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Analysis of Mapping the Position of Paid Video Streaming Services in Indonesia Based on the Perception of Monetary, Emotional, and Social Value

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ABSTRACT

The development of Subscription Video on Demand (SVOD) services in Indonesia has shown significant growth amid intense brand competition. This study aims to map consumer perceptions of SVOD services based on monetary, emotional, and social values. Employing a quantitative descriptive-exploratory approach with a cross-sectional design, data were collected through a survey method using an online Likert-scale questionnaire. The final sample consisted of 144 respondents experienced in accessing Netflix, Disney+, and Vidio. Data were analyzed using Multidimensional Scaling with the PREFSCAL algorithm to map the perceptual structure among services based on the identified value attributes. These findings indicate that emotional value is the most dominant factor in shaping consumer perceptions of SVOD services. Netflix is most strongly associated with emotional value, reflecting a strong affective experience. Vidio is more closely associated with monetary value, indicating sensitivity to price and affordability considerations, while Disney+ occupies a relatively neutral position without a strong association to any specific value. Social value does not show a strong contribution in shaping perceptions across the three services. These findings highlight that emotional experience is the key factor of SVOD service perception in Indonesia. Therefore, providers should prioritize enhancing user experience quality to strengthen competitive positioning.

Keywords: SVOD, Monetary Value, Emotional Value, Social Value, Multidimensional Scaling, PREFSCAL.

1. INTRODUCTION

Digital transformation has fundamentally reshaped media consumption, shifting audiences from conventional broadcasting toward personalized Over-the-Top (OTT) services (Deloitte, 2025; Polisetty et al., 2023). Among these services, Subscription Video on Demand (SVOD) has experienced the most substantial growth, driven by increasing demand for ad-free premium content and greater viewing autonomy (Palomba, 2021b; Sanjeev, 2024). Indonesia has emerged as the largest SVOD market in Southeast Asia, where premium VOD revenue recently increased by 14% to US$1.8 billion (Kusumanto, 2025). Within this competitive market, Netflix, Disney+, and Vidio represent the three dominant platforms (Jamaludin, 2025). Although they operate in the same industry, each platform adopts a distinct competitive strategy. Netflix emphasizes personalized recommendations and global content, Disney+ differentiates itself through family-oriented franchise ecosystems (Antariksa, 2025), whereas Vidio leverages localized programming and sports broadcasting to strengthen its domestic market position.

Despite offering comparable subscription-based services, these platforms differentiate themselves through pricing structures, content portfolios, and service features. Such competition suggests that consumers evaluate SVOD services not merely through functional attributes but also through the value they perceive from the overall consumption experience (Zeithaml, 1988). Consequently, understanding consumer perceived value has become increasingly important for explaining the competitive positioning of SVOD providers.

This study adopts the Theory of Consumption Values (TCV), which proposes that consumer decisions are influenced by multiple dimensions of perceived value (Sheth et al., 1991). However, previous studies indicate that not all dimensions contribute equally within digital subscription services. In the

SVOD context, monetary, emotional, and social values are consistently identified as the most relevant determinants of consumer evaluation (Oyedele & Simpson, 2018). Accordingly, this study operationalizes these dimensions using the PERVAL framework, where monetary value reflects cost efficiency, emotional value captures affective satisfaction, and social value represents symbolic and interpersonal benefits associated with service usage (Oyedele & Simpson, 2018; Sweeney & Soutar, 2001).

Beyond consumption values, genre preferences provide an important psychographic context for understanding user perceptions. Different genres evoke distinct emotional and social experiences, thereby shaping the value consumers derive from streaming services (Chandler, 1997; Katz et al., 1973). Previous studies have demonstrated that genre preferences influence audience engagement, entertainment motivations, and perceived value across digital media platforms (Lu et al., 2019; Mohanty et al., 2023). Furthermore, the integration of TCV with Identity Theory suggests that both value perceptions and genre preferences function as mechanisms through which consumers express their identities and lifestyles within social environments (Stryker & Burke, 2000).

Previous studies on SVOD services in Indonesia have primarily employed causal approaches to examine isolated constructs, such as customer satisfaction, loyalty, continuance intention, and perceived value (Kim & Lee, 2023; Mangunsong & Sobari, 2024; Sabrina et al., 2025). While these studies explain the relationships among variables, they provide limited insight into how competing SVOD platforms are positioned relative to one another in consumers' minds. Understanding such perceptual positioning requires an approach that emphasizes similarities and differences among competing brands rather than causal relationships alone.

Multidimensional Scaling (MDS) provides an appropriate analytical approach because it visualizes perceptual relationships by representing competing brands within a multidimensional space according to consumers' evaluations. This enables the identification of relative competitive positions that cannot be captured through conventional causal techniques. Therefore, this study employs MDS to map the competitive positioning of Netflix, Disney+, and Vidio based on consumers' perceptions of monetary, emotional, and social value while incorporating genre preferences as a psychographic context. The findings contribute to the literature on digital media consumption by extending the application of MDS in the SVOD context and provide managerial insights for both global and local streaming service providers operating in Indonesia.

2. LITERATURE REVIEW AND HYPOTHESIS DEVELOPMENT

2.1 Theory of Consumption Values

Theory of Consumption Values (TCV) explains that consumers' purchase decisions are influenced by multiple dimensions of perceived value. Sheth et al. (1991) identify five dimensions: functional, emotional, social, epistemic, and conditional value. However, not all dimensions are equally relevant across consumption contexts. In digital subscription services such as SVOD, epistemic and conditional values tend to play a less prominent role because these services are easily accessible and repeatedly consumed (Oyedele & Simpson, 2018). Furthermore, Sweeney and Soutar (2001) refined the broad concept of functional value through the PERVAL framework by distinguishing several specific dimensions, including monetary value. Accordingly, this study focuses on monetary, emotional, and social value, as these dimensions best capture consumers' economic evaluations, emotional experiences, and social benefits when assessing SVOD services.

