

INTERNATIONAL MEDIA MANAGEMENT

DISNEY'S SUCCESS STORY AND THEIR STORYTELLING

5G IN INDIA

"I predict that the 21st century is going to be the Indian century."

JEFF BEZOS

APPLE'S DARK SIDE DESIGNED IN CALIFORNIA — MANUFACTURED IN CHINA

PERFECT MATCH?

The RTL and
Gruner + Jahr Story

IMPRINT

Study Program: Media Management / Media Economics

Class / Course: International Media Management

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DISCOVER INTERNATIONAL MEDIA MANAGEMENT!

The idea is quite obvious. Anyone studying "Media Creation & Management" as part of an international minor program should not just learn about international management topics and international media markets in theory, but also engage in their own media project as part of an international team of students – in this particular case, writing and editing as well as layout and production of a magazine on the topic of international media management.

This is exactly what 50 students of the International Media Management class did during the winter term 2022/2023. And the result is the magazine you are now holding in your hands. The students looked at topics related to international media management from various perspectives, analyzed markets and dealt with international digital and media companies – sometimes using management tools, sometimes in a more scientific and sometimes in an entertaining way. The result is a magazine that is directed at students as well as lecturers and those responsible for international exchange programs at universities.

Did the students catch your interest? You can find more information about the minor program "Media Creation & Management" at Stuttgart Media University (Hochschule der Medien) and the idea of studying in Stuttgart in this magazine or online with the top QR-Code on the left.

Kind regards and see you in Stuttgart.

Yours

Uwe Eisenbeis

PROF. DR. UWE EISENBEIS

Dean of Studies, Program Media Management

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FROM MEDIA LOVER TO MEDIA EXPERT

Get to know the Hochschule der Medien!

Do you want to learn all there is to know about the world of media and have a great international experience? Perfect, you're in the right place - welcome to Hochschule der Medien! The HdM is a state university (sponsored by the state of Baden-Württemberg) and trains a wide variety of media specialists. There are currently around 5,500 students enrolled with us - you could soon be one of them!



Since September 1, 2001, it has combined the know-how of the former Hochschule für Druck und Medien (Hochschule der Medien, HdM) – a traditional training center for printing and media technology – and the Hochschule für Bibliotheks- und Informationswesen (HBI) into one place full of exciting content.

The HdM has partnerships with more than 120 universities worldwide, offers international degrees, and maintains several strategic ERASMUS+ partnerships with universities inside and outside the EU. From a variety of English language minor programs, our exchange students can choose established courses - according to their own personal preferences.

**WE STUDY IN ORDER TO UNDERSTAND
THE WORLD.**

**WE KNOW IN ORDER TO CRITICALLY
QUESTION OURSELVES.**

**WE MAKE IN ORDER TO DARE NEW
THINGS.**

WE ARE THE HDM!



The big media world

From media lover to media expert – we cover all media areas that might interest you. From printing to the Internet, from design to business administration, from library science to advertising, from content for media to packaging technology, from computer science to information science to publishing and electronic media. At the HdM, no media wishes remain unfulfilled. We combine lectures with hands-on projects, and enable our students to become true team players and solve practical challenges together.

Along with modern lecture halls, we offer state-of-the-art equipment and facilities, such as our own TV and radio studios, printing machines, and media labs, so you can truly dive into the world of media. In addition to its media expertise, the Hochschule der Medien unites a mission statement that stands for values such as appreciation, innovation, tolerance and diversity, among others!



LIVING IN STUTT GART

WHERE TO START?

You want to spend a semester abroad at the Hochschule der Medien but don't know where to live during your time in Stuttgart? Since finding an apartment in the greater Stuttgart area can prove to be quite difficult, we strongly advise you to apply for a student dormitory. Studierendenwerk Stuttgart owns and maintains several student dormitories in the greater Stuttgart area. Most of our exchange students are usually accommodated in the dormitories at Filderbahnplatz in Stuttgart-Möhringen or in one of the dormitories in Esslingen. The university can of course be quickly reached by public transport.

