



WHAT IS QUALITY AUDIOVISUAL FICTION AS SEEN THROUGH THE EYES OF YOUNG DANISH VIEWERS:

*RESULTS FROM AN EXPLORATIVE
SURVEY OF 8-17 YEAR OLD CHILDREN*

Pia Majbritt Jensen
Petar Mitric
Thomas Sehested Larsen
Amanda Skovsager Mouritsen



AARHUS UNIVERSITY

UNIVERSITY OF
COPENHAGEN



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What is Quality Audiovisual Fiction as Seen through the Eyes of Young Danish Viewers: Results from an Explorative Survey of 8–17 Year Old Children

Authors of publication – Pia Majbritt Jensen (Aarhus University), Petar Mitric (University of Copenhagen), Thomas Sehested Larsen (Aarhus University) and Amanda Skovsager Mouritsen (Aarhus University)

IT-Support – Jacob Bank Olesen and Frederik Okkels Overgaard Thomsen

Visuals – Thomas Sehested Larsen, Amanda Skovsager Mouritsen

Graphic Design – Thomas Sehested Larsen, Amanda Skovsager Mouritsen

Acknowledgments – Marija Ivanovic, René Boyer Christensen, Rikke Refsgaard Iversen, Cecilie Givskov, Brian O'Brien Grønvold

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Executive summary and 10 major take-aways

This report is based on a national survey exploring how Danish children and teenagers relate to various fictional screen content (i.e., films and series) and the platforms that provide it. We insisted on allowing our young respondents to define what is “quality” and “relevant” fictional screen content according to them. Often, it is content producers and content providers, teachers and parents who do this when producing, commissioning or curating content for them and on their behalf. We, therefore, tried to let the children and teenagers teach us about their preferences.

The 10 major take-aways of the survey are:

- 1. Danish 8-17-year-old children and adolescents have a strong preference for global content providers Netflix, Disney+ and YouTube. They are less enthusiastic about Danish DR, TV 2 and Ramasjang/Ultra.**
- 2. YouTube is the most frequently watched platform with 40% of children watching daily. Among the boys this number is even higher: two-thirds watch daily. Netflix is the second most frequently watched platform.**
- 3. When it comes to film and series, Danish children and adolescents mainly watch them on Netflix and Disney+. They sometimes watch films and series on the Danish platforms, but there they also watch a variety of other genres such as news, documentaries, entertainment and reality. YouTube is used less to watch films and series.**
- 4. There are significant differences between genders. Boys prioritize gaming-focused content. This is especially evident on YouTube, where this content is the most preferred genre among the boys. But the same is true for Ramasjang/Ultra, where gaming is also the most popular content. Gaming is considerably less important among the girls, who rather spend their time on fiction and their favourite YouTubers.**
- 5. As for the children’s favourite series and films, most of the titles mentioned originate in the US although they also mention films and series from Denmark and elsewhere, e.g., the UK.**

- 6. Among the respondents' favourite movies, a significant amount belongs to global franchises such as *Marvel*, *Disney*, *Harry Potter*, *Star Wars* and *Netflix Originals*. *Netflix Originals* take centre stage when it comes to their favourite series.**
- 7. When it comes to YouTube content, however, the sample respondents seem to like Danish content: 5 of the 7 most favourite YouTube channels belong to Danish YouTubers.**
- 8. When our sample respondents were asked to rate specific trailers and clips, they were the least impressed with arthouse titles and the most enthusiastic about genre-driven films and series from commercial market players.**
- 9. The respondents' comments on the specific titles nuance the quantitative ratings. The comments show that youngsters are not necessarily uncritical of the commercial content and completely dismissive of arthouse content.**
- 10. Some comments did, however, leave an impression of a general reluctance towards Danish content, either because of a perceived poor quality in storytelling and production values or simply because of the fact it is in Danish.**

The report consists of three parts. The first part offers quantitative insights about the survey participants' use of and relationship with Danish and international providers of fictional screen content such as DR, Netflix and YouTube. The second part contains qualitative findings relating to the survey participants' favourite YouTube channels, films and series, as well as their opinions on 14 specific film and series they were asked to rate. Finally, the third part describes our methodology and the socio-demographic background of the respondents that were recruited to provide us with a gender-balanced, socially and geographically diverse pool of Danish children between the age of 8 and 17.

The report follows the momentum in which several initiatives regarding screen content for children and adolescents have been launched across Denmark. Many stakeholders – from the Danish Film Institute and DR via distribution companies, festivals and consulting companies to media scholars – have engaged in both researching and reaching young audiences in Denmark. As a result, several reports that touch upon this topic have been published (Kulturministeriet 2021 and 2020, DR 2021 and 2020, DFI 2020, Nordisk Film 2021, Medierådet for børn og unge 2021). Our report complements what is already out there.

PART I

Opinions – how do Danish children like different content providers?

We explored the youngsters' relationship with six relatively popular content providers in Denmark. Those platforms include the two global subscriptional Subscription-Video-on-Demand (SVoD) providers Netflix and Disney+, public broadcaster DR's 'channels' for children (Ramasjang for the younger children and Ultra for the older children, of which Ultra is online only), and the two national public broadcasters and their Broadcast-Video-on-Demand (BVoD) services (DR+DRTV and TV 2+TV 2 Play) and, finally, YouTube.

Overall, the respondents have the highest opinion of Netflix and Disney+ as over 90% of them think that these two platforms are either “very good” or “good”. YouTube follows with 80%. As for the Danish platforms, TV 2 and its streaming service TV 2 Play has the best score with 70% positive opinions, followed by DR and DRTV's 55%. The dedicated children's channels Ramasjang and Ultra, which were rated as “very good” or “good” by only just over 30%, have the lowest score. Ramasjang and Ultra are also the only two platforms that a distinct number of respondents (15%) rated as “very bad” or “bad” (See **Figure 1**).

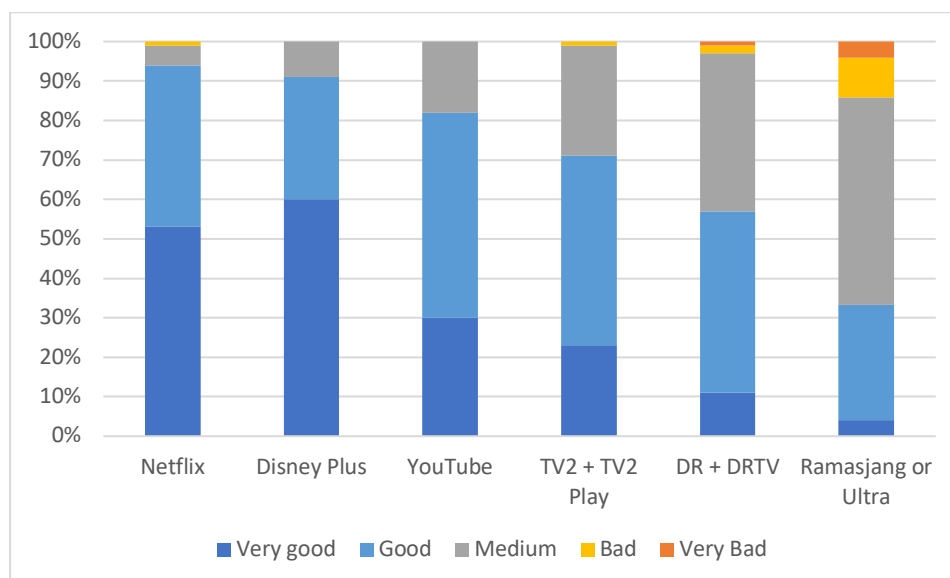


Figure 1: Opinions about content providers (all)

Nevertheless, this changes slightly if we divide opinions by age as Ramasjang and Ultra do not target the older children in our survey. As we can see in **Figure 2**, the 8–12-year-old children’s opinion on Ramasjang and Ultra is slightly better, but they still clearly prefer Netflix and Disney+.

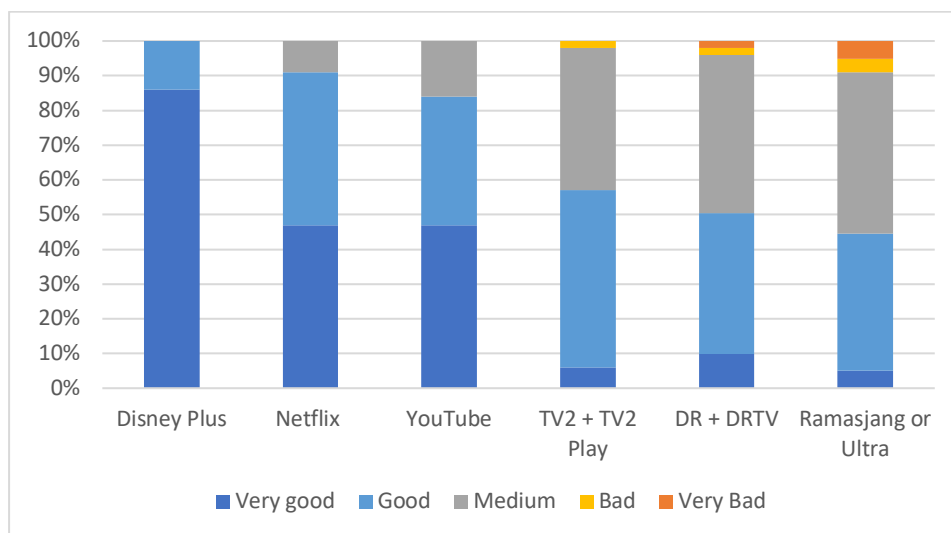


Figure 2: Opinions about content providers (8-12 year olds)

At the same time, the interest in and opinion of Ramasjang and Ultra noticeably, and quite logically, decreases among teenagers as they are not in the target group of the two channels (see **Figure 3**).