Previous studies consistently identify these three dimensions as the primary determinants of consumer perceptions of SVOD services (Oyedele & Simpson, 2018). Rather than operating independently, monetary, emotional, and social values interact to shape overall perceived value. Examining these dimensions simultaneously therefore provides a more comprehensive understanding of consumer evaluations and the relative positioning of competing streaming platforms.

2.2 Identity Theory

Identity Theory posits that consumption behavior extends beyond functional needs by enabling individuals to express their personal and social identities (Stryker & Burke, 2000). Within the SVOD context, platform choice, genre preferences, and participation in user communities may reflect how individuals construct and communicate their identities. Accordingly, Identity Theory complements TCV by explaining how emotional and social values are associated with identity formation. Integrating these perspectives provides a more comprehensive understanding of perceived value as the outcome of both consumption evaluations and identity-related motivations.

2.3 Monetary Value

Monetary value refers to consumers' evaluation of whether the price paid for a product or service is justified by the benefits received (Oyedele & Simpson, 2018). Within TCV, monetary value represents an aspect of functional value reflecting consumers' assessment of service utility relative to the resources sacrificed (Sheth et al., 1991; Zeithaml, 1988). Similarly, the PERVAL framework conceptualizes price/value for money as the balance between perceived benefits and monetary costs (Sweeney & Soutar, 2001). In this study, monetary value represents consumers' evaluation of the subscription fees charged by Netflix, Disney+, and Vidio relative to the quality of service, viewing experience, and overall benefits obtained.

2.4 Emotional Value

Emotional value refers to the positive feelings and affective experiences generated through the use of a product or service (Oyedele & Simpson, 2018). According to TCV, emotional value arises from a product's ability to evoke favorable emotional responses beyond its functional performance (Sheth et al., 1991). Likewise, the PERVAL framework defines emotional value as the positive affective state resulting from product consumption (Sweeney & Soutar, 2001). In the context of SVOD services, emotional value reflects users' enjoyment, entertainment, comfort, and satisfaction while consuming streaming content.

2.5 Social Value

Social value refers to the benefits consumers derive from using a product or service in relation to social acceptance and interpersonal relationships (Oyedele & Simpson, 2018). Within the Theory of Consumption Values (TCV), social value arises

when product consumption reinforces an individual's self-image, social status, or group identity (Sheth et al., 1991). Similarly, the PERVAL framework conceptualizes social value as the utility gained from a product's ability to enhance consumers' self-concept within their social environment (Sweeney & Soutar, 2001). In digital streaming services, social value extends beyond service usage itself to include the facilitation of social interaction, recommendation sharing, and social recognition among peers (Oyedele & Simpson, 2018).

Previous studies suggest that social value plays a relatively limited role in directly influencing satisfaction and behavioral intentions in streaming services. Azzahro et al. (2020) found that social value did not significantly affect customer satisfaction or willingness to pay subscription fees among Indonesian streaming service users. Similarly, Chakraborty et al. (2023) reported that social value was the only consumption value dimension that did not positively influence repurchase intention in Over-the-Top (OTT) services. These findings imply that consumers tend to prioritize functional and emotional benefits over social considerations when selecting streaming services. Nevertheless, social value remains important as a symbolic mechanism that supports social interaction and identity formation (Azzahro et al., 2020).

Accordingly, this study defines social value as consumers' evaluation of an SVOD service's ability to facilitate social interaction and reinforce social identity. It is operationalized through users' perceptions of whether Netflix, Disney+, and Vidio enable them to stay engaged with current conversation trends, strengthen communication with others, and enhance their self-image within their social environment (Sheth et al., 1991).

3. RESEARCH MEHODOLOGY

This study applies descriptive research with an exploratory quantitative approach. According to Malhotra (2020), exploratory research is a research design that has a flexible and evolving character so that it can be used to gain a deeper understanding of marketing phenomena that are difficult to measure directly.

In this study, an exploratory approach was used to identify consumer perceptions and preferences towards various value dimensions that affect their evaluation process of SVOD services in Indonesia. Furthermore, a descriptive approach is used to provide an overview as well as compare consumer perceptions of each service that is the object of the research.

The research was carried out in Indonesia with the target of SVOD service users. Indonesia was chosen as the research location because of the ever-growing penetration rate of SVOD services, accompanied by a variety of service providers and diverse consumer characteristics. This condition provides the appropriate context to obtain a more comprehensive picture of consumer value perception of SVOD services.

This study uses a cross-sectional design, which is data collection that is carried out only in one specific period to describe the condition of consumer perception at the time the research is carried out (Malhotra, 2020). The data collection process took place from January to February 2026 after the research instrument went through the refinement stage. Data were obtained using an online questionnaire that was distributed to respondents who met the research criteria.

The population in this study includes Indonesians who have subscribed to or have experience accessing Netflix, Disney+, and Vidio services. Experience in using the three services is necessary so that respondents are able to provide an appropriate assessment of all objects being compared. In general, the recommended number of respondents is in the range of 50 to 100 people so that the resulting perceptual configuration has a good level of stability.

Taking into account the needs of the number of respondents and the complexity of the objects compared, this study managed to collect 154 responses. After a screening process based on research criteria and data feasibility verification, as many as 144 respondents were declared to meet the requirements as the final sample. This number is considered sufficient to support the quality of respondents' assessments while increasing the stability of perception mapping results for the three SVOD services that are the object of the study.

Data collection in this study uses a survey method through the distribution of online questionnaires made using Google Form. The preparation of the questionnaire instrument is based on the indicators of each research variable, namely monetary value, emotional value, and social value on the service

The sampling technique applied is non-probability sampling with a purposive sampling approach. According to Malhotra (2020), technique gives researchers the flexibility to determine respondents based on certain characteristics that are relevant to the research objectives. In line with this, this study sets several criteria for respondents, namely individuals who are domiciled in Indonesia, are more than 17 years old, and have experience using or accessing Netflix, Disney+, and Vidio services.