Selection of residence halls in Stuttgart

Filderbahnplatz

Filderbahnplatz 31-37
70567 Stuttgart-Möhringen
Phone: +49 711 4470-1084
E-Mail: SB-Filderbahnplatz@sw-stuttgart.de
www.studierendenwerk-stuttgart.de/wohnen/wohnanlagen/filderbahnplatz

Rossneckar I

Mettinger Straße 127,129
73728 Esslingen
Phone: +49 711 203731-101
E-Mail: SB-Rossneckar1@sw-stuttgart.de
www.studierendenwerk-stuttgart.de/en/accommodation/dormitories/rossneckar-i

Rossneckar II

Mettinger Straße 127,129
73728 Esslingen
Phone: +49 711 203731-101
E-Mail: SB-Rossneckar1@sw-stuttgart.de
www.studierendenwerk-stuttgart.de/en/accommodation/dormitories/rossneckar-i

Together with your other application documents for the HdM, you will receive a short and practical guide for applying for accommodation from the HdM Exchange Team. Since the HdM does not have its own dormitories, we are part of this city-wide accommodation network. Therefore, apply as soon as possible and within the given deadline.

More information about the application here: https://www.hdm-stuttgart.de/en/prospective_students/academic_programs/exchange_programs/accommodation



THE MINOR PROGRAM

MEDIA CREATION & MANAGEMENT

As an exchange student you are able to choose from a variety of English-taught Minor Programs. Each Minor is a one Semester long set program and consists of 30 ECTS credits. These 30 ECTS are distributed over seven courses, which are taken during the semester. The Minor Program Media Creation & Management gives international students the opportunity to gain inside knowledge in creating and capitalizing media. If you are interested in different aspects of media business, if you want to be creative whilst learning more about operating media services, and to invent new business models – Media Creation & Management is the right program for you.



COURSES

International Media Management | 6 ECTS

In this course students will apply a specific international media management framework to media and technology markets and companies. The framework presented during lectures will reflect various perspectives to analyze, understand and apply to international/global markets.

Corporate Finance and Entrepreneurship | 6 ECTS

The goal of this module is to gain entrepreneurial experiences – during this course you will develop an innovative idea and turn it into a first business model.

Digital Marketing* | 6 ECTS

The module provides students with a basic knowledge of marketing in general and media marketing in particular. This course can **only** be selected in the ***summer semester**.

Internet and Digital Media** | 6 ECTS

This class is designed for students who want to understand the background of digital business models and are motivated to actively conduct a digital business project. The students will participate in group works which aim to deliver first-hand entrepreneurial experiences. This course can **only** be selected in the ****winter semester**.

Media Production | 8 ECTS

This module is a practical course in which students advance their own media project. There is a choice of either a television or radio production.

Field Trip/Study Project | 2 ECTS

This course is intended to offer international students an insight into the real media world of Germany or a variety of hands-on projects around the university.

German Language Course | 2 ECTS

In addition, it is possible to participate in a German course to improve German language skills.

Important: 1 ECTS credit normally equals approximately 30 hours of work. This will consist of a mixture of lectures, seminars, project work and independent study. Please note that it is NOT possible to pick and mix courses from different Minors. In order to be admitted to one of our Minors, we expect students to have a language level of B2 or higher in English (non-native speakers need to include proof of language proficiency in their application documents).

Find out more about the minor program at https://www.hdm-stuttgart.de/en/prospective_students/academic_programs/exchange_programs/my_studies_at_hdm

You can find the information for the application process here:



DISNEY AND VALUE BEYOND CONTENT

The Walt Disney Company is a media company known by every child. They inspire the world with its wide range of entertainment content and continually are successful in many countries of various cultural differences. Together with its subsidiaries and affiliates, Disney is a leading diversified international media enterprise. It is dedicated to creating entertainment experiences for everyone but is mainly focused on the target demographic of children and families. In total, The Walt Disney Company along with all their subsidiaries had a total revenue of \$67.418B in 2021.

HOW DID ALL THIS SUCCESS COME ABOUT?

Starting in 1920 as a cartoon studio, for over 100 years Disney has evolved into a global company with branches in many industries and regions. Their strategy is based on consideration of a broad, complex and evolving range of environmental, social and governance issues. These priority issues are in turn addressed in their annual report of Corporate Social Responsibilities (CSR) and in their corporate policies and practices.