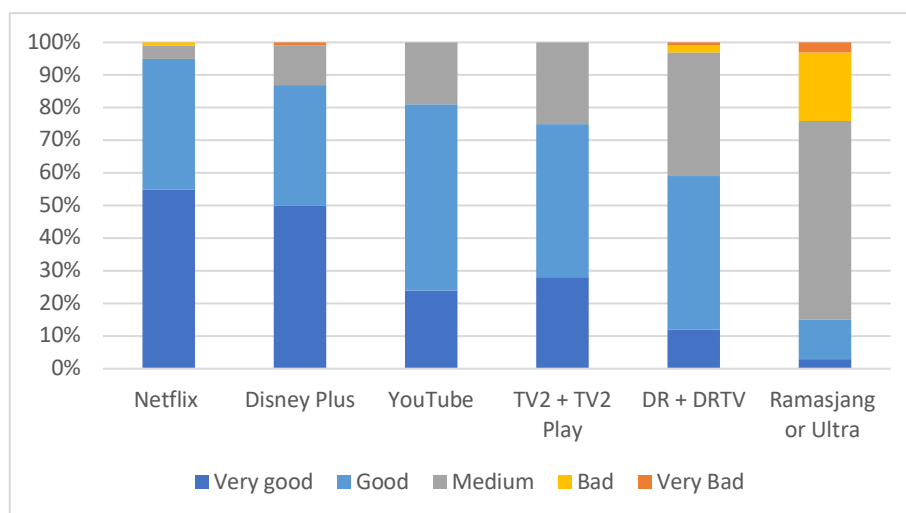


Figure 3: Opinions about content providers (13-17 year olds)

Summing up, Danish children get an appetite for the global Anglo-American providers at a young age while slowly leaving the dedicated Danish children’s channels. Yet, their opinion about

DR+DRTV and TV 2+TV 2 Play improves with age, which means that they are still open and exposed to Danish content. This points to a lack of Danish-speaking content for adolescents after the age of 13, where the youngsters are no longer a prioritized audience for the Danish content providers and producers.

Even though the teenage children's interest in Netflix and Disney+ remains unabated, the number of respondents with "very good" opinions about Netflix, Disney+ and YouTube decreases with age (see **Figure 2** and **Figure 3**). It indicates that teenagers are not uncritical of global streaming platforms and invites further qualitative research on the nuances of opinions on SVoDs.

Frequency – how often do Danish children use different providers?

As **Figure 4** indicates, children of all ages most frequently watch YouTube. As many as 40% of them spend time on YouTube daily. When it comes to how often Danish children watch the other global Anglo-American content providers, Netflix is the second most frequented, while Disney+ is watched less than the two Danish providers TV 2 and DR. As many as 30% never watch Disney+ even though Danish children, as shown in the previous section, have a very high opinion of the platform. This is due to the recent introduction of Disney+ to the Danish market in September 2020, which means that the Danish subscription uptake of Netflix is much larger than of Disney+.

However, one can argue that the fact that almost as many children watch Disney+ on a weekly basis – after only half a year on the Danish market at the time of the survey – than TV 2+TV 2 Play is indeed impressive and testifies to a robust popularity of Disney+ among Danish children.

As for the Danish providers, the respondents relatively often frequent DR+DRTV and TV 2+TV 2 Play with just over 60% of the children watching DR+DRTV and just over 50% watching TV 2+TV 2 Play at least once a week. Around two-thirds of the children never watch Ramasjang or Ultra, which is in line with their general opinion as shown in the previous section.

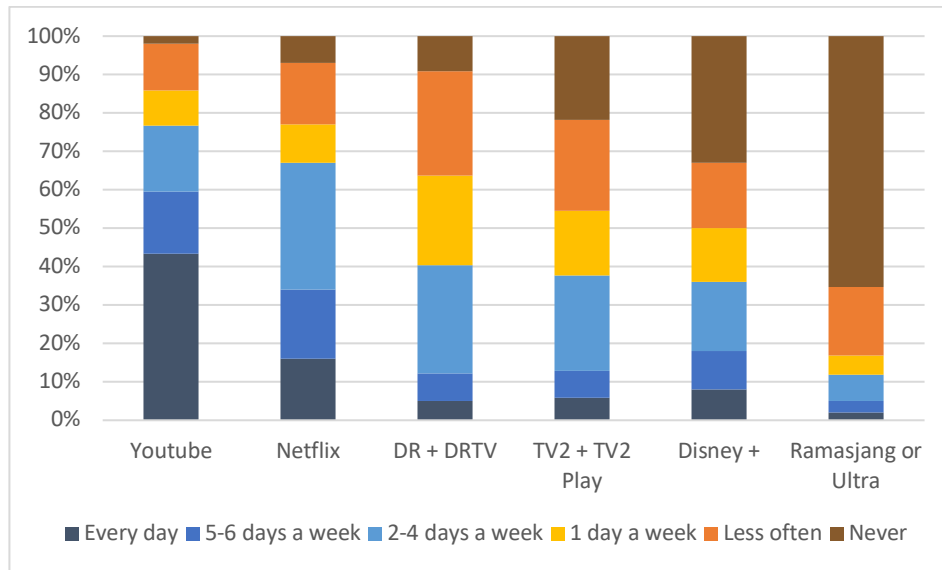


Figure 4: How often children watch different content providers (all)

However, as **Figure 5** shows, the situation changes if we again consider only younger kids (8-12-year-olds) as they frequent the public service children's platforms (Ramasjang and Ultra) more often. Yet, once they reach the teenage age, it seems that these platforms almost disappear from their media diet (see **Figure 6**).

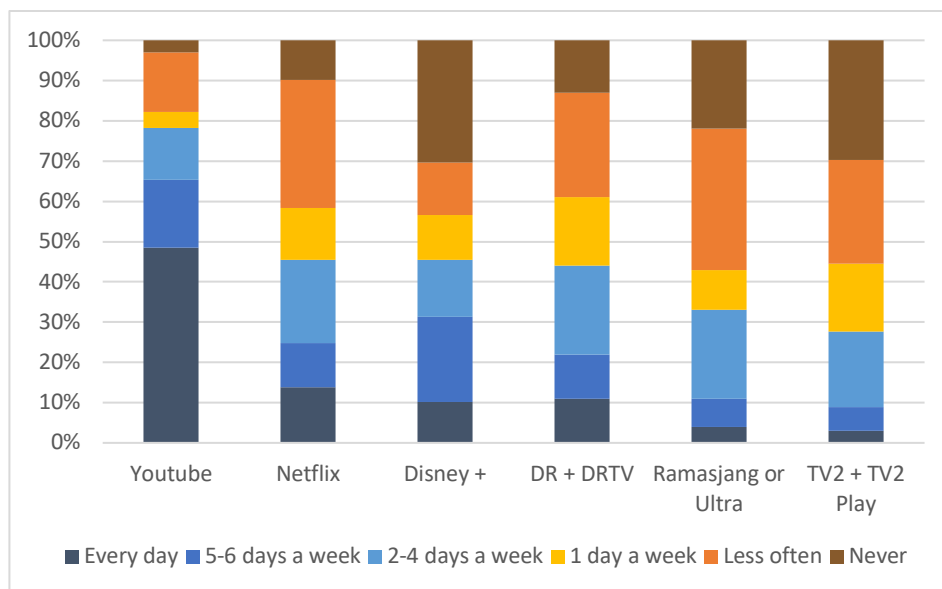


Figure 5: How often children watch different content providers (8-12-year-olds)

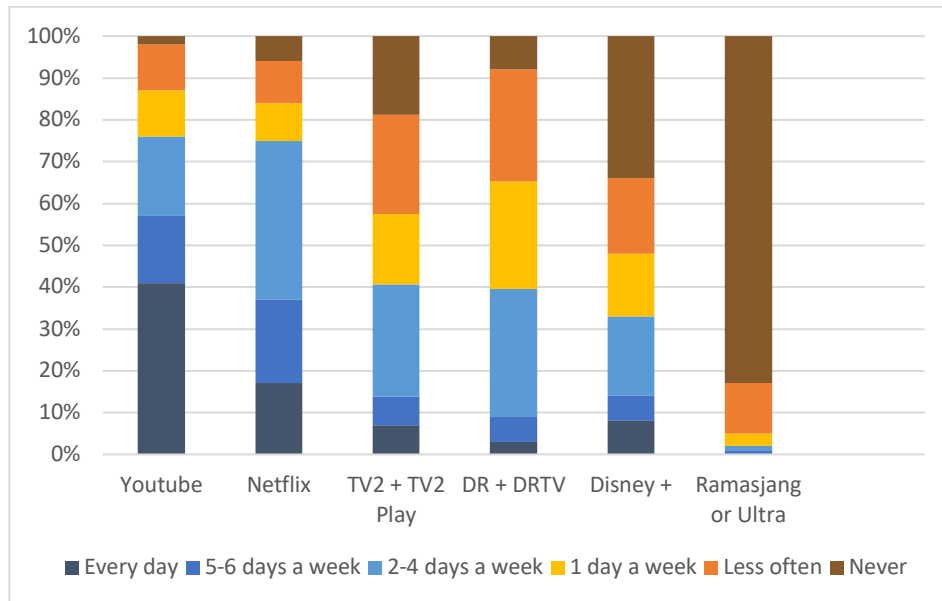
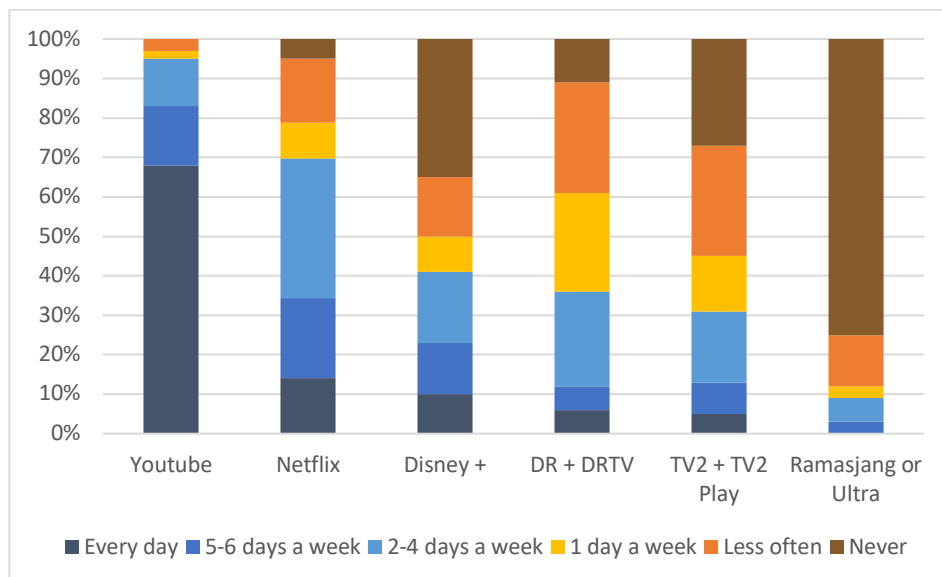


Figure 6: How often children watch different content providers (13-17-year-olds)

When it comes to gender, the boys in general spend more time watching content than the girls (See **Figure 7** and **Figure 8**). In addition, YouTube is by far the most frequented platform among the boys followed by Netflix and Disney+ (**Figure 7**), while the girls most often watch Netflix even though YouTube is falling behind only slightly (**Figure 8**).