The data analysis technique applied in this study is Multidimensional Scaling (MDS) with a Multidimensional Unfolding approach. The data processing process is carried out using IBM SPSS Statistics software through the Preference Scaling (PREFSCAL) algorithm. This method is used to describe the position of value attributes and service objects simultaneously in a common space, so that the relationship between the two can be observed in the same perception map (Hair et al., 2013).

4. RESULTS AND DISCUSSION

4.1 Research Results

After the screening stage, there are 144 respondents' data were declared worthy of further analysis. The characteristics of the respondents used in this study were described based on age, frequency of viewing, duration of subscription, nature of account usage, subscription spending, purpose of use of SVOD services, and preference of viewing genre.

Respondent characteristics based on age showed that the age group of 21–25 years was the largest group with 63 respondents (43.8%), followed by the age group of 18–20 years old as many as 41 respondents (28.5%). The other age groups had a smaller number, namely 26–30 years old as many as 10 respondents (6.9%), 31-35 years old as many as 9 respondents (6.3%), 36-40 years old and 46–50 years old each with 6 respondents (4.2%), 41-45 years old as many as 2 respondents (1.4%), and 51-55 years old as many as 7 respondents (4.9%). Although the age range of

respondents reached 53 years, these results indicate that the study involved more young age respondents who were generally more familiar with the development of digital technology and had a relatively high intensity of SVOD service use.

Based on the frequency of SVOD service use, most respondents accessed the service 1–3 times a week, which was 64 people (44.8%). Furthermore, there are 40 respondents (28%) who use the service daily, while 39 respondents (27.3%) access the service 4–6 times a week. The findings show that SVOD services have become one of the forms of entertainment that is routinely used by respondents with a fairly intense level of use in daily life.

The results showed that the majority of respondents had been using SVOD services for more than one year, namely 79 people (55.6%). In addition, there were 41 respondents (28.9%) who had subscribed for less than three months, while users with a duration of 3–6 months and 7–12 months amounted to 16 respondents (11.3%) and 6 respondents (4.2%) respectively. The distribution indicates that most of the respondents are users who have had a long experience in using SVOD services, although this study also involves new users, allowing for variations in perception of the services used (Primary data processing results, 2026).

The characteristics of the respondents based on the nature of account use showed that most of them used personal accounts, namely 87 respondents (60.4%). Meanwhile, as many as 57 respondents (39.6%) used shared accounts. These results show a difference in the pattern of using SVOD services, where some respondents prefer to own accounts independently, while others use account sharing systems as an alternative to reduce subscription costs.

Table 4.1. Respondent Characteristics Based on SVOD Subscription Spending per Month

Cost	Quantity	Percentage
< IDR50,000	45	31.3%
IDR 50,000—IDR 100,000	49	34%
IDR101,000—IDR150,000	17	11.8%
IDR151,000—IDR200,000	17	11.8%
> IDR200,000	16	11.1%

Source: Primary data processing results (2026)

Judging from the amount of monthly expenses, the largest group of respondents allocated a subscription fee of IDR 50,000-IDR 100,000 per month, which was 49 respondents (34%). Furthermore, as many as 45 respondents (31.3%) spend less than IDR 50,000 every month. The respondents who paid IDR 101,000 – IDR 150,000 and IDR 151,000 – IDR 200,000 each amounted to 17 people (11.8%), while respondents with expenses of more than IDR 200,000 were 16 people (11.1%). These findings indicate that most respondents tend to opt for more economical subscription plans, so the price aspect is still an important consideration in the use of SVOD services.

The goal of following trends or topics that are currently popular was only chosen by 29 respondents (10.1%), while the other category amounted to 3 respondents (1%). These results show that the main motivation for SVOD use is driven more by the need for entertainment and the experience of enjoying quality content than social factors or following growing trends.

The characteristics of respondents based on genre preferences showed that the Drama genre was the most popular choice with a total of 102 choices (21%). The next position was occupied by the Acting genre with 100 choices (20.6%) and Comedy with 95 choices (19.5%). Furthermore, the Romance genre received 76 choices (15.6%), Horror with 59 choices (12.1%), and Documentary with 42 choices (8.6%). In addition to these genres, respondents also mentioned other genres such as Thriller, mystery, fantasy, Reality Shows, to culinary and sports-themed content. These findings indicate that respondents' viewing preferences are quite diverse, although they are still generally dominated by popular genres that offer strong storylines and emotional experiences for viewers.

Multidimensional Scaling (MDS) analysis in this study was carried out using the Multidimensional Unfolding procedure with the Preference Scaling (PREFSCAL) algorithm. The data processing process involves monetary, emotional, and social value attributes associated with three Subscription Video on Demand (SVOD) services, namely Netflix, Disney+, and Vidio.

Table 4.2 Multidimensional Scaling Analysis Results

Kruskal's Stress-I	.0000000
Shepard's Rough Nondegeneracy Index	.9259259
Dispersion Accounted For (DAF)	1.0000000

Source: Primary Data Processing Results (2026)

This value indicates a very high degree of compatibility between the model-generated configuration and the empirical data because the stress value that is getting closer to zero indicates the better representation of the data in the perception space. This finding is also strengthened by the Dispersion Accounted For (DAF) value of 1.0000000 or 100%, which indicates that all information contained in the respondents' data can be optimally represented by the MDS model (Kruskal & Wish, 1978).

In addition, Shepard's Rough Nondegeneracy Index value of 0.9259259 indicates that the very high level of model conformity is not caused by mathematical failure (degeneracy). Index values close to one indicate that the configured configuration still has good representation quality and can be further interpreted (Shepard, 1962).