Full name:	<i>Pixar Animation Studios</i>
Specialized in:	<i>Computer animation and CGI (Computer Generated Imagery)</i>
Headquarter:	<i>Emeryville, California (US)</i>
Founded:	<i>1979 as Graphics Group; 1886 as Pixar</i>
Since 2006:	<i>part of the Walt Disney Company (in the department "Walt Disney Motion Pictures Group")</i>
Famous films:	<i>Toy Story, Finding Nemo</i>
Awards:	<i>12 Oscars</i>

In part, this large presence in the global market also results in challenges like cultural-linguistic challenges. Some symbols are only known within one cultural group and would not hold the same relevance to others, or might even have a different meaning. This means that the films cannot be broadcast across the board with the same translation in every country.

For example, certain linguistic sequences in films only work in certain languages. Some words in jokes and the like are often not translatable. So, studios under Disney are at the discretion to change aspects to fit the storytelling on the screen to provide better context to viewers.

CONTEXTUAL STORYTELLING

Due to the cultural differences in countries, Disney has incorporated a geocentric focus into their transnational strategy. This is seen in the final cuts of scenes in their films. For example, in a scene in *Inside Out*, Riley's dad tries to feed her broccoli in the US version, however, in Japan broccoli is considered a tasty treat. Since movies are about portraying emotions in a believable and comprehensible way, children's aversion in the Japanese version is therefore directed against green peppers to communicate Riley's distaste for vegetables better.

“

The mission of The Walt Disney Company is to entertain, inform and inspire people around the globe through the power of unparalleled storytelling. ”

WALT DISNEY STUDIOS

MOTION PICTURES

The team behind Zootopia animated various animals' representative of a respective country for the TV presenters seen in the film. In the USA and Canada, the audience sees a moose, a tanuki in Japan, a koala in Australia and New Zealand, a panda in China and a jaguar in Brazil.

EMBRACING CULTURE

At the forefront of global entertainment, Disney is a leader in Equity, Diversity and Inclusion (EDI). Authentic storytelling in their entertainment experiences and products are integral to their mission as a company. Their transnational approach with a centralized international strategy is adapted for a market and carried out by directional leadership within each territory; hence adapting company standards to different regions.

In retrospect, Disney's worldwide success is due to their eye for detail, wherein their commitment to adapt cultural differences in a way that every person in the world can experience and understand the magic. The instant success of Disney+ came in part from global diversification, which then evolved into the company consolidating its media and entertainment brands into the Disney Media & Entertainment Division (DMED).

The never-ending wheel of interlinked businesses allows for Disney to buy or create IP that they can then produce, distribute, promote and merchandise. It is precisely the anchoring of this resolution in the corporate strategy that leads to their success. In creating premier content, Disney has created value beyond the limits of content and solidified themselves as a global powerhouse in compelling storytelling.



THINK GLOBAL - ACT LOCAL

VOGUE IS BREAKING THE MEDIA STRATEGY MOLD

For decades, Vogue has been a leader in the fashion industry, offering readers a unique perspective on the latest trends and styles. But the magazine has also been a leader in international media management. Through a strategic approach to its global presence, Vogue has been able to adapt to the needs of different countries, ensuring each edition of the magazine is tailored to its local audience while its global readers enjoy a diverse range of perspectives and experiences. At the heart of Vogue's international media management strategy is its network of international editions. Each edition is tailored to the specific needs of its readership, offering content that speaks to its local culture and customs. In part, this is achieved through local editorial teams.

DISMANTLING UNDERREPRESENTATION

Vogue Portugal, the highest circulated publication of any Vogue franchise in Europe, serves as a leading example in Vogue's commitment to diversity through its international media strategies. Recently featuring Precious Lee, the first Black plus-size model to grace the cover of a major fashion magazine and an advocate for body positivity and people of color in fashion. Vogue Portugal has continually sought to push boundaries and challenge beauty standards, creating an environment of innovation, inclusion, and acceptance in a historically white-dominated industry. Acting as the only Vogue franchise with a dedicated e-commerce platform and digital platform, it normalized the presence of minorities in the fashion industry, allowing for more excellent representation and more visibility in the mainstream.



Creating an environment of inclusion and acceptance in a historically white-dominated industry, more opportunities for minorities to establish themselves as legitimate voices in the fashion world and gain respect within the industry. Lastly, it creates a platform for black women to share their stories and experiences, which can help to dismantle the negative stereotypes and discrimination that black women have faced for so long.

editions, the Arabian issue is sharing these tips for Ramadan and Eid. Vogue China and Vogue Mexico recently launched campaigns to celebrate emerging local fashion designers and are thus increasing the reputation of their fashion markets and design(er)s. So you can clearly see that this diversity is having an impact - in Vogue's success in the fashion world through connecting people.