*Figure 7: How often **boys** watch different content providers*

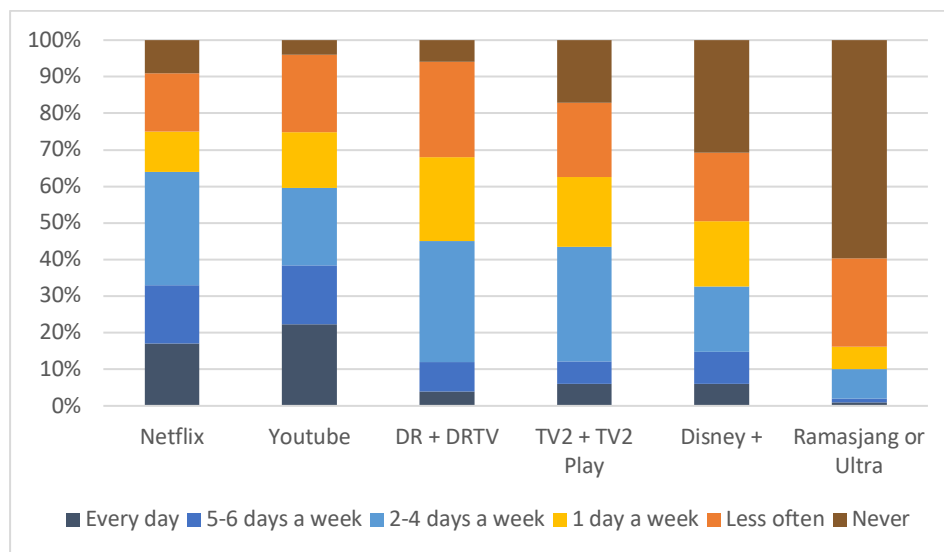


Figure 8: How often **girls** watch different content providers

Genres – what do children watch on different content providers?

As we have seen in the previous sections, YouTube is the most frequented platform among the children and adolescents. However, they spend only a marginal share of their YouTube-time watching fictional content. TV series and films are only on the 12th and 14th place, respectively, on the list of the YouTube genres the children watch (see **Figure 9**). Most of their time on YouTube is dedicated to following YouTubers as well as to gaming, memes and music videos.

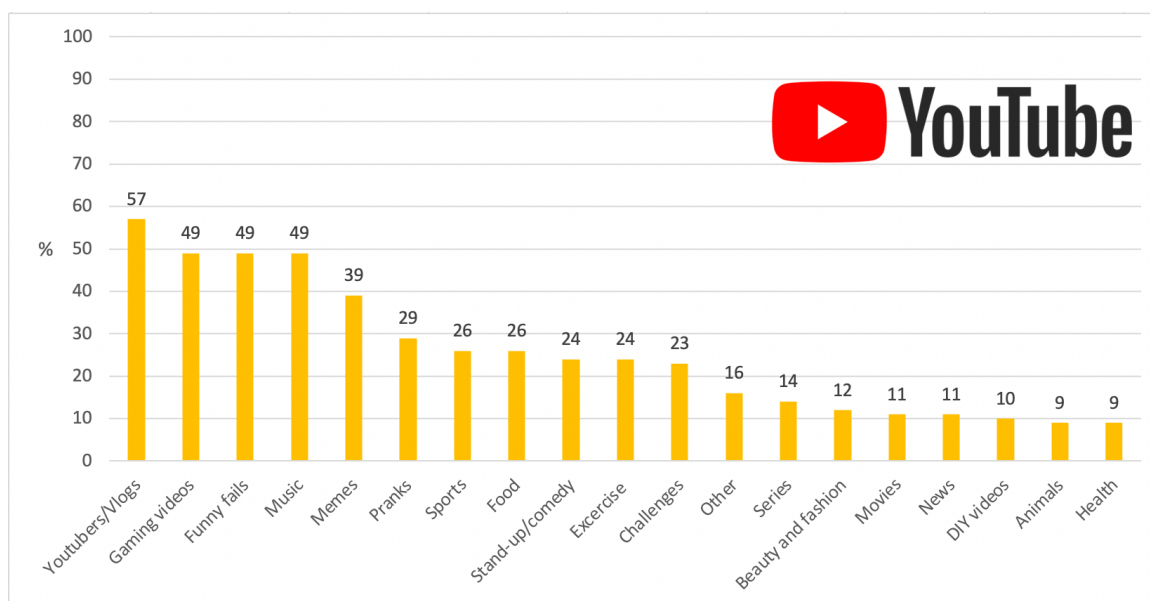


Figure 9: What children watch on YouTube (all)

The taste and preference for YouTube genres change across age and gender. Younger kids give highest priority to gaming videos, while teenagers spend most of the time on YouTubers and music videos, even though gaming remains popular (see **Figure 10** and **Figure 11**)

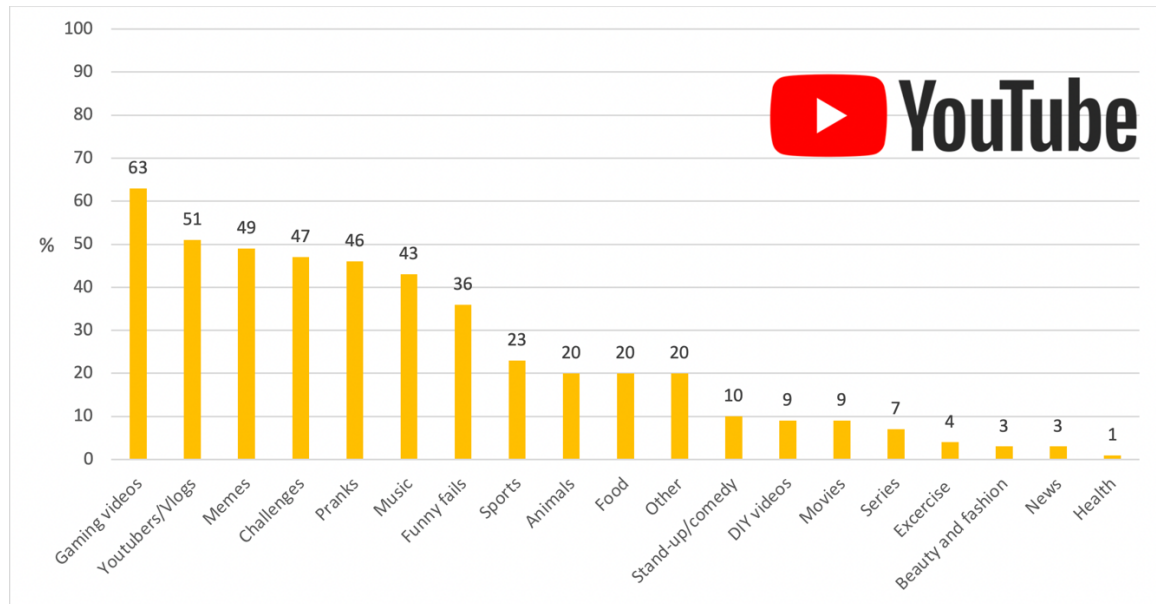


Figure 10: What children watch on YouTube (8-12-year-olds)

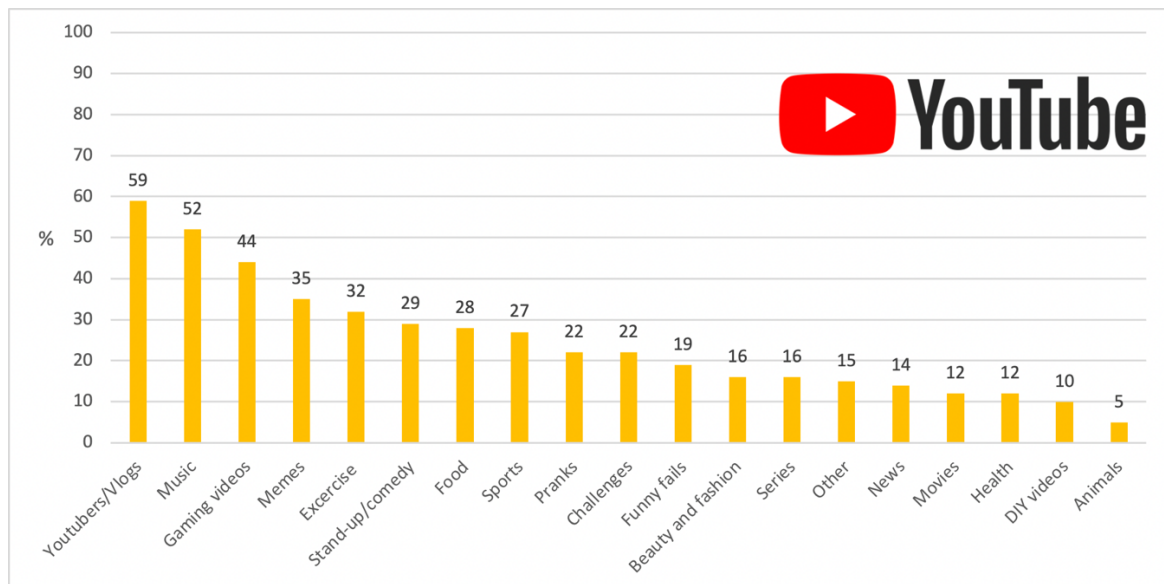


Figure 11: What children watch on YouTube (13-17-year-olds)

Despite certain overlaps, boys and girls show different preferences for what genres they watch on YouTube. While gaming videos are extremely popular with the boys (see **Figure 12**), they are only the 10th most popular genre with the girls. Instead, girls primarily watch videos by their favourite YouTubers followed by videos featuring food, music and exercise (see **Figure 13**).