Table 4.3 Attribute and Service Position Coordinates

	Dimension	
	1	2
Final Column Coordinates		
Netflix	-.347	-.697
Disney+	-.355	1.922
Vidio	1.917	.619
Final Row Coordinates		
Monetary1	1.717	-.137
Monetary2	1.717	-.137
Monetary3	.410	-.898
Emotional1	-.902	-.146
Emotional2	-.902	-.146
Emotional3	-.902	-.146
Social1	-.347	-.697
Social2	-1.107	.610
Social3	-.902	-.146

Source: Primary data processing results (2026)

The resulting coordinates act as a numerical basis in determining the position of each object in two-dimensional space. The smaller the distance between objects, the higher the level of similarity of perception they have. The results of the analysis show that there are several attributes that have the same coordinates. This condition indicates that these attributes are perceived similarly by respondents so that it is difficult to distinguish them as stand-alone concepts. (Hair et al., 2019).

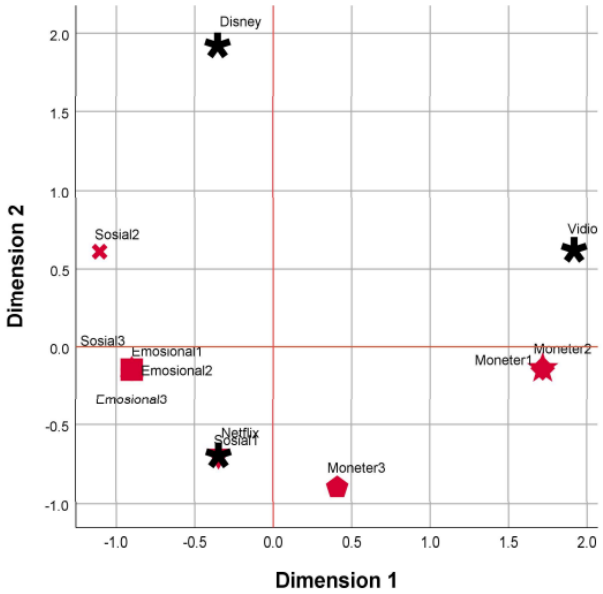


Figure 4.1 MDS Perception Map

The interpretation of the perception map is carried out through two main dimensions that are formed, namely Dimension 1 and Dimension 2. In the MDS approach, the resulting dimension does not have an automatic conceptual label from the statistical software. Therefore, the meaning of each dimension is determined through the analysis of the pattern of dispersion and proximity of the attributes that appear in the perception map. Attributes that tend to be in the same direction and area are assumed to have similar meanings or characteristics, so the pattern is used as the basis for dimensional interpretation (Malhotra, 2020).

In this study, Dimension 1 illustrates the difference in value orientation that consumers consider in using SVOD services. On the other hand, there are attributes of monetary value related to rational aspects, such as cost efficiency, affordability of subscription prices, and economic benefits obtained by users. In contrast, emotional and social value attributes tend to converge in the same area, suggesting their relationship to user experience, personal satisfaction, and social interaction that arise from viewing activities. Thus, Dimension 1 can be interpreted as a range between economic orientation and experience-social orientation in SVOD service consumption.

Meanwhile, Dimension 2 shows the difference between benefits that are personal and those that are related to active social engagement. The relatively distant position of the Social attribute2 indicates that the activity of using SVOD services to participate in content-related discussions or conversations on social media has different characteristics compared to other social and emotional benefits. Therefore, Dimension 2 can be interpreted as a level of active social engagement, with Social2 representing a more specific form of social participation in the use of SVOD services (Hair et al., 2019).

The distribution of attributes in a two-dimensional space also describes the position of each service based on respondents' perceptions. In Quadrant III, it can be seen that all Emotional Value attributes along with Social attributes3 are at the same coordinates, namely (-0.902; -0.146). The grouping shows that respondents view these attributes as part of a similar value orientation when evaluating SVOD services.

In addition, the Social1 attribute is in exactly the same position as Netflix, at the coordinates (-0.347; -0.697). This very high proximity indicates a strong perceptual relationship between Netflix use and an increase in the social status of users in their social environment. A similar phenomenon was also found in Quadrant IV, where the Moneter1 and Moneter2 attributes had identical coordinates, namely (1.717; -0.137). This condition indicates that respondents consider cost affordability and expenditure efficiency as two interrelated aspects in shaping the monetary value of a service. In addition, the presence of the Monetary attribute3 at the coordinates (0.410; -0.898) shows that the Quadrant IV area is generally dominated by attributes related to monetary value.

In Quadrant I, the Vidio service occupies its own position at the coordinates (1.917; 0.619), so it appears to be separate from the other two services. In contrast, Disney+ is in Quadrant II with coordinates (-0.355; 1.922) and has a relatively close distance to the Social attribute2 which is at the coordinates (-1.107; 0.610). The proximity of these positions suggests a perceptual relationship between Disney+ and the active social engagement aspect represented by the Social attribute2.

Based on the position of each service on the perception map, there is a variation in proximity to the monetary value attribute. This difference in location indicates that respondents have different assessments of the ability of each service to meet the affordability and efficiency aspects of cost. Thus, the mapping results show that there is a difference in consumer perception of monetary value among the SVOD services studied. These findings support the research hypothesis regarding the difference in the perception of monetary value between services (Kotler & Keller, 2016).

Furthermore, the attributes that make up emotional values appear to be concentrated in the same area, particularly in Quadrant III. This grouping pattern shows that the activity of finding viewing ideas, obtaining pleasant experiences, and enjoying the process of exploring content is perceived as a unit of emotional experience by respondents. However, the position of the service that is not completely adjacent to the attribute group indicates a difference in the level of emotional association that each service has. Therefore, the mapping results show that there is a variation in consumer perception of emotional value between SVOD services, so that hypotheses related to emotional value can be stated to be supported.

On the other hand, the social value attribute shows a more diverse distribution pattern than other attributes. The existence of Social2 which is located relatively far from other attribute groups shows that the social dimension is not perceived homogeneously by the respondents. The position of these attributes in the opposite direction to most other attributes indicates the presence of different social characteristics and has stronger distinguishing abilities. In addition, the proximity of a particular service to a particular social attribute indicates that each service forms a different social association in the minds of consumers. Thus, the mapping results confirm the difference in perceptions of social value among the SVOD services studied, so that the hypothesis about social value also receives empirical support from the results of this analysis (Sweeney & Soutar, 2001).