DIVERSITY IN STRIDE

Despite Vogue's international focus and orientation, "local" remains as the guideline in everything they are doing - true to the motto "think global, act local". That explains why Vogue is always aligned to the host-country that it is being published in. The magazine is taking the country's culture in consideration, as well as representing its people and their interests. To do so, the brand is working with in-country-teams for each market. These teams are acting as representatives of the host-country and usually consist of local journalists. That facilitates the engagement between the brand and the audience. Accordingly, the magazine is successful all over the globe and able to serve this wide number of different markets. Condé Nast values diversity of backgrounds, cultures and views. They believe in equal treatment and equal opportunity. The goal here is to promote inclusion by encouraging people to always be authentic. This includes the workplace, the content they create throughout their global organization. Vogue is orienting its future to the current trends all around the world. For example, the target group tends to be oriented to the present ideal of beauty, which Vogue also pursues. The mission is to show the reader what will happen next by showing fashion. Vogue always wants to be influential, defines the culture of fashion and wants to show high relevance.

VOGUE

THE CULTURAL MARKET

Despite being one big brand, their strategy allows them to speak to many people from different countries and cultures. Global, but local at heart. With this concept, they are offering representation and diversity. That is immediately noticeable when comparing the covers of different Vogue editions. Showcasing models that are representing the publishing country, its readers, culture, or even religion. But Vogue isn't only using their covers and pictures for representation - it can also be found within the articles or campaigns of the magazine. While you'll most likely find Christmas fashion or beauty tips in western



AXEL SPRINGER SE

FROM PRINT MEDIA TO DIGITAL MEDIA

The shift that happened from print media to digital media had an immense effect on the internationalization strategy of lots of companies. Digitalization has opened various doors for internationalization to take place and happen more rapidly, which is why both digitalization and internationalization are connected to each other. A company that profited off this connection was Axel Springer SE. It is even said that the success story of the company started right after the CEO decided to shift from print media to digital media, as they were able to expand widely in different regions all over the world.

Around the mid-1990s, the internet and all the technologies that came with it made a massive change worldwide. In the media industry, digitization proceeds with particular radicality and speed. Therefore, in the past, media such as newspapers were mainly consumed only in print. Nowadays, content is played out on far more digital platforms. This made it possible for information to be published easily as well as received on mobile devices regardless of the location and time.

INTERNATIONALIZATION STRATEGY

In 2015 Axel Springer took over "Business Insider". This acquisition represented a further milestone in the digital transformation. It helped to expand the journalistic portfolio in the English-speaking world and to grow further with innovative digital journalism. Axel Springer SE is already active in more than 40 countries, meaning that it follows a consistent and strong internationalization strategy. The key strategies are market leadership in the German-speaking core business and internationalization and digitization. These strategies were applied differently on each medium due to the following reasons:

Axel Springer stepped foot in the international world much later than other companies, due to the fear of the fact that the transfer of newspaper headlines to the foreign world would not lead to a success. Newspapers formed the main source of income for the company, which is why the company held on to a locally coordinated market development strategy for a while. Even for magazines, they preferred licensing their titles for years before they introduced the international strategy. The titles of the magazines were also reformed and edited to match the local market conditions. Some of which are now available in 30 countries. This is an example of using a global strategy regarding their magazines. Axel Springer started incorporating more internationalization to its strategy around 1988, especially in the print market. They were able to successfully found various subsidiary companies in different countries such as Spain, France, Hungary, Russia and other European countries as well. The company decided to play it safe when they entered the foreign market outside the print area. It happened gradually and carefully through participating in the international job exchange Stepstone until they were able to own 100% of it. Keeping in mind that the publishers of each country followed a multinational strategy in which they produced relevant media to the corresponding country.

In conclusion, it is clear to say that Axel Springer is a perfect example to show how two aspects can be strongly interdependent, and that the success of one immensely influences the other. Although different strategies were used in different countries, the goal in the end was the same, namely to expand Axel Springer internationally and digitally. The difference between each medium required different approaches. Lastly, the importance of the medium depended on the income it generated. The more important the medium, the more caution was taken regarding strategy changes.





