL) and the program company for cable and satellite broadcasting (today ProSieben Sat.1 Media SE), a dual broadcasting system emerged, and with it the parallel existence of public broadcasters and private television providers (Wirtz 2018, p. 389). This still prevails today and has a formative influence on the German TV market (Wirtz 2018, p. 389).

The private TV stations financed by advertising represent the second pillar of the dual broadcasting system (Karstens 2020, p. 925). Due to the advertising financing of private providers and the associated risk that programming is geared exclusively to the interests of large target groups, private broadcasting cannot fulfill the basic public communication task

(Beyer 2016, p. 203). Accordingly, private broadcasting only receives a license if the public broadcasters provide the basic service to ensure diversity of opinion (Gläser 2021, p. 122). Thus, the private television programs would be unconstitutional without the public broadcasters (Beyer 2016, p. 203). The state media authorities of the individual federal states control private broadcasting and issue the licenses required for broadcasting the individual content (Gärisch 2018, p. 18). In addition, together with the Federal Network Agency, they ensure digital equality of opportunity in the dual system (Schäfer 2016, p. 287). In contrast to public service broadcasters, who pursue the fulfillment of the basic service mandate as their objective, the primary goal of private providers is to increase revenues (Gärisch 2018, p. 17). Private broadcasting is mainly financed through advertising revenue by selling advertising time to various advertising customers (Gläser 2021, p. 147). In doing so, the broadcasters focus their programs on target groups with an affinity for advertising to achieve the highest possible consumer contacts for the advertising industry (Wirtz 2016, p. 466). This advertising-affine target group is usually between 14-49 or 14-59 years old (Karstens 2020, p. 925). Since the advertising-financed broadcasters serve both the advertising and the viewer market, this context is also referred to as a two-sided market (Deventer/Rösch 2015, p. 115). Streaming service providers can undoubtedly be categorized as belonging to the second pillar of the dual broadcasting system due to their private-sector corporate structures.

## **4. Trustworthiness in the media industry and its significance for the strategic programme planning of moving image providers in Germany**

### **4.1 The role of trustworthiness in the media industry**

Trustworthiness has always been of particular importance to the media industry. In summary, the link between the media industry and the issue of trustworthiness is that media trustworthiness is critical to how people perceive the information and entertainment they consume. This can have a deep impact on informed decision-making and public discourse. The media industry has a responsibility to ensure the accuracy, impartiality, and balance of the information provided to gain the trust of the audience. Strategic programme planning is of elementary importance for moving image providers. It generates trustworthiness, reliability, expectability, customer loyalty, high ratings, and ultimately value (Hickethier 1984; Meier 2003; Koch-Gombert 2010). As a consequence, it does considerable harm to moving image providers if the relationship of trust with the audience is disturbed or violated.

### **4.2 Trustworthiness in context of strategic programme planning**

In connection with the strategic programme planning of moving image offerings, trustworthiness is of particular relevance not only in the context of news and information programs. The trustworthiness and reliability of the programme content offered are an elementary component of any strategic programme planning process. Even in the case of fictional program offerings



and shows, reliable and expectable programming enables recipients to experience a form of ritualized reliability, regardless of the artistic or content quality of the content presented (Hachenberg/Schunk 2018, pp. 192-195; Mikos 2014, S. 320). Classically, programming with a linear sequence of identical genres or specific topics for a defined target group aims to achieve an "audience flow" and thus reach the highest possible number of recipients (Adams 1997, pp. 839-858). Viewer loyalty to the respective moving image offers can be actively influenced by the strategic use of programme planning and the building of a brand identity as well as programme differentiation can be used to establish trustworthiness (Wirtz 2016, p. 495; Porter 2013, p. 55).

Reliability and expectability of the program content offered are highly desired by recipients (Hachenberg/Schunk 2018, pp. 201-202; Mikos 2014, S. 319). If a moving image provider can present a consistent and predictable programme offer, viewers know what to expect and when to expect it. They plan and shape their media consumption accordingly. This can lead significantly to higher reach. More importantly, consistent and predictable programming can help build a loyal audience, as viewers are more likely to be interested in programs that they know will be broadcast at a certain time and offer an expectable experience (Hachenberg/Schunk 2018, pp. 198-199). It ultimately culminates in the trustworthiness factor, which is crucial for strategic programme planning, as it fosters loyalty and trust among viewers and assures them that they can always rely on the quality and delivery of the programme offerings, thereby increasing the credibility and attractiveness of the moving image provider as a whole.