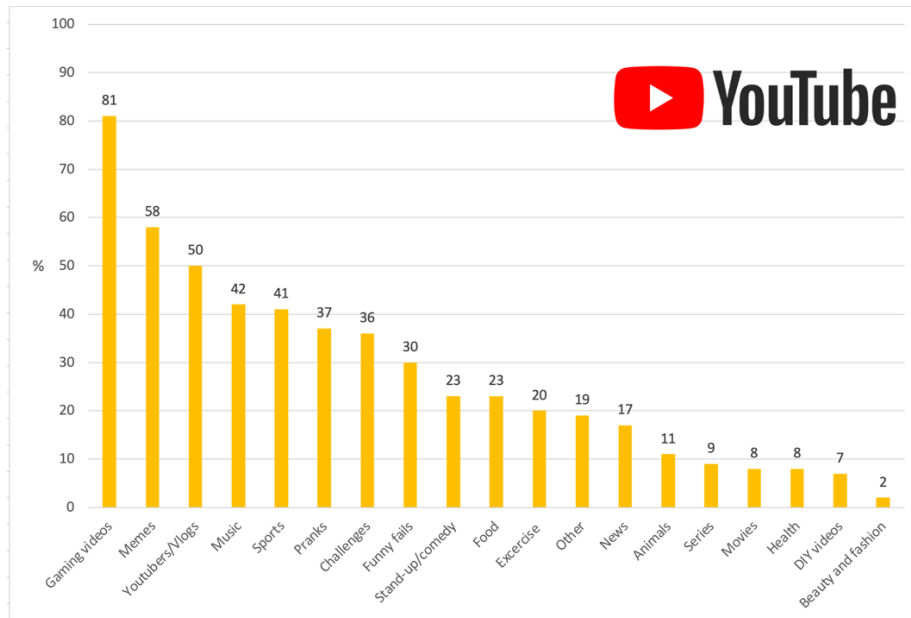


Figure 12: What boys watch on YouTube

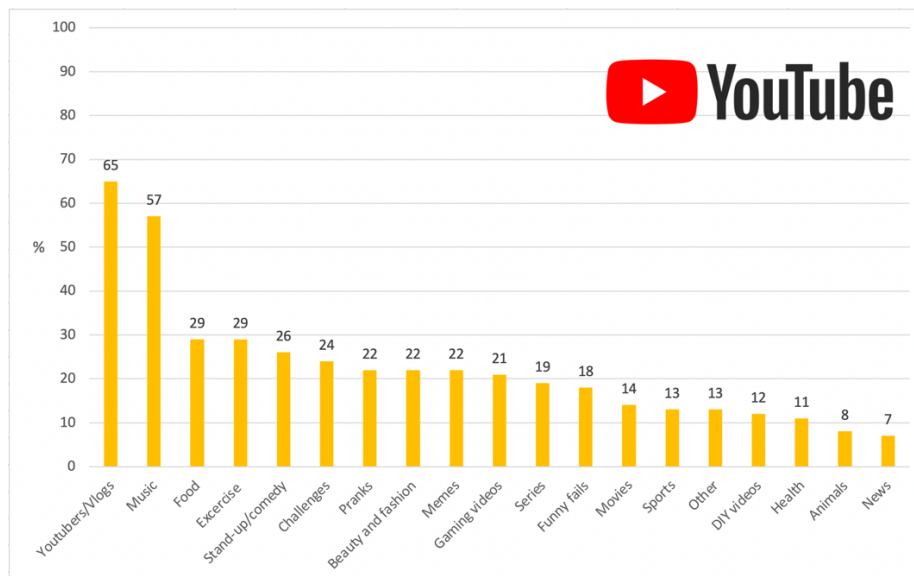


Figure 13: What girls watch on YouTube

Children and adolescents do not seem to use YouTube for watching films and series even though a lot of films and series are in fact available on the platform. As we shall see in the following, this is most likely because they use other content providers to watch fiction and, as such, do not associate YouTube with films and series.

When it comes to Ramasjang and Ultra, the children on the other hand often watch films and series, even though factual genres such as news, documentaries and reality are also prominent genres. For example, 45% frequent these two platforms to watch news, while 21% go there for programs on gaming (see **Figure 14**).

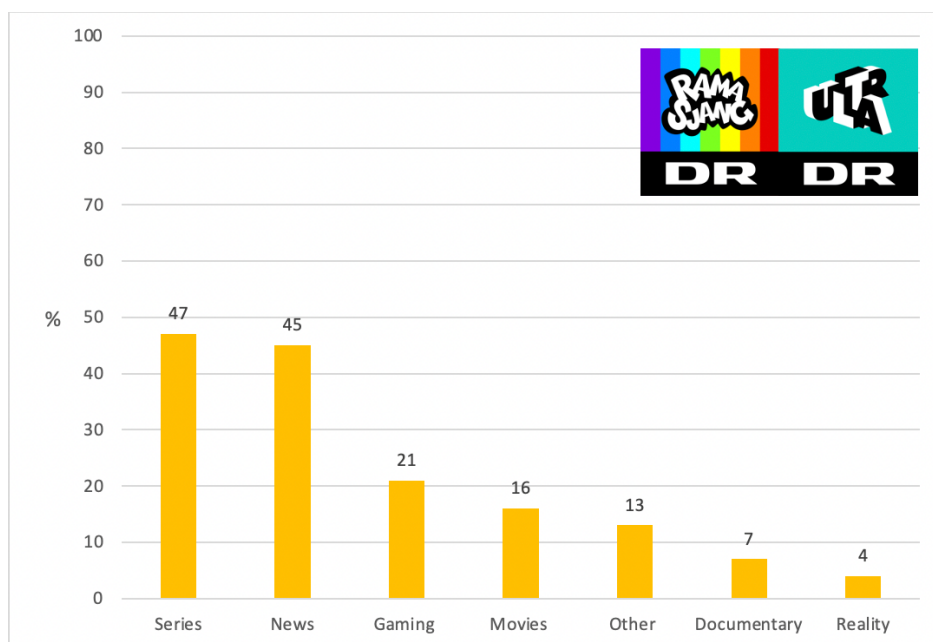


Figure 14: What children watch on Ramasjang and Ultra

However, this picture changes if we divide the children by gender. The boys, in fact, frequent Ramasjang and Ultra primarily to watch programs on gaming (43%) followed by series (40%) and news (37%) (see **Figure 15**), while the girls most often watch series (68%), followed by news (32%) and films (16%) (see **Figure 16**).

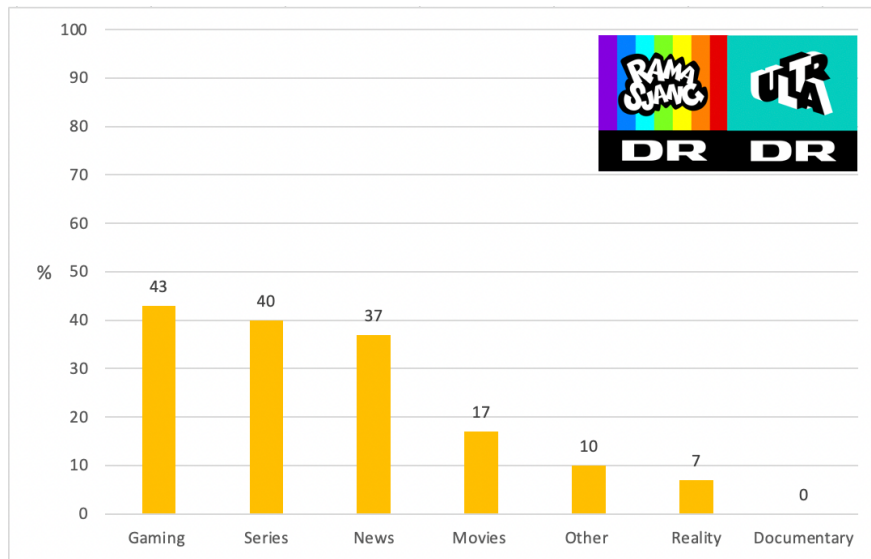


Figure 15: What boys watch on Ramasjang and Ultra

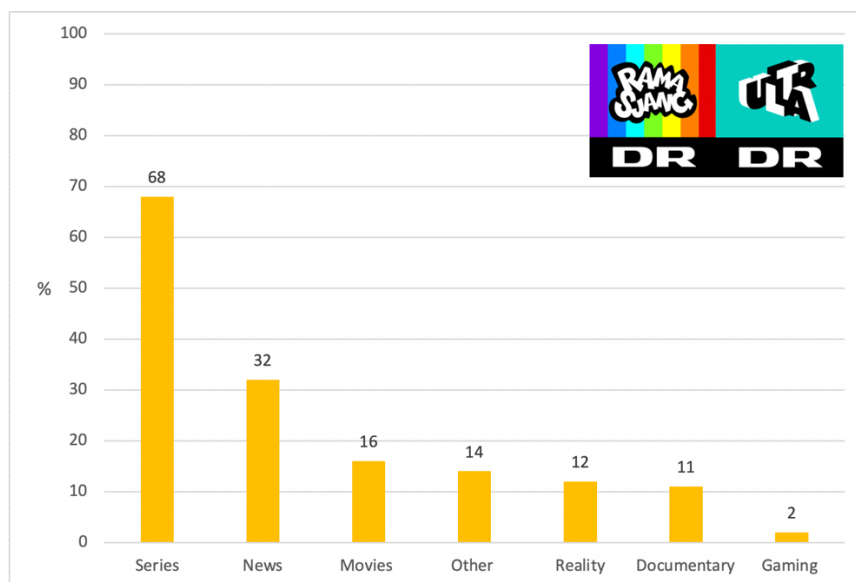


Figure 16: What girls watch on Ramasjang and Ultra

Similar tendencies are evident in the case of the other two Danish content providers – DR+DRTV (see **Figure 17**) and TV 2+TV 2 Play (see **Figure 18**). The only difference is that the genres they watch on these two platforms are even more diversified.