In this study, the level of consumer preference was determined based on the accumulated score obtained by each SVOD service on all the attributes analyzed. The service that obtained the highest total score was interpreted as the service that respondents chose or preferred the most. This approach is in line with the concept of consumer preference which states that consumer preferences can be identified through the evaluation of various attributes that are considered to provide value to users (Kotler & Keller, 2016).

a. Dominant Value Analysis on Netflix

Based on the tabulation of data, Netflix showed consistent superiority across all emotional value attributes. The majority of respondents gave an assessment on a scale of 4 with a tendency towards a scale of 5, so it can be interpreted that this service is able to present a positive and satisfactory user experience. The high assessment of the emotional dimension shows that consumers benefit in the form of pleasure, comfort, and satisfaction while using the service.

Table 4.4 Respondents' Preferences for Netflix

Netflix	Likert Scale					Total*
	5	**4**	**3**	**2**	**1**	
Monetary1	6	51	**58**	22	7	174
Monetary2	9	**51**	48	28	8	204
Monetary3	9	**52**	44	32	7	208
Emotional1	37	**76**	26	4	1	**304**
Emotional2	45	**69**	28	1	1	**276**
Emotional3	34	**81**	27	1	1	**324**
Social1	7	27	**51**	44	15	153
Social2	6	29	**60**	35	14	180
Social3	8	35	**56**	32	13	168

*Mode multiplied by value

Source: Primary Data Processing Results (2026)

In the monetary value dimension, Netflix also obtained a relatively good rating. The Monetary attributes2 and Moneter3 are dominated by answers on a scale of 4 with a tendency towards a scale of 3, while the Monetary attribute1 is more on a scale of 3 with a tendency towards a scale of 4. The results show that although the price factor is not yet the main advantage, respondents still consider the benefits obtained to be quite balanced with the costs incurred. The perception of the suitability between benefits and sacrifices is an important indicator in the formation of perceived value (Zeithaml, 1988).

In contrast to the previous two dimensions, social value on Netflix is dominated by answers on a scale of 3. These findings indicate that the social aspect has not been the main consideration of respondents in choosing Netflix services. Thus, consumer preferences for Netflix are more influenced by emotional benefits than social benefits (Sweeney & Soutar, 2001).

b. Preference Analysis on Disney+

The majority of answers are on a scale of 4, although the tendency is closer to a scale of 3. This condition shows that Disney+ is able to provide a positive user experience, but the intensity of the emotional value felt by respondents is still below Netflix. The findings show that emotional experiences are one of the aspects that differentiate the level of preference between SVOD services (Sweeney & Soutar, 2001).

Table 4.5 Respondents' Preferences for Disney+

Disney+	Likert Scale					Total*
	5	**4**	**3**	**2**	**1**	
Monetary1	5	37	**72**	25	5	216
Monetary2	3	39	**70**	26	6	210
Monetary3	1	40	**66**	32	5	198
Emotional1	12	**64**	56	9	3	**256**
Emotional2	21	**59**	56	3	5	**236**
Emotional3	20	**62**	59	1	2	**248**
Social1	3	18	**57**	53	13	171
Social2	3	27	**70**	33	11	210
Social3	5	21	**66**	35	17	198

*Mode multiplied by value

Source: Primary Data Processing Results (2026)

On the dimensions of monetary value and social value, most respondents gave an assessment on a scale of 3. This shows that the two dimensions are perceived neutrally. However, the attributes in the social dimension show a tendency towards scale 2, so it can be interpreted that the social benefits felt by users are still relatively low compared to other dimensions. As such, Disney+ does not yet have a truly dominant attribute in shaping consumer preferences. These findings show that the perception of the value of a service is not only influenced by one dimension, but is the result of an evaluation of various benefits received by consumers (Zeithaml, 1988; Kotler & Keller, 2016).

c. Analysis of Preferences on Vidio

Based on the tabulation results, respondents' preference for Vidio was dominated by answers on a scale of 3. However, in the attributes of Monetary Value and Emotional Value, there is a tendency towards a scale of 4. These results show that these services have the opportunity to increase positive consumer perception if they are able to strengthen the benefits felt by users in both dimensions (Sweeney & Soutar, 2001).

Table 4.6 Respondents' Preferences for Vidio

Vidio	Likert Scale					Total*
	5	**4**	**3**	**2**	**1**	
Monetary1	13	47	**63**	16	5	189
Monetary2	8	59	**61**	22	4	183
Monetary3	8	38	**68**	23	7	**204**
Emotional1	10	52	**60**	18	4	180
Emotional2	6	48	**73**	11	6	**219**
Emotional3	8	50	**68**	13	5	**204**
Social1	4	18	**61**	41	20	183
Social2	2	20	**69**	37	16	**207**
Social3	1	25	**63**	34	21	189

*Mode multiplied by value

Source: Primary Data Processing Results (2026)

On the other hand, attributes related to Social Value tend to lead to a scale of 2. This shows that the social benefits felt by respondents are still not strong enough to influence their preference for Vidio services. When viewed as a whole, attributes in the monetary and emotional dimensions show a tendency to assess more positively than the social dimension. Therefore, increasing the social aspect can be one of the strategies to strengthen the attractiveness of these services in the eyes of

consumers (Sweeney & Soutar, 2001).

d. Preference Analysis on SVOD services

To identify overall consumer preferences, an aggregate analysis was conducted based on the total scores derived from the mode value multiplied by its respective scale for each attribute. The accumulated scores across all indicators for the three services are presented in Table 4.6.

Table 4.7 Respondents' Preferences for SVOD Services

Attributes	Netflix	Disney+	Video
Monetary1	174	216	189
Moneter2	204	210	183
Monetary3	208	198	**204**
Emotional1	**304**	**256**	180
Emotional2	**276**	**236**	**219**
Emotional3	**324**	**248**	**204**
Social1	153	171	183
Social2	180	210	**207**
Social3	168	198	189
Total	1,991	1,943	1,758

Source: Primary Data Processing Results (2026)

Based on the empirical data, Netflix secured the highest aggregate score, shows its position as the most preferred SVOD service among respondents. This dominance is driven by its consistent superiority across all attributes of emotional value, where the majority of respondent gave positive ratings. This suggests that Netflix is perceived as delivering a highly satisfying, immersive, and premium entertainment experience that fosters a stronger emotional connection with users.