If, on the other hand, a moving image provider offers an inconsistent and unpredictable program line-up, this can lead to irritation and increased transaction costs for the audience, as there is increased uncertainty and a more intensive engagement with the program line-up becomes necessary.

#### ***4.3 The importance of reliability and respectability for the program content shown***

The relationship between moving image providers and the audience has always been based on trust and positive expectations towards the program content offered, so it is crucial for moving image providers to understand and protect the core competence of program planning to maintain the existing relationship with the audience or to build new relationships, for example with previously unaddressed or poorly addressed target groups.

The goals and success criteria of program planning are, even after the far-reaching changes brought about by digitalization on the market for moving image offers, to achieve a high reach as well as to establish a strong bond with the broadcasting actor and its program offer. The following considerations are based on the assumption that the level of reach and the loyalty to an actor and its program offer depend significantly on the reliability and the expectability of the moving image played out.

Consequently, the acceptance of a program offer is higher if reliable parameters are given to the audience and a reliable relationship of trust has been established and grown. From a business perspective, it is necessary to consider this trustworthiness as a resource and to use it accordingly. If trustworthiness is violated, the audience will look for one of the manifold alternative products, and the goals of a high reach or a strong bond through a constant relationship with the subscriber will be endangered.

The core task of strategic programme planning is therefore to establish a relationship of trust between the audience and the programme content offered, based on reliability and expectability. Strategic programme planning is based on audience expectations to enhance trustworthiness and ensure that content is both reliable and expected by the audience. It is also crucial to consider the distribution channels, which are closely linked to the strategic program planning, to enable the production and presentation of content that meets the habits and expectations of the target audience (Hadida et. al 2021, p. 221).

In the following, the respective advantages of the distribution options, which are directly related to decisions of strategic programme planning, are elaborated by TV broadcasters and streaming service providers, and the corresponding adaptation options are named.

#### ***4.4 Distribution advantages of streaming Service Providers and the Adoption Possibilities for TV Broadcasters***

Similarly, the data-based recommendation function of streaming service providers aims to provide a precise form of programme planning for recipients (Shapiro 2020, pp. 659-661). The data-based recommendation function of streaming service providers is similar to the audience flow strategy of TV broadcasters. Even more, it can be described as more efficient and even more precise, and reliable for the audience and is therefore an advantage of streaming service providers (Hadida et. al 2021, p. 232), as it is directly based on the individual preferences of the audience. In this context, TV broadcasters have the opportunity to give greater importance to the value of user-related data and the corresponding viewing habits in their program planning in the future. Although the customized compilation of the program content offered in linear structures can logically never be aimed at just one person and must always serve a broader mass taste. Ultimately, the potential for TV broadcasters and their program planning lies in the duality of their service offering. Unlike streaming service providers, they have an easier time reaching audiences both linearly and non-linearly. For example, it could be a strategic option to lead the audience that has specifically tuned in to a linear program offer to the media library after the end of the content in the sense of audience flow, in which a variety of thematically suitable content is bundled and made available as complementary offers (Kupferschmitt/Müller 2021, p. 388). In this way, the TV broadcaster and its program planning deliver immediate added value for the audience and at the same time have the opportunity



to use the depth of its content and to use and exploit it several times.

As already mentioned, the expansion of media libraries or a fully comprehensive streaming service of their own are common practice for originally linear TV broadcasters to implement the advantages of streaming service providers in their range of services. The advantages have been sufficiently investigated and explained in interdisciplinary research streams. In particular, the possibility for the audience to use the service independent of time and place as well as changing viewing habits are irreversible in the future and therefore cannot be neglected under any circumstances. The advantages of originally available content are also related to this (Haberbusch 2019, p. 261). It is no longer only streaming service providers who rely on the advantages of such program content (Kupferschmitt 2018, p. 427).