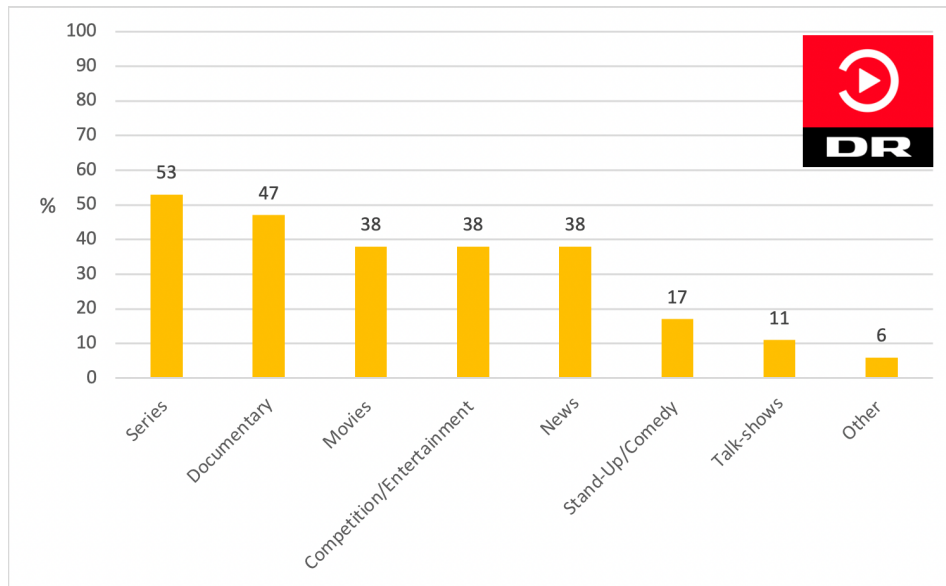


Figure 17: What children watch on DR and DRTV (all)

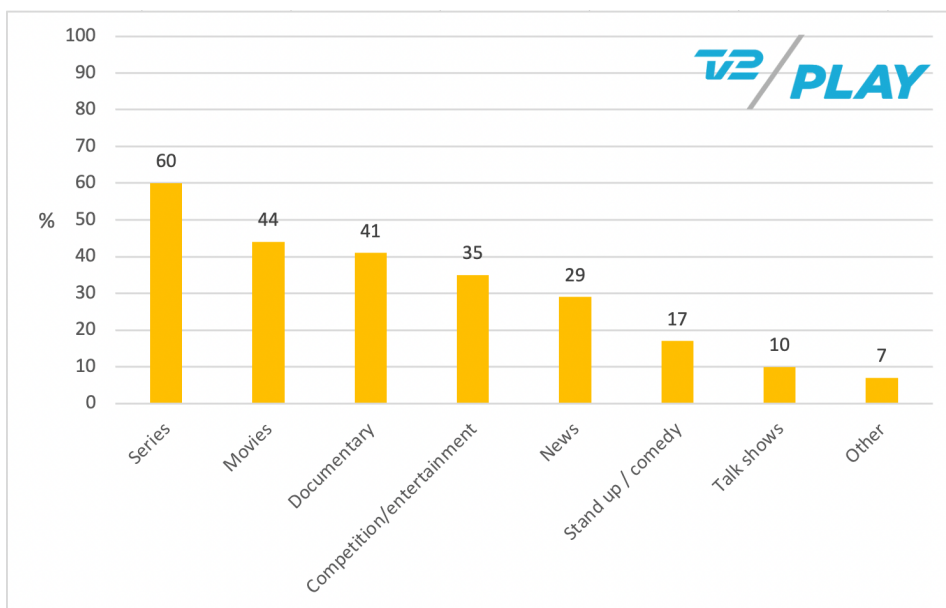


Figure 18: What children watch on TV 2 and TV 2 Play (all)

The genre consumption is less diverse when it comes to the two global streaming platforms Disney+ and Netflix. The children (or, rather, their parents) obviously sign up for Disney+ in order to watch primarily films (97%) and series (73%) with the share of other genres being negligible (see **Figure 19**).

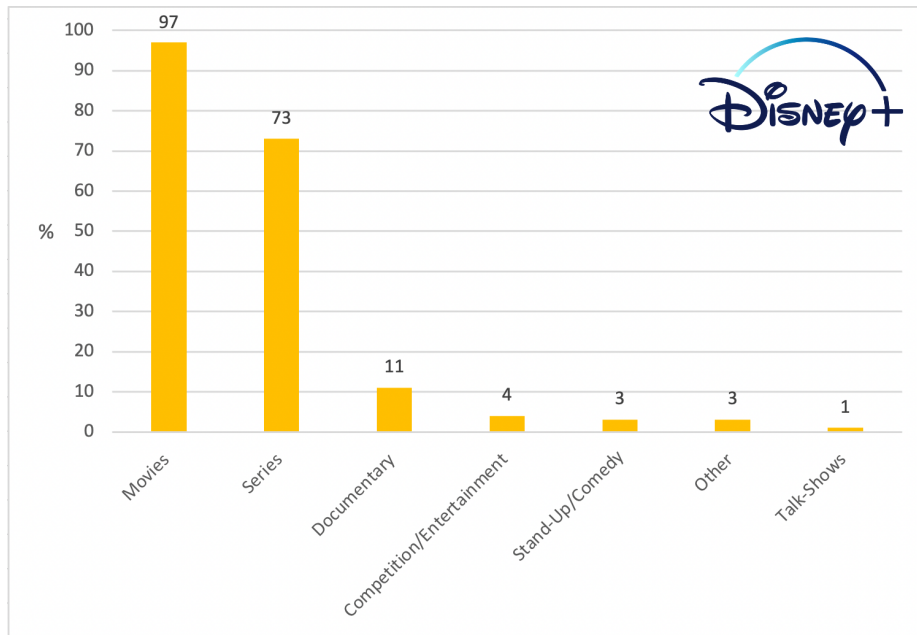


Figure 19: What children watch on Disney+ (all)

The situation is similar in the case of Netflix where 94% and 93% of children, respectively, log in to watch films and series. The only difference is that a higher percentage of children also watch documentaries, stand-up/comedy and entertainment (see **Figure 20**); something which increases with their age.

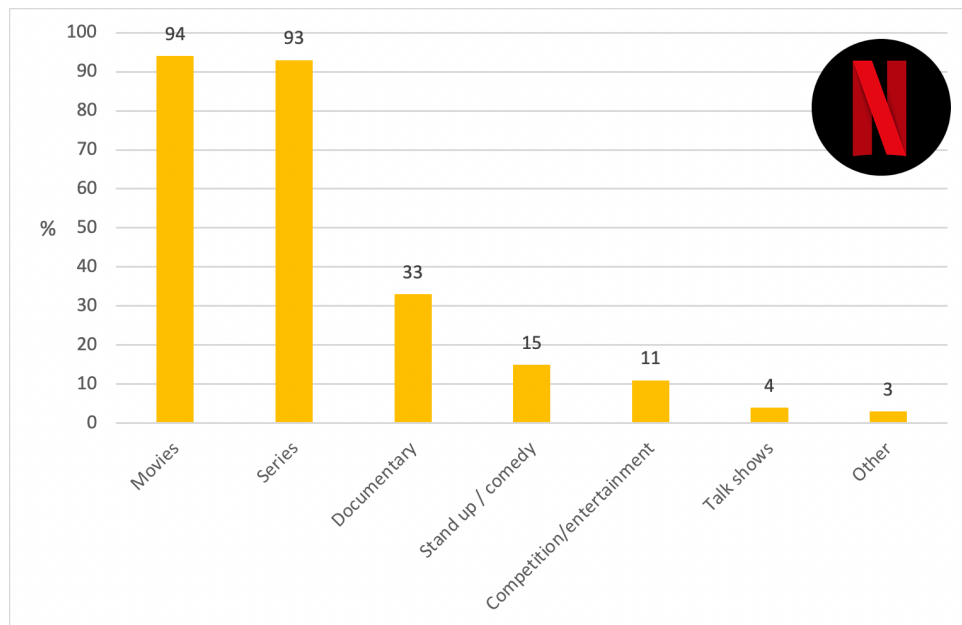


Figure 20: What children watch on Netflix (all)

Based on the above analysis of popular formats, it is evident that the respondents associate certain genres with specific providers. The platform they watch the most – YouTube – cater to their need for non-fictional content such as vlogs, music videos and game play. When they want to watch a series or a film, they log in to Netflix or Disney+ – and even the national players DR and TV 2.

They also use DR and TV 2 for watching various factual genres in Danish (e.g., news, documentaries and gaming). As the appetite for this type of non-fictional Danish content does not abate across different ages, it would be insightful to investigate in more detail what keeps the respondents attracted to that content and what the Danish content producers can learn from that.

PART II

Learning from the children: favourite content

The second part of our survey invited qualitative answers. First, the children were asked to provide the titles of up to five of their favourite films, series and YouTube channels, which gave us an accurate picture of what, in their own opinion, represents quality content. Secondly, the children were asked to watch and rate the trailers of 14 films and series that we had chosen based on our idea of what they may consider to be quality and have relevance to them; six of these were produced for the younger children and thus only shown to the 8-12-year-olds and eight were produced for and shown to the 12-17-year-olds. Among the trailers were theatrical hits, films from the Danish school curriculum, DR series produced after an extensive inhouse audience research, one web-series, and a couple of Netflix originals.

As for the children's favourite content, **Figures 21-23** show the most mentioned YouTube channels, series and films, respectively. It is noteworthy that on the list of the nine most mentioned series and films (**Figure 22** and **Figure 23**), there is no Danish content whatsoever. In fact, all nine series originate in the US, while only one – namely *Harry Potter* – out of the nine most mentioned films is not American, but British. It is also worth noting that among the most popular series are a couple of old-time staples: *Friends* that originally ran from 1994-2004 and *Breaking Bad* that ran from 2008-2013. This suggests that Danish children of the current generation also enjoy content that is not produced with their generation in mind; something that has been made possible via access to global content providers.

Popular YouTubers



MrBeast (US)

68,5 mio. subscribers

Challenges, giveaways etc.

Mentioned 33 times in the survey



Kender du det (DK)

305.000 subscribers

Challenges, vlogs etc.

Mentioned 14 times in the survey



Morten Münster (DK)

408.000 subscribers

Sketches, vlogs etc.

Mentioned 14 times in the survey



Sidemen (UK)

13,2 mio. subscribers

Challenges, vlogs etc.

Mentioned 14 times in the survey



Alexander Husum (DK)

403.000 subscribers

Pranks, challenges etc.

Mentioned 13 times in the survey



Emilie Briting (DK)

118.000 subscribers

Vlogs, fashion etc.

Mentioned 12 times in the survey



Josefine Simone Dahl (DK)

220.000 subscribers

Vlogs, fashion etc.