Conversely, Disney+ and Vidio exhibit lower preference levels with distinct characteristics. The evaluation for Disney+ predominantly neutral, as shown by the concentration of responses on scale 3, particularly within the monetary and social dimensions. Meanwhile, Vidio demonstrates a specific advantage in the Social1 attribute, reflects its strength in immediate social relevance. However, Vidio's lower score in emotional exploration indicates that its usage is transactional rather than continuous. Consequently, for local services like Vidio to enhance competitiveness, greater strategic emphasis should be placed on integrating non-monetary benefits, particularly by optimizing user experience and emotional engagement to bridge gap with global competitors.

4.2 Discussion

a. Consumer Perception of Monetary Value

Consumer perceptions of the monetary value of SVOD services show variations in the way users evaluate the relationship between fees paid and benefits received. Attributes related to affordability and cost efficiency of subscriptions were seen as interrelated by respondents. This linkage indicates that services that are considered to have affordable prices also tend to be considered able to reduce user spending. Thus, the two attributes are not perceived as stand-alone aspects, but rather as elements that together form monetary value. This shows that the consumer's assessment of the subscription fee depends not only on the amount of the nominal amount paid, but also on the extent to which the service is able to provide benefits that are assessed to be proportionate to the expense. In the context of paid streaming services, the use of family plans and shared accounts also reflects users' efforts to obtain optimal benefits at a more cost-efficient cost.

Based on the results of the analysis, the attributes of affordability and cost efficiency are more associated with Vidio than with other services. This condition shows that Vidio is perceived to be able to meet the basic needs of users in terms of price. However, these linkages are not strong enough to build the perception of Vidio as the service that best represents monetary value. In other words, strategies that focus on the price aspect are not yet fully able to create a superior perception of value in the eyes of consumers. These findings are in line with the research of Matta et al. (2026) which states that price affordability along with the relevance of local content is an important factor in shaping consumer perception of OTT services.

In the perspective of the Theory of Consumption Values (TCV), monetary value is a part of the functional value formed through the evaluation of the balance between the costs incurred and the benefits received. The findings regarding Vidio are also supported by research by Oyedele and Simpson (2018) who explain that monetary value reflects consumers' assessment of the suitability between financial sacrifice and benefits obtained.

Unlike Vidio, Netflix is still perceived as a service that provides savings even though its subscription fees are relatively higher than some other SVOD services. These findings indicate that consumers do not solely associate monetary value with low prices, but rather the concept of value for money, which is a balance between costs and benefits received. When the quality of service and content is seen as superior, the level of consumer acceptance of higher prices also increases. In these conditions, subscription fees are no longer considered a waste, but rather an entertainment investment that provides benefits as expected. This result is in line with the concept of functional value put forward by Sweeney and Soutar (2001), which asserts that the perception of value comes from the overall perceived benefits, not just from the price level.

On the other hand, the monetary value aspect is not the dominant consideration in consumer perception of Disney+. This shows that the decision to use these services is not likely to be based on price considerations or cost efficiency. Instead, users are more likely to consider non-monetary benefits, such as an entertainment experience, emotional closeness to content, or other benefits that are not directly related to financial aspects.

These results reinforce the findings of Mason et al. (2023) who show that functional value, including monetary value, does contribute to the formation of customer satisfaction, but is not always a major factor in determining preference for a service. Thus, while prices remain a concern for consumers, other aspects

of the benefits can have a greater influence when they evaluate streaming services.

Overall, the monetary value of SVOD services is perceived as the result of an evaluation of the balance between cost and benefit, rather than just cheap prices. These differences in perception are reflected in the characteristics of each service. Vidio is more associated with affordability and cost efficiency, but has not been able to build a strong perception of monetary value. In contrast, Netflix represents the concept of value for money, where higher subscription fees are seen as commensurate with the quality and diversity of content available. Disney+ does not show a strong association with monetary aspects, so economic considerations are not the main basis for user evaluations of the service.

b. Consumer Perception of Emotional Value

In this study, emotional value is perceived as a combination of the service's ability to encourage the exploration of viewing ideas, provide a pleasant experience, and bring pleasure when users explore various content. These three attributes are understood as a unit that forms emotional values. The relationship between these aspects is seen most strongly on Netflix compared to other services. These findings show that Netflix is more associated with meeting users' emotional needs. This condition indicates that the experience of using SVOD services is not only related to access to content, but also to the ability of the service to create an engaging and sustainable entertainment experience. Therefore, the emotional aspect is one of the important components in the process of consumer evaluation of services.

The results of the study also show that the use of services is not only oriented to practical functions, but also involves experiences that provide pleasure to users. In addition, the tendency to use SVOD services as an entertainment medium and the preference for content that highlights storylines further strengthens the contribution of emotional value in shaping consumer perception. This phenomenon can be explained through the characteristics of services that provide a wide variety of content accompanied by a recommendation system that is able to adjust the preferences of each user. The ease of finding relevant content allows the exploration process to take place in a continuous manner so that the resulting experience becomes more personalized. These findings are in line with research by Chang and Chang (2020) who stated that the value perceived by users, especially related to interactive experiences, plays a role in increasing satisfaction while driving the sustainability of service use.

Meanwhile, Disney+ is also relatively close to the emotional attribute group compared to Vidio. This closeness shows that Disney+ is also able to meet the emotional needs of users, even though the level of association is not as strong as Netflix. In contrast, Vidio shows a weaker relationship with emotional values. This indicates that the experience of using Vidio is more perceived as a means to meet transactional functional needs, so the emotional attachment that comes from continuous content exploration has not developed as strong as competitor services.