#### ***4.5 Distribution advantages of TV broadcasters and the adaption possibilities for streaming service providers***

Traditional distribution structures of linear TV broadcasters are adopted by streaming service providers and offer recipients a sequential and coordinated linear program that corresponds to a clearly defined genre, language, or other definable characteristics. These "channels" resemble the structure of linear TV and operate contrary to former success mechanisms of streaming service providers. They deliberately serve the opposite desire of the contemporary phenomenon of "binge-watching" (Castro et. al 2021, pp. 3-20). The audience receives and expects a curated program offer that is played out sequentially and is thus comparable to a linear channel of a TV broadcaster that acts in the sense of audience flow and plays out correspondingly expectable content.

Similarly, streaming service provider Netflix.Inc tested the possibility of randomly playing selected content from the provider's program offer based on previously defined characteristics or previous user behaviors. In this way, the audience was relieved of the decision-making process and an attempt was made to imitate a key success mechanism of TV broadcasters and their linear channel structure: to be sprinkled instead of making an active decision about the program. This can be a positive feature for the audience. At this point, the thesis can be raised that due to the large number of choices, the audience becomes tired and does not want to have to decide which program will be shown. However, the function was discontinued at the beginning of 2023 due to a lack of popularity (Deighton 2023). Against this background, the time spent by the audience in connection with the selection process must also always be considered.

TV broadcasters have always been forced by the duality of the market to offer programs that appeal to a broader target group. The TV market could therefore also be understood as a hit market (Anderson 2007, p. 62; Elberse 2013) and part of the task of program planning was and is to exploit such hits. In the context of trustworthiness, hits can be understood as reliable program offers which, due to the claim to excite the masses,

allow a certain prior assessment of what can be expected and the audience can therefore benefit from a high degree of respectability. In this context, streaming service providers use the retrieval data of their program offer and then create hit lists that compile a selection of the most popular or most frequently consumed program content for the audience.

Live sporting events offered a unique advantage for TV broadcasters as they attract large, engaged audiences in real-time, making them highly valuable for advertising revenue as they are non-replayable and community-viewed. The importance of live sports broadcasts comes from their ability to deliver consistently high ratings, build brand loyalty among the audience, and create a sense of event television that few other genres can match. Historically, sports broadcasts have been a cornerstone of linear television, driving technological advances such as high-definition. Live broadcast sporting events also have significant cultural and social value as they often become focal points for community experiences, reinforcing the broadcaster's role in bringing communities together. In an era of increasing content fragmentation, the rise of on-demand services, and the huge depth of program offerings, live sports are also one of the few types of content that can still guarantee a large number of simultaneous viewers, ensuring its central role in the strategic program planning of TV broadcasters.

It is no surprise that streaming service providers have recognized this potential and meanwhile have the technical capabilities to broadcast live sport and are taking this aspect into account in their strategic programme planning.

The recurring ritual of a program offer at the same place every time can be seen as an essential feature in the program planning of TV broadcasters and cannot be congruently adapted by streaming service providers, since their core service is based on time-independent use. In part, streaming service providers use the principle of stripping in a modified form in that program content is no longer published in blocks, but one episode after the other is made available in a weekly rhythm.

#### **5. Conclusion and outlook**

The main differentiation mechanisms between TV broadcasters and streaming service providers lie in the distribution models, the program offer, the revenue models, and the viewer experience.

Traditionally, TV broadcasters transmit their programs via cable, satellite networks, and meanwhile the Internet. They operate on a fixed programming schedule, where viewers tune in at set times to watch programs that are broadcast simultaneously. Streaming service providers deliver their content on the internet and allow viewers to access programs on demand. Viewers have the flexibility to choose what they want to watch and when they want to watch it, as they can access the content anytime, anywhere.

Typically, TV broadcasters offer a mix of news, sports, fictional content, reality TV, talk shows, family shows, and other genres. They produce their content but also purchase a lot of content in the form of licensing rights or commission production



companies. Streaming service providers offer a similar variety of programs and use equivalent production structures. An essential part of the offered content is the originals, i.e. program content that is exclusively available via the streaming service provider. In addition, streaming service providers have an extensive depth of content and thus offer a wide range of available content.