Mentioned 12 times in the survey

Figure 21: Seven most mentioned favourite YouTubers

Picture sources: Mr. Beast: <https://www.talksport.com/entertainment/mrbeast-accused-of-bullying-by-former-employee/>; Kender du det: <https://www.facebook.com/Kender.du.det.dk/>; Morten Münster: <https://emu.dk/grundskole/sundheds-og-seksualundervisning-og-familiekundskab/sundhed-og-trivsel/vaere-sig-selv-paa?b=t5-t3834-t5064>; Sidemen: <https://www.dexerto.com/entertainment/the-sidemen-create-real-life-fall-guys-and-it-looks-hilarious-1419451/>; Alexander Husum: https://www.youtube.com/channel/UCy_FdBF-YReHm5NYnZ7zcA; Emilie Briting: <https://www.janekoenig.dk/blog/emilie-briting-on-jewellery-personal-styling-and-the-design-collaboration-with-jane-knig-and-fredrik-trudslev>; Josefine Simone Dahl: <https://www.youtube.com/channel/UckfV2p3AAg6k86YQCa53ERA>

Popular series



Figure 22: Nine most mentioned favourite series

Picture sources: Stranger Things: https://www.imdb.com/title/tt4574334/?ref=tt_mv_close; Friends: https://www.imdb.com/title/tt0108778/?ref=fn_al_tt_1; Lucifer: <https://www.imdb.com/title/tt4052886/mediaviewer/rm959774465/>; Breaking Bad: <https://www.imdb.com/title/tt0903747/mediaviewer/rm4130501888/>; Outer Banks: https://www.imdb.com/title/tt10293938/?ref=tt_mv_close; Riverdale: https://www.imdb.com/title/tt5420376/?ref=tt_mv_close; The 100: https://www.imdb.com/title/tt2661044/?ref=tt_mv_close; Cobra Kai: https://www.imdb.com/title/tt7221388/?ref=nv_sr_srsrg_0; Teen Wolf: https://www.imdb.com/title/tt1567432/?ref=tt_mv_close

Popular movies



Harry Potter 1-7 (UK)

2001-2011

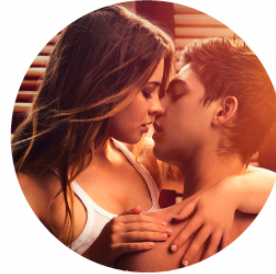
Mentioned 56 times in the survey



Avengers 1-4 (US)

2012-2019

Mentioned 31 times in the survey



After 1&2 (US)

2019-

Mentioned 24 times in the survey



Star Wars (US)

1977-

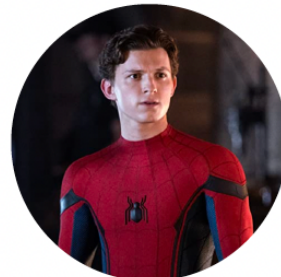
Mentioned 20 times in the survey



Hunger Games (US)

2012-2015

Mentioned 19 times in the survey



Spiderman (US)

2002-

Mentioned 17 times in the survey



Shrek (US)

2001-2010

Mentioned 15 times in the survey



Fast & Furious (US)

2001-

Mentioned 19 times in the survey



The Kissing Booth (US)

2018-

Mentioned 19 times in the survey

Figure 23: Nine most mentioned favorite movies

Picture sources: *Harry Potter*: http://www.impawards.com/2007/harry_potter_and_the_order_of_the_phoenix_ver3.html; *Avengers*: https://www.imdb.com/title/tt4154796/?ref_=nv_sr_srg_0; *Star Wars*: <https://comicbook.com/starwars/news/star-wars-celebration-2019-poster-guests-list/>; *Hunger Games*: <https://www.imdb.com/title/tt1951265/>; *Spider Man*: <https://www.imdb.com/title/tt6320628/mediaviewer/rm3985219329/>; *Shrek*: <https://www.imdb.com/title/tt0126029/mediaviewer/rm538818561/>; *Fast & Furious*: <https://www.imdb.com/title/tt2820852/mediaviewer/rm918223616/>; *The Kissing Booth*: <https://www.imdb.com/title/tt9784456/mediaviewer/rm933341441/>

With the strong preference for US films and series in mind, it becomes even more interesting that, even though the most popular YouTube channel, MrBeast, is indeed American, five out of the seven most mentioned channels belong to Danish YouTubers such as Emilie Briting and Morten Münster (see **Figure 21**). This indicates that Danish children do in fact enjoy watching Danish content if it is found on YouTube and, interestingly, as such produced outside of publicly funded institutions with cultural mandates such as public broadcaster DR or the Danish Film Institute.

If we look at the titles of *all* the series and films mentioned and where they originate, the picture gets a little more nuanced - meaning that more titles from Denmark and other countries appear - although these nuances still do not change the dominance of American content. This is evident in the word clouds in **Figures 24-29**.

If we first look at word clouds of all the *series* mentioned, and to which genres these series belong, and in which country they originate (**Figure 24**, **Figure 25** and **Figure 26**, respectively), it becomes evident that, while there is a large variety of individual titles (**Figure 24**), most of these titles still originate in the US (**Figure 26**). Also, if we group the titles under which content provider or franchise produced them, we see that the so-called *Netflix Originals* take center stage. As far as genre is concerned, adventure, action, comedy and drama are the most dominant followed by romance, family, fantasy, sci-fi and thriller (**Figure 25**).



Figure 24: Word cloud of Danish children's favourite series

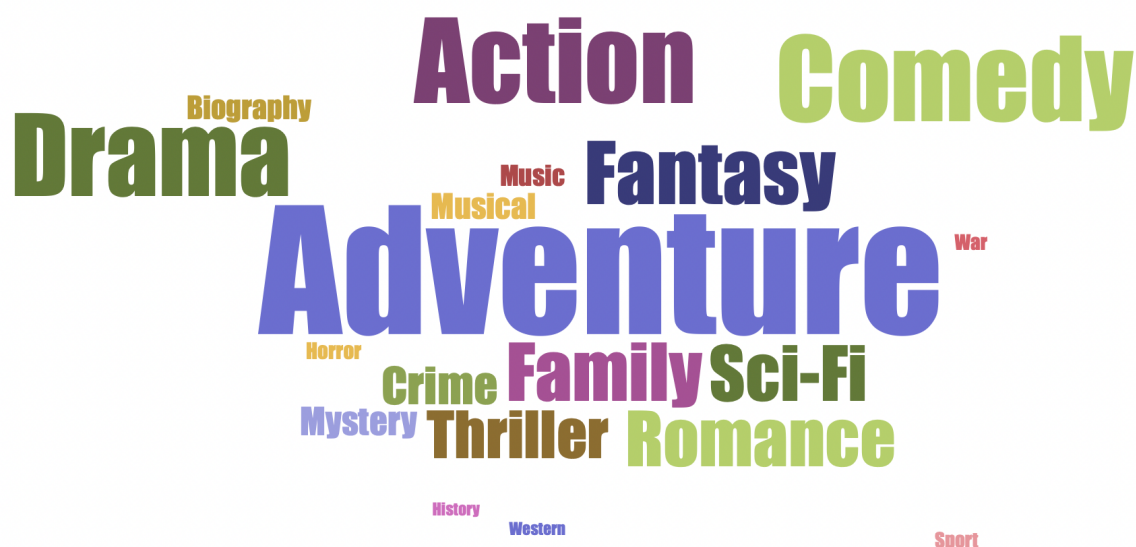


Figure 25: Word cloud of the genre distribution of Danish children's favourite series

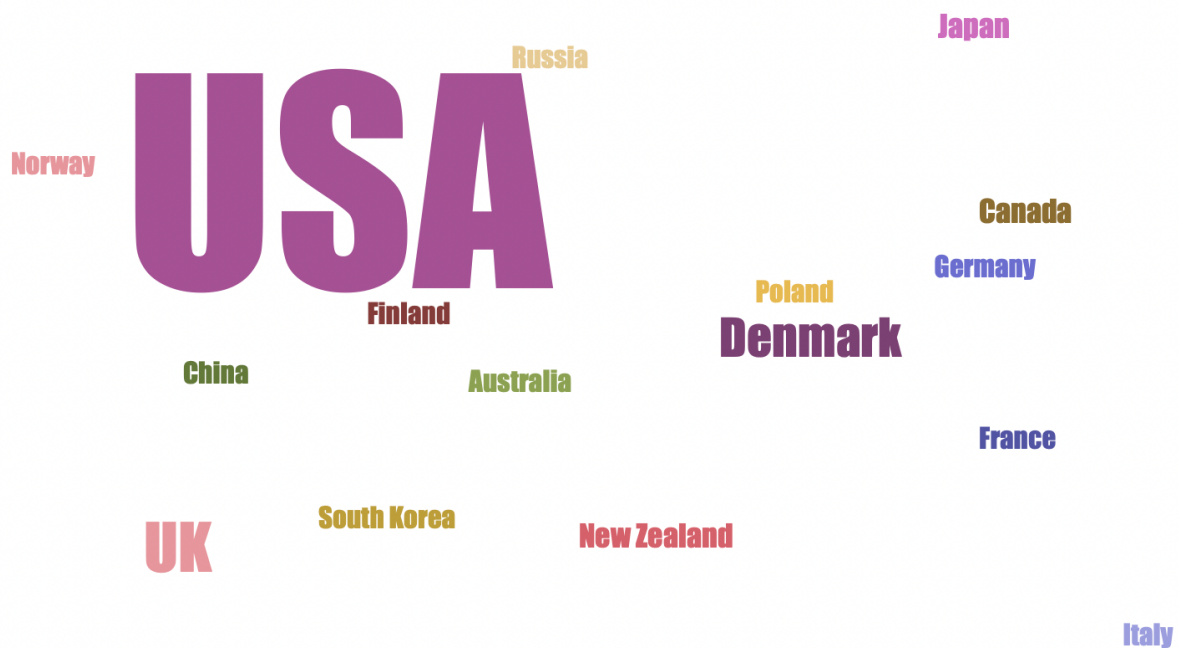


Figure 26: Word cloud of the origin of Danish children's favourite series

If we then look at word clouds of all the *films* mentioned, and to which genres these films belong, and in which country they originate (**Figure 27**, **Figure 28** and **Figure 29**, respectively), the picture remains the same. Again, there is a large variety of individual titles (**Figure 27**), but the majority of them still originate in the US (**Figure 29**). If we group the film titles according to content provider or franchise, again we see *Netflix Originals* being the most popular. However, other popular franchises are *Marvel*, *Disney*, *Star Wars*, *Pixar*, and, of course, *Harry Potter*. Of these five popular franchises, the streaming rights of the first four belong to Disney+, which indeed explains the large popularity of Disney+ among Danish children, and how a relatively large uptake of the platform happened in a very short period. As far as genre distribution is concerned, it resembles that of the series. Adventure, action, comedy and drama are the most dominant followed by romance, family, fantasy, sci-fi and thriller (**Figure 28**).