In the framework of the Theory of Consumption Values (TCV), this condition reflects that emotional value is a factor that affects consumer preferences through the emergence of positive feelings while using services. The stronger a service is linked to emotional value, the greater its ability to create a consumption experience that results in user enjoyment, engagement, and satisfaction.

The findings regarding emotional value are further reinforced by the tendency that services that are able to provide a more enjoyable user experience while encouraging content exploration acquire stronger emotional associations. These results are consistent with the research of Mason et al. (2023) which concluded that emotional value is the most dominant factor in influencing consumer behavior compared to other value dimensions.

In addition to producing feelings of happiness, the perception of emotional value also contributes to shaping a personal media consumption experience. Based on Identity Theory, the use of SVOD services to enjoy content that has a high affective proximity, such as Drama, can be a medium for consumers to explore personal preferences through viewing options that suit their interests and entertainment needs. Therefore, services that are able to support the exploration process interactively tend to be perceived as having higher emotional value because they can facilitate self-expression as well as the formation of consumers' personal identities.

Overall, the results show that each SVOD service has a different ability to build emotional value. Netflix is in the strongest position to deliver an enjoyable experience while encouraging content exploration. Disney+ is also able to meet the emotional needs of users, although its association rate is still below Netflix's. On the other hand, Vidio has not shown a strong connection with the emotional dimension so that users' perception of the service is still more dominated by the aspect of functional usability. These findings confirm that the service's ability to create an enjoyable entertainment experience and support content exploration is an important factor in shaping emotional value while strengthening users' attachment to SVOD services.

c. Consumer Perception of Social Value

The social value in this study shows that there is a variation in the level of fulfillment among each SVOD service. These differences indicate that each service has different characteristics in building relationships with the social dimension of its users. These findings show that the use of SVOD services in general is still more directed to meet personal entertainment needs. Therefore, social value functions more as a supporting factor than a main factor in the process of consumer evaluation of a service.

Aspects related to improving social status in friendship environments are more associated with Netflix. These findings suggest that social recognition as part of social value is more often associated with these services than with other SVOD services. In addition, attributes related to involvement in trends or topics popular among friends also tend to point to Netflix, although the level of relevance is not as strong as the social recognition aspect. Thus, the activity of consuming content on Netflix is not only interpreted as an entertainment activity, but also as a means to maintain engagement in conversations and keep up with the developments of ongoing trends in the social environment.

This phenomenon shows that the use of services is able to encourage user participation in social interactions while increasing the tendency to follow the growing trend of watching. In the perspective of Identity Theory, this condition describes an individual's efforts to maintain the consistency of his or her identity in order to remain in tune with the social groups with which they interact. Thus, the consumption of popular content not only provides entertainment benefits, but also acts as a medium to maintain social relevance within the friendship environment.

On the other hand, attributes related to network expansion through social media are more commonly associated with Disney+. This indicates that the social value built by such services is more oriented towards interaction within communities with specific interests. These findings suggest that the formation

of a community based on shared preferences can be one of the mechanisms in increasing users' social engagement. Through these communities, users have the opportunity to share information, discuss content they like, and establish social relationships based on similar entertainment interests.

In contrast to the two services, Vidio showed a relatively weaker relationship with various social value indicators. This condition indicates that respondents have not made the social aspect the main association when evaluating the service. Thus, the use of Vidio is more perceived based on the benefits felt individually than the benefits related to interaction or social relationships.

In general, social values contribute to shaping consumer preferences, especially those related to the interaction and relevance of individuals in their social environment. However, the pattern of preferences that emerged showed that the influence of social values was situational and not experienced equally by all respondents. In other words, social values function more as a factor that reinforces preferences in certain conditions than as a key determinant in the choice of services. The findings are consistent with the results of previous research which stated that compared to other value dimensions, social values tend to have a more limited influence. Nonetheless, in certain situations, social influences can still drive the use of digital services, but they do not always have a significant impact on the sustainability of service use (Chakraborty et al., 2023).

In the framework of the Theory of Consumption Values (TCV), this finding shows that social values are formed when the use of a service is able to reflect the individual's self-image as well as the position of the individual in his social group. In addition, the results of this study also show that even though the activity of consuming SVOD services is basically carried out individually, social value can still develop through user involvement in conversations, trends, and communities that arise around the content consumed.

Overall, the results of this study show that each SVOD service has different characteristics in shaping social values. Netflix is more strongly associated with engagement in trends as well as broader social dynamics so that it serves as a reference in social conversations. In contrast, Disney+ plays a more role in building social value through communities with more specific interests. Meanwhile, Vidio has not shown a strong connection with this dimension, so its contribution in encouraging user social interaction is still relatively limited. These findings indicate that social value in SVOD services is formed through user participation in trends and communities, so the service's ability to create social relevance is one of the important aspects in shaping consumer perception. (Chakraborty et al., 2023).

d. Strategy Analysis for Vidio

In general, the results of multidimensional mapping show that each SVOD service has a different tendency to perceive value in the eyes of consumers. Netflix is closer to the dimension of emotional value, Vidio has a stronger proximity to monetary value, while Disney+ occupies a relatively balanced position between the two dimensions. These findings indicate that each service builds a different positioning based on the key values perceived by its users.

Furthermore, consumer perception of SVOD services is not only shaped by each value dimension separately, but is also influenced by the relationship between these values. The proximity between emotional value and social value shows a strong correlation in user perception, while monetary value is in a relatively separate position from the other two dimensions. This condition shows that consumers' decisions in using SVOD services are not solely influenced by cost considerations, but also by the emotional experience gained as well as the social benefits that arise while using the service. Thus, user perception patterns lead to consumption orientation that increasingly emphasizes the experience aspect.

These perception patterns are reflected in the position of each service in the perception map, including Vidio which shows different characteristics compared to its competitors. Vidio has a stronger tendency in certain aspects, but has not been able to meet the dimensions of emotional values and social values optimally. This position indicates that the experience provided to users still does not fully represent the integration of the various values on which consumer preferences are formed.