Revenue models typically differ in terms of audience engagement through subscription. TV broadcasters still generate their basic revenues through advertising, as they offer free-to-air or cable/satellite/internet channels with commercial breaks. They may also charge fees to cable/satellite/internet providers for distribution. Streaming service providers usually rely on subscription-based revenue models. Viewers pay a monthly or annual fee for access to the content library in various versions. For example, in terms of advertising breaks or image quality. More and more streaming service providers meanwhile offer a combination of subscription and ad-financed models, which, contrary to expectations, have met with broad acceptance among users.

Viewers and their experience are indisputably the linchpin of the moving image market. Viewing habits and user practices are therefore important parameters for the strategic programme planning of moving image providers to be able to influence key success factors. Traditional TV broadcasters operate a linear programming model where viewers have limited control over what is broadcast at any given time. They rely on the TV broadcasters to curate the content. Streaming service providers offer a more personalized viewing experience. Users can search for specific programs or films, create playlists or watch lists, receive recommendations based on their viewing habits, and often categorize their viewing habits to improve the accuracy of recommendations.

This paper shows that these rigid distinctions no longer apply in their entirety and can only serve as a starting point for current considerations on strategic program planning and allow conclusions in the form of describable adaptation possibilities by competitors. The boundaries between traditional TV broadcasters and streaming service providers have already become blurred and will continue to converge in the future. TV broadcasters are increasingly implementing competitive streaming services and offering their programs in the equivalent form to streaming service providers via the internet while streaming service providers are producing original and exclusive content that is more and more similar to traditional TV programs in terms of structures and distribution methods. In addition, streaming service providers adapt programme structures and programme schemes curate the programs offered to the audience based on user data, and optimize them for a predefined target group, similar to a linear programme offer. The TV broadcasters also consciously rely on the production of originals to differentiate themselves more strongly thematically and, above all, to lend exclusivity to their streaming service. Both players act adaptively and try to incorporate the respective advantages of their counterparts into their range of services. Consequently, the thesis

can be put forward that the program offerings on the moving image market are converging overall and are increasingly following a uniform structure and form. Programmatic differentiation takes place less through differences in content, but more in the form of the established relationship between the moving image provider and the audience.

The analysis of the current trends in the media industry, particularly in the context of strategic programme planning, indicates a gradual convergence of programme offerings across different providers. This trend is reinforced by data indicating that despite the buzz around streaming services, traditional TV broadcasters remain relevant in many households. This suggests that while streaming platforms are growing in popularity and user base, they have not entirely supplanted traditional TV broadcasters. A significant portion of the audience still values the linear TV experience, creating an environment where both streaming and traditional TV coexist and influence each other's strategic program planning.

Another key fact is the growing importance of sports broadcasting rights and live events in strategic programme planning. The dominance of sports in viewership data, with all top shows being live broadcasts, underscores the significant role of live content, especially sports, in attracting and retaining audiences. This trend is not limited to traditional TV but extends to streaming platforms as well, as evidenced by significant investments in live sports broadcasting rights by major streaming service providers. Live events offer a unique value proposition that is difficult to replicate in on-demand formats, providing a communal, real-time viewing experience that attracts a wide audience.

In the future, we can expect both streaming service providers and traditional TV broadcasters to increasingly focus on securing rights to live events, particularly sports, as a central pillar of their strategic programme planning. This move will be crucial in maintaining and growing their viewer base, as live sports and events continue to be a major draw for audiences across demographics. Additionally, as media consumption continues to evolve, providers will need to balance their offerings between on-demand content and live broadcasts to meet the diverse needs and preferences of their audience.