Figure 27: Word cloud of Danish children's favourite films



Figure 28: Word cloud of the genre distribution of Danish children's favourite films

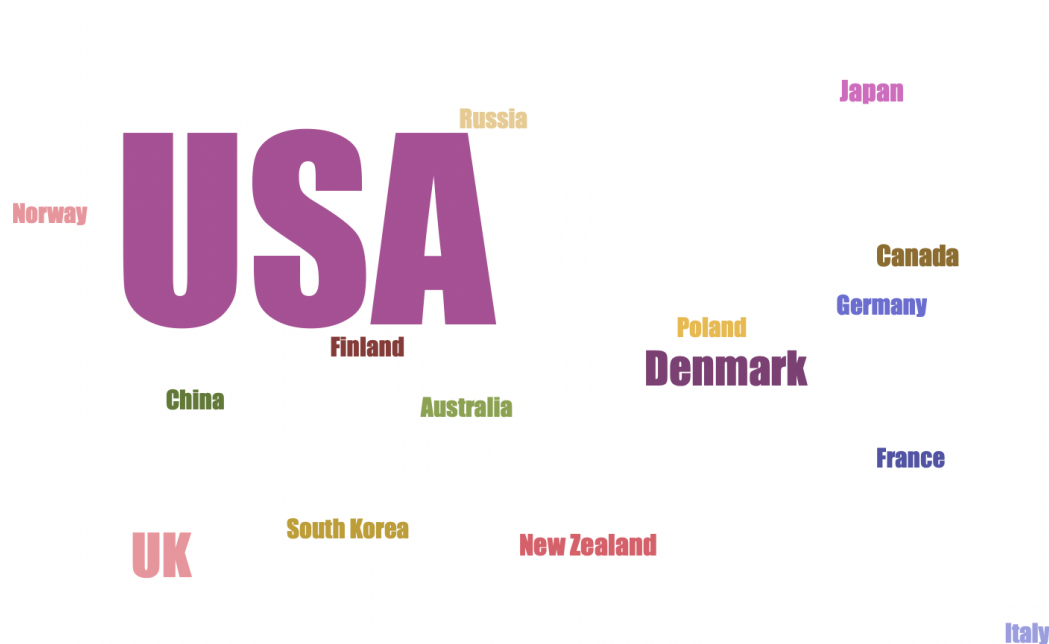


Figure 29: Word cloud of the origin of Danish children's favourite films

Learning from the children: opinions on 14 selected films and series

As mentioned, we also asked the children to watch and rate trailers/clips of 14 films and series that we had chosen based on our idea of what Danish children may consider to be quality and have relevance to them; six of these were produced for the younger children and thus only shown to the 8-12-year-olds, and eight were produced for and shown only to the 12-17-year-olds. Among the trailers were theatrical hits, films from the Danish school curriculum, DR series produced after an extensive inhouse audience research process, one web-series, and a couple of Netflix originals. The clips had a duration of 3-5 minutes per title.

In defining quality screen fiction for children and adolescents, we used the following criteria: distinct cultural value, high production value, good storytelling and high audience potential. Therefore, in curating the titles for the survey we made sure each title combined at least two of these elements. We grouped the selected 14 titles in the following clusters:

1. **‘Arthouse’ titles supported by public funds or broadcasters with a strong cultural mandate:** This content does not necessarily have a large production value, a classic narrative or a clear genre identity. These titles take a critical point of view on a socially or politically engaging theme and the authenticity of their visual style. The titles in this category include *Young Ahmed*, *Efterskolen*, *Natten til Lørdag* and *Puls*.



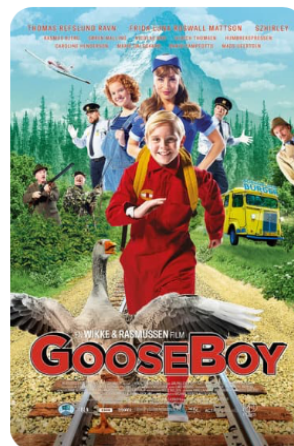
2. **Culturally relevant screen fiction for wider audiences:** This content also insists on cultural value as it pursues themes relevant to society and children’s education. That is why public institutions have supported it. The production and promotion of this content is preceded by an extensive audience research. The content is marked by a classic narrative, faster pace, genre elements, and larger audience potential. The titles in this category include *Akavet*, *Klassen*, *Skyldig*, *Valhalla* and *Hacker*.



3. **Self-produced webseries for online followers:** Fiction content self-produced by YouTubers for their followers. It normally has a low production value, but its narrative style, storyline and genre is taylormade for reaching specific target audiences. *Centrum* is the representative title in this category.



4. **Genre-driven content produced by market players:** This is entertaining screen fiction for a large Danish or global audience, with high production value and genre-driven storytelling. It normally does not have a critical take on social or political themes and is to a significant degree financed on a more commercial basis although Danish genre films also receive substantial public funding. The selected titles representing this cluster are *The Rain* and *Let it snow* (Netflix originals), and *Gooseboy* and *Iqbal og den indiske juvel* (Danish films).



The children were the least interested in and impressed with the titles from the first cluster. Only one third rated positively this content and expressed a wish to see more. Several respondents appreciated in their comments that these titles “focus on important topics”, “provide insights into other cultures and religions” and “talk about serious things in an easy way”. Some children also liked the content for personal reasons such as recognizing the shooting location or an actor, whom they like. However, even though the themes of these films are culturally and socially relevant to the respondents, most of them still find their style and stories “boring”, “strange”, “confusing”, “too realistic”, “difficult to follow”, “too much like school” and simply not their cup of tea. It becomes

even more evident when a title is neither in Danish nor in English. Some of them rejected to see *Young Ahmed* only because “it is annoying to see anything that is not in English”. They are also critical of the production values of the relatively low-budget content and of the slow-paced rhythm as these titles do not necessarily contain multiple exhilarating plotlines.

When it comes to the Danish-language films and series with cultural value and wider target audience in the second cluster, around 50% of the children rated positively the selected titles. However, the remarks remained reminiscent of the ones about the arthouse titles ranging from the generic ones like “I simply do not like DR series”, “not my style”, “I never watch Danish film and TV series” or “it reminds me too much of school” to the more specific ones like “bad acting”, “I do not like that the characters are quarrelling so much”, “seems like it is poorly produced”, and “it is unrealistic because the characters don’t use the professional terminology”. The children, however, expressed a slightly higher opinion of the three DR series (*Klassen*, *Skyldig* and *Akavet*) than of the two films (*Valhalla* and *Hacker*). This may be explained by the fact that the audience building process for films starts only when the films are finished, while in the case of the DR series this process starts as early as the development phase.

The respondents’ opinion of *Centrum*, the only self-produced YouTube web-series that we tested, did not differ much from the opinion of the DR series above. Around half of the children liked *Centrum*. This similarity is not surprising considering that *Centrum*’s audience development and production models are similar. The only difference is that the children’s qualitative comments about *Centrum* were more positive. They appreciated, for example, that *Centrum* “focuses on everyday problems”, “is relatable” and “represents LGBTQ teenagers”. At the same time, they think that the web-series had a “funny plot” and “good acting”. Finally, some children liked that “many stars appear in the series” and commented that “all of my friends saw it”, which indicates that some audience-building strategies such as word-of-mouth and collaboration with influencers worked well in *Centrum*’s case.

The respondents were the most affirmative about the commercial titles produced by market players. *The Rain* and *Iqbal og den indiske juvel*, were positively reviewed by more than two thirds of the children, becoming the most popular among the curated titles. The other two titles from this cluster were reviewed positively by around half of the children. However, judging from the qualitative

comments, the respondents' opinions about this type of content still can be mixed and critical. For example, some respondents differ between the first and second season of *The Rain*. While the first season "has exciting storyline" and "does not resemble other Danish series", the second season "gets pretty boring", "has a bad storyline", "shows nothing new" and "reminds us that Danes just cannot make good TV". Likewise, the children were divided about the Christmas romcom *Let It Snow*. While some respondents praised the production value, acting and story of the film, others dismissed the story as "banal", "cliché", "too romantic", "too sweet" and "too much EMO-like".

Going forward

Many findings in this report are in line with findings from the reports by other institutions mentioned in the executive summary and in the reference list. One such finding is that Danish children prioritize English-language films and series and show only marginal interest in films and series in languages other than Danish or English. Moreover, Danish children very much like what they watch on global American platforms such as Disney+ and Netflix and spend a considerable amount of time on YouTube (although films and series add very little to the list of videos Danish children watch on YouTube). However, the findings in this report also nuance these general trends. While Danish children undoubtedly prefer American streaming platforms to the domestic public service content, they still use the public service platforms to watch a variety of non-fictional formats such as news, documentaries, reality and gaming. From around the age of 10 Danish children essentially shift to watching films and series on global platforms, marginalizing domestic and public service content. At the same time, Danish children are not uncritical of the content they encounter here. They appreciate the "high-quality" production standards of Netflix and the likes, but not unconditionally.

Going forward from here, we shall investigate the findings more in depth via qualitative methods, not least in order to nuance and understand the 'whys' behind the 10 major take-aways. For this purpose, we have designed an ethnographic study of 20 children and adolescents. This ethnographic study will address issues such as US versus Danish content; YouTube's relevance; films and series at school; gaming versus fictional content; what makes a good story; etc.

PART III

Methodology

The data for this report were collected using SurveyXact via a link that allowed respondents to answer all questions anonymously and thus provide unfiltered opinions in their answers. The only demographic data they were asked were gender, age, location and parents' occupation. Survey completion took no longer than 45 minutes or one school lesson.

We first conducted a pilot study on the sample of 20 respondents where we tested the length of the survey, the clarity of the questions, and the overall responsiveness of the children to the survey. Based on the feedback we received from both respondents and their parents who observed them filling out the pilot survey, we made the final version of the survey and circulated it among over 300 hundred children and teenagers.