THE FOUR MEDIA SECTORS

To get a further look into the company Axel Springer, it is useful to inspect all four areas they have: News Media, Classifieds Media, Marketing Media and Services/ Holding.

CLASSIFIEDS MEDIA

Generation of main revenues from paying classified ad clients

NEWS MEDIA

Financing through paying readers and advertising. In Germany, News Media is their most known medium, as the "BILD-Zeitung" is considered to be a quite prominent and popular Newspaper.

MARKETING MEDIA

Generation of main revenues from reach-based or performance-based advertisers.

Idealo is the best-known portal for product search and price comparison in the field of marketing media. In July 2006, Axel Springer took over 75% of Idealo. Today, Idealo is an internationally operating company with more than 600 employees and high profit.

SERVICES/ HOLDING

The area of Services/Holding includes Group Services, which also include the three domestic printing plants, and holding company functions. Due to the fact that Axel Springer is also a parent company of other companies, all the revenues the company makes, are added together.

INTERVIEW

PROF. DR. EVA STADLER

DIRECTOR OF THE MINIOR PROGRAM



Hello Ms. Stadler. You are the director of the Minor Program: How did this come about and what made you decide to take on this position?

"Prof. Dr. Nils Högsdal built up the Media Creation and Management minor and when he had to stop after the start due to other commitments, I found it appealing to continue the program and make it known, as I personally very much appreciate the international exchange with partner universities."

What is special about the composition of the program's courses?

"Our incoming students have courses from all the main areas of the media business program, so at the end of the semester in Stuttgart you have completed business modules as well as made a production and accordingly acquired creative skills."

What added value does the HdM expect from the exchange with international students?

"Every incoming student brings their own story with them, which can be enriching in many ways - on the one hand, in the intercultural exchange that takes place bilaterally in the study program and at the university. But also in the individual lectures, when there is an exchange about economic perspectives from the incoming students' countries, or in the creative production process, where people cross-fertilize each other because of their different cultural backgrounds."

What is the added value for the foreign universities when students come back with the experience they gained at HdM?

"The foreign students have broadened their horizons through the intercultural experience, have learned new perspectives on economic and creative issues, and in the best case bring these into the modules at their home universities. "

“

Every incoming student brings their own story with them.

”



**Prof. Dr. Eva Stadler,
Director of the Minor Program**

Why shouldn't students pass up the chance to take the minor program and spend a semester at HdM?

"On the one hand, the MCM program offers foreign students who have a business focus at their home university the opportunity to try out their creative skills, and on the other hand, it gives students of creative disciplines the chance to learn about a business perspective. This makes the minor program the perfect complement for students of business and creative disciplines. In addition to the professional aspects, incoming students come into contact with a foreign culture and learn the language in a mandatory German course."

In addition, a semester at the HdM is enriching for every incoming, as they will be immersed in the media-creative culture of the HdM and have a great time with buddies and fellow students."

STUDENTS CHOICE

THE TOP-10 SOURCES FOR INSIGHTS, DATA, TRENDS AND STATISTICS WITH RELEVANCE FOR INTERNATIONAL MEDIA MANAGEMENT STUDIES.

Pathmatics

This database provides the analytics and insights behind digital marketing across all main social media platforms as well as streaming platforms. It is commonly used by many international corporations operating in the largest digital spending regions in Europe, North America and Australasia. (<https://www.pathmatics.com>)

Dataxis

Regarding more traditional media types, this database provides market intelligence insights across TV, Radio, Video Games, Sports, Cinema, Newspapers and Magazines. Covering a vast range of countries this is a useful source for the international media industry. (<https://dataxis.com>)

NASDAQ Data Link

This source provides descriptive financial and economic data directly from international stock markets. This is a valuable source to understand global consumption behavior in a quantified and digestible format. (<https://data.nasdaq.com>)

Statista

Statista provides visualizations of statistics in a multitude of industries, ranging from demographic analysis to future trends within markets. Over 23,000 organizations utilize this source, demonstrating its reliability and relevance – also for international media research. (<https://de.statista.com>)

YouGov

YouGov provides market research directly with consumers internationally in a variety of industries. Providing what they call “living data” which is characterized by its regular updates throughout time and around key events and incidents such as the pandemic. (<https://business.yougov.com>)