In summary, showed that there is an essential connection between trustworthiness and the programme planning of moving image providers and that the reliability and respectability of programme offers have a decisive influence on the success or acceptance of the audience. For further and more in-depth research considerations, it can be assumed that the strategic programme planning of TV broadcasters and streaming service providers are not fundamentally different and cannot be considered separately from each other. The deductive approach chosen in this paper has typical weak points that should be considered for further research. The deductive assumptions can be subjective and, despite a broad review of the literature, turn out not to be fully tenable. Critical reflection on assumptions, implications, and conclusions is therefore required. Deductive



approaches tend to simplify complex phenomena to fit them into a deductive model. This can lead to a simplification of reality and ignore important nuances and contextual information.

## Bibliography

- Adams, W. J. (1997):* Scheduling Practices Based on Audience Flow: What are the Effects on New Program Success? In: Journalism & Mass Communication Quarterly 74, 1997, 4, pp. 839-858.
- Anderson, C. (2007):* The long tail: Nischenprodukte statt Massenmarkt - das Geschäft der Zukunft. Hanser.
- Barney, J. (1991):* Firm Resources and Sustained Competitive Advantage. In: Journal of Management, 17 (1), pp. 99-120.
- Becker, M. (2013):* Personalentwicklung. Bildung, Förderung und Organisationsentwicklung in Theorie und Praxis. Stuttgart.
- Beyer, A. (2016):* Die Geschichte des Fernsehens in Deutschland. In: Altendorfer, O.; Hilmer, L. (Hrsg.): Medienmanagement, pp. 195-211. Wiesbaden.
- Castro, D.; Rigby, J. M.; Cabral, D.; Nisi, V. (2021):* The binge-watcher's journey: Investigating motivations, contexts, and affective states surrounding Netflix viewing. In: Convergence: The International Journal of Research into New Media Technologies 27, 2021, 1, pp. 3-20.
- Deighton, Katie (2023):* Netflix Sunsets „Surprise Me“ Shuffle-Play Button.. In: THE WALL STREET JOURNAL, 14.02.2023.
- Dewenter, R.; Rösch, J. (2020):* Industrieökonomik. In: Krone, J.; Pellegrini, T. (Hrsg.): Handbuch Medienökonomie, pp. 99-123. Wiesbaden.
- Elberse, A. (2013):* Blockbusters: Hit-making, risk-taking, and the big business of entertainment (1. ed.). New York.
- Förster, K. (2011):* Strategien erfolgreicher TV-Marken: Eine internationale Analyse. Wiesbaden.
- Gärish, A. (2018):* Das TV-Format als Media-Brand: Entwurf eines Modells zur Medienmarkenbildung in der Fernsehbranche. Wiesbaden.
- Gläser, M. (2021):* Medienmanagement: Grundlagen der Führung und Steuerung von Medienunternehmen. München.
- Haberbusch, T. (2019):* Einfluss von Amazon, Netflix & Co.–Medienwandel bei der Produktion fiktionaler TV-Serien im öffentlich-rechtlichen Rundfunk. In: Zur Ökonomie gemeinwohlorientierter Medien., (pp. 261-274).
- Hachenberg, M.; Schunk, H. (2018):* Ritual als Relikt? Mediennutzung in konvergenten Medienwelten. In: Kochhan, Christoph u. a. (Hrsg.): Media Management. Wiesbaden, pp. 189-203.
- Hadida, A. L., Lampel, J., Walls, W. D., & Joshi, A. (2021):* Hollywood studio filmmaking in the age of Netflix: a tale of two institutional logics. Journal of Cultural Economics, 45, pp. 213-238.
- Hasebrink, U. (2009):* Lineares und nicht-lineares Fernsehen aus der Zuschauerperspektive: Spezifika, Abgrenzungen und Übergänge. Hamburg.
- Helm, S. (2007):* Unternehmensreputation und Stakeholder-Loyalität. Wiesbaden.
- Hickethier, K. (1984):* Die ersten Programmstrukturen im deutschen Fernsehen: Von der wohlkomponierten Mitte zum Viertelstundenraster. In: Rundfunk und Fernsehen, 32 (4), pp. 441-462.
- Hiller, R. (2017):* Profitably Bundling Information Goods: Evidence From the Evolving Video Library of Netflix. In: Journal of Media Economics, 30 (2), pp. 65-81.
- Kaumanns, R.; Siegenheim, V. (2006):* Video-on-Demand als Element im Fernsehkonsum? In: Media Perspektiven, 12, pp. 622-629.
- Karstens, E. (2020):* Wertschöpfungssystem lineares Fernsehen. In: Krone, J.; Pellegrini, T. (Hrsg.): Handbuch Medienökonomie, pp. 923-944. Wiesbaden.
- Karstens, E.; Schütte, J. (2013):* Praxishandbuch Fernsehen: Wie TV-Sender arbeiten. 3., akt. Aufl. 2013. Wiesbaden.
- Kupferschmitt, T. (2018):* Ergebnisse der ARD/ZDF-Onlinestudie 2018. In: Media Perspektiven, (9), pp. 427-437.
- Kupferschmitt, T., & Müller, T. (2021):* ARD/ZDF-Massenkommunikation Trends 2021: Mediennutzung im Intermediavergleich. In: Media Perspektiven, (7-8), pp. 370-395.
- Koch-Gombert, D. (2010):* Aufgaben und Strategien der Programmplanung im klassischen Free-TV und im digitalen Wettbewerb. In: Lantusch, Katja u. a. (Hrsg.): Handbuch Unterhaltungsproduktion. Wiesbaden, pp. 180-194.
- Meier, H. E. (2003):* Beyond Convergence. In: European Journal of Communication 18, 2003, 3, pp. 337-365.