While sampling and scanning the respondents, we did not strive only for reaching out to as many youngsters as possible. Our priority was a diverse sample of participants. Therefore, we made sure not to recruit children by relying solely on our personal networks. Instead, the respondents came from different regions and had different socio-demographic backgrounds. In order to achieve this diversity, we collaborated with Absalon, one of the Danish regional centres of education, whose representatives connected us with three provincial schools in their network. Additionally, we reached out to several teachers from different parts of Denmark asking them to distribute the link to their students. There were seven teachers who actively responded.

The survey itself contained three types of questions: multiple-choice questions, yes/no questions and open-ended qualitative questions. The answers to the first two groups are quantified in our analysis and provide a micro statistical snapshot based on a sample of 313 Danish youngsters. The open-ended questions that the respondents answered with their own words provide more nuanced qualitative insights into the youngsters' taste and their ideas of relevance and quality in audiovisual fiction. These insights also inspire further research.ⁱ

Socio-demographic profile of the respondents

The participants in our survey were between 8 and 18 years. However, in addition to different age groups, the participants also come from different regions in Denmark and reflect the gender balance as well as diverse socio-demographic backgrounds. The sample of our respondents include boys and girls as well as a small percentage identifying as non-binary (see **Figure 30**)

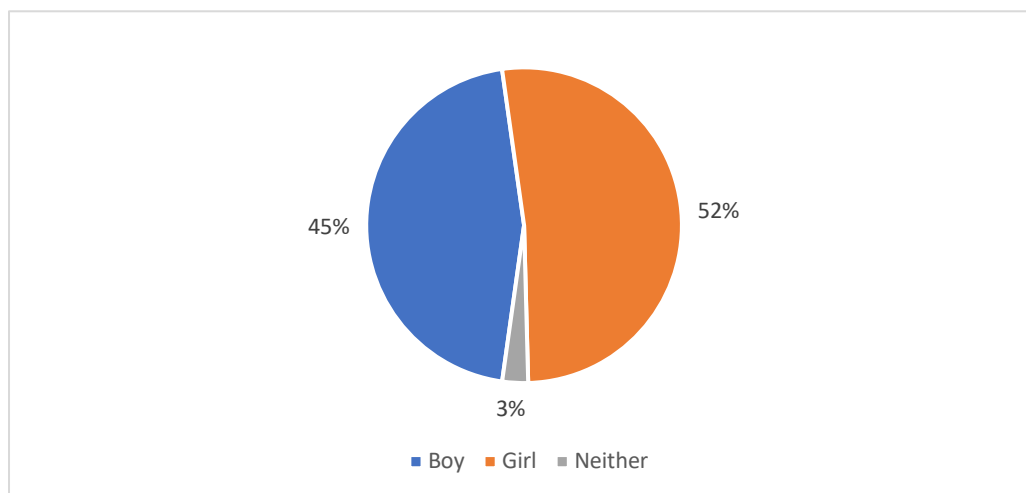


Figure 30: Gender distribution of respondents.

Making the survey completely anonymous had its advantages, but also presented some challenges. The anonymity indeed encouraged respondents to provide unfiltered and uncensored answers, which was of crucial importance. Yet, it prevented us from making the link between their socio-demographic, or *social habitus*, and their media preferences. We did, however, include questions about which languages respondents speak and about the profession of their parents. In this way, we obtained a general idea about the social milieu of the entire sample without compromising the anonymity of individual respondents.

Figure 31 shows that 8 per cent of the respondents speak a language other than Danish, English or the other two main languages taught in Danish schools, i.e., German and French. This suggests that at least a minor percentage of respondents have a minority ethnic background.

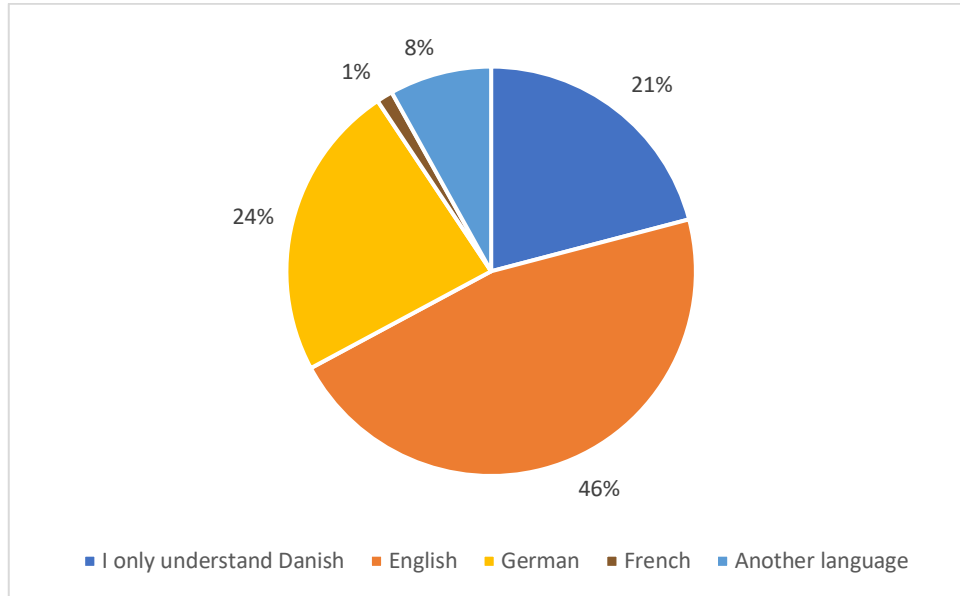


Figure 31: Foreign language competencies of respondents.

An analysis of the jobs of the respondents' parents indicates a large diversity in social backgrounds. As **Figure 32** shows, parents' professions span different fields and levels of education. This suggests that respondents do not come from the same social groups and, as such, are likely to have been exposed to different types of content through the media preferences and habits of their parents.

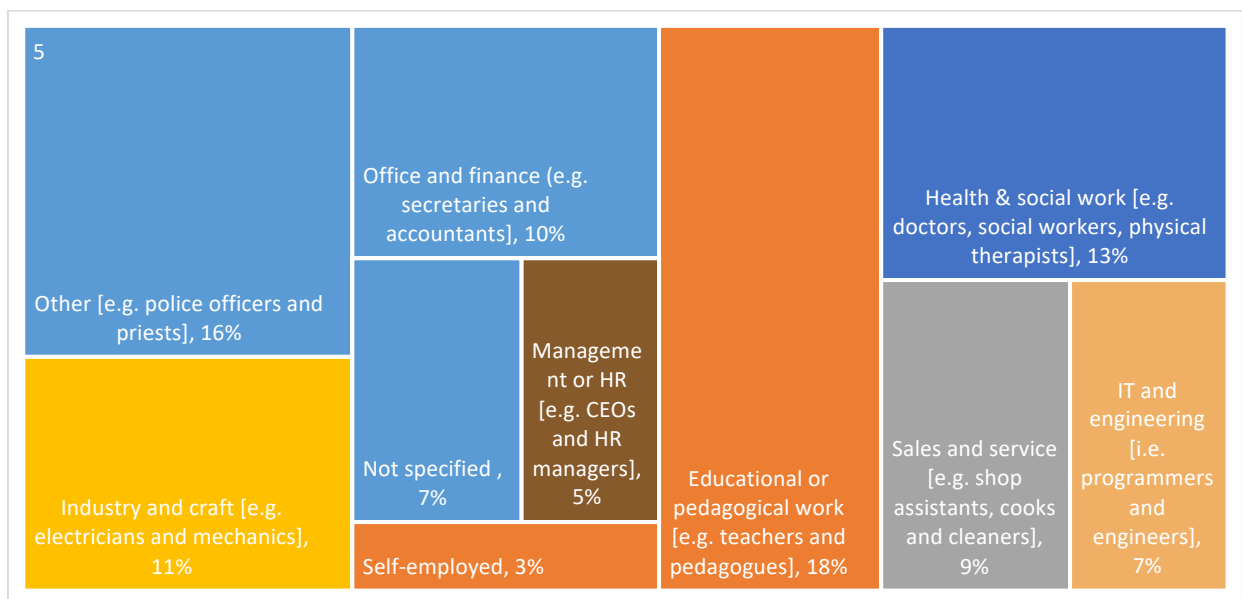


Figure 32: Distribution of parents' professions across fields.

Finally, the respondents are also geographically spread out over Denmark. The sample represents four out of the five main regions of the country, namely *Region Hovedstaden* (Copenhagen), *Region Sjælland* (Zealand), *Region Syddanmark* (Southern Denmark), and *Region Midtjylland* (Central Jutland) (see **Figure 33**). The only region missing is *Region Nordjylland* (Northern Jutland).

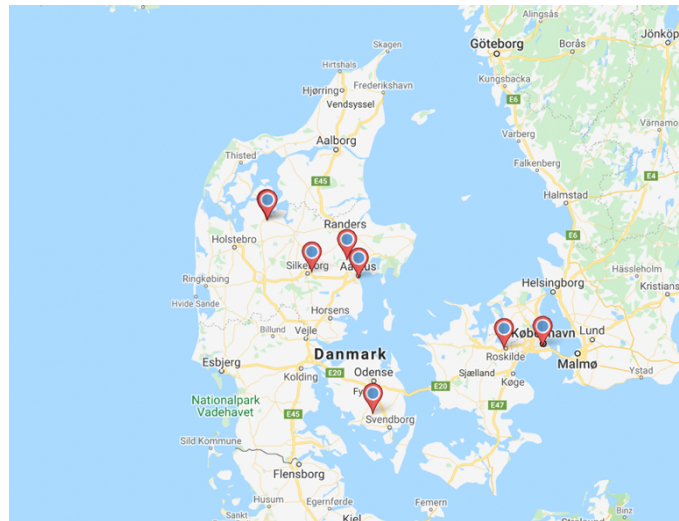


Figure 33: Geographic distribution of the respondents

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- DR (2021), *Medieudviklingen 2020*.
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ⁱ There are approximately 650,000 Danes within the 8-17-year-old population, and 313 children answered the survey. As such, not all findings are statistically significant, but rather point to tendencies in Danish children's viewing habits and tastes. All the quantitative findings are, however, in line with findings confirmed by other research conducted on larger samples such as the above-mentioned reports.