In the dimension of emotional value, Vidio still shows limitations in creating an optimal exploration experience for its users. This can be seen from the low association of users with pleasure when browsing various content options and the ease of finding impressions that suit their preferences. These findings show that the use of Vidio is still dominated by an orientation to meet specific viewing needs, not yet developed into a continuous exploration activity. Therefore, efforts are needed to improve the quality of the user experience that not only relies on the completeness of the content catalog, but also on how users interact with the service continuously. One of the opportunities that can be developed is through the improvement of a more adaptive recommendation system and the presentation of content that is able to encourage users to explore more broadly.

In addition to the system aspect, the characteristics of the content also have an important contribution in shaping the emotional value of the user. The variety of content and its level of relevance to user preferences are factors that can create a more enjoyable viewing experience while increasing users' tendency to explore the service. Therefore, content development and acquisition strategies that are able to reach a wider spectrum of user interests have the potential to increase user engagement while strengthening the emotional value felt while using the service.

From a social value perspective, each SVOD service shows a different approach to building user perception. Netflix, as a global service, tends to create social value through the dominance of trends that are wide-ranging. Available content is often part of popular conversations in society so that users can keep up with ongoing trends. Thus, the activity of watching not only provides entertainment, but also strengthens the user's self-image as an individual who keeps up with the development of popular culture. Instead, Disney+ builds social value through a community-based approach. The presence of various content from large franchises encourages the formation of interactions between users who have similar interests. An active and segmented fan base allows for the emergence of stronger social relationships within the community. The characteristic differences between Netflix and Disney+ suggest that social value can develop both through involvement in trends that are mass and through participation in communities of particular interests.

Meanwhile, Vidio still shows relatively limited social value and tends to be concentrated in specific communities, particularly those related to sports content and local content. Although these conditions show the potential for building attachment based on common interests, their influence has not yet developed into broader social values. This indicates that Vidio's involvement in shaping a larger trend and building a strong user community still needs to be strengthened so that users' social perception of the

service can increase.

In the monetary value dimension, Vidio has succeeded in building a perception as an economical and cost-efficient service. Nonetheless, the challenge is not only related to affordability, but also how to improve the perception of the equivalence between the costs incurred and the benefits that users receive. A competitive pricing strategy can indeed be a functional attraction, but these advantages are not enough to build a strong perception of value if it is not accompanied by increased non-monetary benefits. Therefore, Vidio needs to strengthen the quality of the user experience while expanding the variety of premium content so that the service is not only seen as a cheap option, but also as a service that is able to provide benefits that are comparable to the consumer's sacrifice.

Overall, the results of this study show that the direction of Vidio's development should be focused on strengthening emotional values and expanding social values, without ignoring monetary value as a supporting factor. The findings indicate that improving the competitiveness of services cannot be achieved through a single dimension of value alone, but rather requires the simultaneous integration of various values perceived by users. These results are in line with the research of Palomba (2021a) who explains that user preferences for SVOD services are formed through a combination of various service attributes that are perceived simultaneously.

Based on these findings, strategies that are able to create a balance between emotional value, social value, and monetary value are expected to result in a more complete user experience. The approach allows services to not only meet the functional needs of consumers, but also build emotional attachment as well as increase social relevance in the eyes of users. In addition, the results of this study show that increasing the competitiveness of SVOD services is not enough to rely only on a competitive pricing strategy, but also determined by the service's ability to provide a pleasant user experience and build social relevance. The proximity between emotional values and social values suggests that both dimensions tend to develop simultaneously in consumer perception. Therefore, strategies that focus on improving the user experience are expected to have a wider impact than strategies that only focus on the price aspect (Palomba, 2021a).

5.1 Recommendations

This research was conducted with the aim of mapping consumer perception of SVOD services in Indonesia based on the dimensions of monetary value, emotional value, and social value using the Multidimensional Scaling (MDS) approach. Based on the results of the analysis, it is known that there are differences in consumer perception of the three services that are the object of the research.

In the monetary value dimension, Vidio is more associated with the aspects of cost affordability and spending efficiency. However, this level of proximity is not strong enough to form the dominant consumer preferences. On the other hand, emotional value is the most distinguishing dimension between services. Netflix shows the highest proximity to emotional attributes, indicating that the experience while using the service, the ease of exploring the content, and the pleasure obtained while watching are the main factors that affect consumer perception and preferences.

In contrast to the previous two dimensions, social values do not show a strong relationship with any particular service. The findings suggest that social aspects have not been the main consideration for consumers in using SVOD services in the context of this study.

In general, the results of the study show that consumer perception of SVOD services in Indonesia is shaped not only by each individual value dimension, but also by the interconnectedness between the three dimensions. Emotional value and social value tend to be perceived as a single experiential entity, while monetary value occupies a relatively separate position compared to the other two dimensions.

The findings show that in choosing SVOD services, consumers do not solely consider economic aspects, but also pay attention to the emotional experience as well as social benefits obtained while using the service. Thus, it can be concluded that the consumption orientation of SVOD service users in Indonesia is more oriented towards the search for experience than economic considerations alone. This condition also indicates that if a service is unable to meet user expectations in providing a satisfactory experience, then the potential for service transfer (churn) will be even greater, considering that the emotional aspect is the most influential factor in the formation of consumer preferences.

Based on the various limitations found during the implementation of the research, there are several recommendations that can be considered in future research. First, the next study is suggested to expand the scope of the object by involving more SVOD service providers, so that a more comprehensive mapping of the competition of the streaming industry in Indonesia can be obtained. Second, researchers can then add other dimensions of consumption values contained in the Theory of Consumption Values so that the understanding of consumer preferences becomes deeper and more comprehensive. Third, the variation of respondent characteristics needs to be expanded through the application of more representative sampling techniques, accompanied by the affirmation of respondents' criteria related to spending patterns and account ownership status. This step is expected to reduce the influence of external factors that have the potential to affect the objectivity of respondents' assessments on the monetary value dimension.

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