- Messner H. (2013):* Pay-TV in Deutschland. Wiesbaden.
- Mikos, L. (2014):* Innovation im Fernsehen. In: Handbuch Innovationen: Interdisziplinäre Grundlagen und Anwendungsfelder, pp. 319-334.
- Mosen, B.-M. (2021):* Neue Formen der Wertschöpfung in der TV-Branche: Kooperationen und Netzwerke als Instrumente zur Erlangung von Wettbewerbsvorteilen. Wiesbaden.
- Neumüller, G. (2018):* Positionsbestimmung zur Mediennutzung. In: Homo Connectus: Einblicke in die Post-Solo-Ära des Kunden, pp. 175-198.
- Porter, M. (2013):* Wettbewerbsstrategie: Methoden zur Analyse von Branchen und Konkurrenten. Frankfurt/New York.
- Posset, M. (2022):* Fernsehen. In: Medienökonomie: Alles, was Sie über Print, Fernsehen, Radio und Internet wissen müssen, pp. 49-87.
- Prahalad, C. K.; Hamel, G. (1990):* The Core Competence of the Corporation. In: Harvard business review 68, 1990, 3, pp. 79–91.
- Reuter, U. (2011):* Der ressourcenbasierte Ansatz als theoretischer Bezugsrahmen – Grundlagen, Theoriebausteine und Prozessorientierung. Stuttgart.
- Schäfer L. (2016):* Die Medienstruktur der Bundesrepublik Deutschland. In: Altendorfer, O.; Hilmer, L. (Hrsg.): Medienmanagement, pp. 279-302. Wiesbaden.
- Shapiro, S. (2020):* Algorithmic Television in the Age of Large-scale Customization. In: Television & New Media 21, 2020, 6, pp. 658-663.
- Siegert, Gabriele (2001):* Medien Marken Management: Relevanz, Spezifika und Implikationen einer medienökonomischen Profilierungsstrategie. München.
- Stark, B.; Kist, E.L. (2020):* Mediennutzung. In: Krone, J.; Pellegrini, T. (Hrsg): Handbuch Medienökonomie, pp. 1137-1163. Wiesbaden.
- Telkmann, V. (2021):* Online First? Multi-Channel Programming Strategies of German Commercial Free-to-air Broadcasting Companies. In: International Journal on Media Management, 23(1-2), pp. 117-146.
- Wagner, M., Maurer, T., Spittka, E. (2019):* Internetfernsehen 2009 bis 2018: Die Entwicklung der Programmangebote in den Mediatheken der Fernsehvollprogramme. In: die Medienanstalten – ALM GbR. pp. 75 – 107.
- Wirtz, B. (2016):* Medien- und Internetmanagement. Wiesbaden.
- Wirtz, B. W. (2018):* Electronic Business. Wiesbaden.