Trend Watching

TrendWatching is one of the world's leading consumer trends companies. A Trend intelligence platform, as well as presentations and workshops, are among the services available. Netflix, Starbucks, Unicef, and over 800 more companies are among the many significant clients of Trend Watching. (<https://www.trendwatching.com>)

RECMA

RECMA is the only independent organization that publishes a global range of media agency notation reports. RECMA delivers strategic intelligence capabilities to the world's top 500 marketers to aid in agency sourcing and decision-making. RECMA gathers and analyzes information from over 1,400 media agencies in 90 countries. (<https://www.recma.com>)

CB Insights

CB Insights keeps you informed about the latest technological developments, markets, business models, and enterprises. They comb through the world's largest technological database to assist you in identifying the game-changing markets, technologies, and business models. (<https://www.cbinsights.com>)

Media Landscapes

The platform provides expert summaries and analyses of the state of media in 54 European countries as well as its neighboring states. The country profiles are suitable as a basis for country analysis. (<https://medialandscapes.org/>)

AppAnnie

AppAnnie gives insights by combining consumer and market data – providing a complete picture of the mobile ecosystem with data on over 8 million apps and thousands of websites. (<https://www.data.ai/de>)

THE GLOBAL GAMING INDUSTRY

HISTORY AND DEVELOPMENT OF VIDEO GAMES

The video gaming industry as we know it today constitutes one of the biggest and most prolific markets worldwide. According to some official data, just in Germany, the revenue generated by computer and video games and related hardware increased by 32 % in 2020 – compared to 2019. And regarding worldwide data, the global game industry is expected to exceed \$200 billion in revenue this year, having the biggest growth in the mobile sector, which will surpass \$100 billion.

But how did the industry manage to get to this point? Let's start first with a little insight on the history and evolution of video games to get contextually situated: the first videogame ever created was "Tennis for Two", by William Higginbotham, in 1958. Following the decade of the 1960s, more videogames were being created by different researchers, like "Spacewar!" (1962), but it wasn't until 1972 when the first official commercially available video console was released: the Magnavox Odyssey. It was also in the 1970s when the Arcade market exploded, with the release of the video game "Pong!" in 1972. From then on, the gaming industry started to grow more and more, with several famous games and consoles being released throughout the 80s and 90s, like the Nintendo NES and its respective superstar game Super Mario Bros (1985) or Sony's PlayStation (1994).

HOW MODERN GAMES ARE MADE ON A GLOBAL SCALE

All these games and video consoles were produced locally by their respective studios, having only small teams with few people working in them, but today the whole mechanism has changed. Nowadays, as we will see later in the article, due to globalization and the appearance of newer technologies, several studios work and develop their projects simultaneously in different parts of the world.

But why exactly is that internationalized process of game development now in use? Well that of course is not the only way games are made today. There are a lot of small studios or even single people developing very good and successful games. But today we will focus more on the industry giants and why exactly this international process offers a lot of pros and cons to the production process.

Assassin's Creed Valhalla was developed by 17 studios worldwide. While the main development was led by Ubisoft Montreal in Canada the other studios around the globe were also a very integral part of the development. For example, the Viking Longship Gameplay was mostly developed by Ubisoft Singapore since they already worked on Ship based Gameplay in the older Assassin's Creed titles.

PROS AND CONS OF THE PARALLEL DEVELOPMENT PROCESS

One of the most important pros is the parallel development process. You could compare that to the car assembly line we all know from companies like Mercedes, BMW, etc. But it gets even more complicated and more parallel in the gaming development. It would be like a car assembly line, but the car gets painted, gets a finished interior and an assembled engine at the same time. Because that is how modern games are developed. While the graphics team works on maybe something like a new biome or terrain for a certain level, another team works on the character models used in that level, while a third team works on the quest that is played in that level and all these processes happen at the same time. This sounds of course very complex and difficult to manage and that is one of the biggest cons of international game development. You need a very structured and organized process to make this kind of production method work. On top of that, you also need a lot of meetings and check-ups on the status of the different project teams. Because even if a lot of teams work on the same game at the same time, they do this while having almost no personal contact to everyone else working on it, since those teams work in a very specialized environment.



Of course, this is another pro of this production method. Those teams around the globe focus on very different aspects of the game, like a team that specifically works on a certain feature of the game and only on that. That allows a lot of specialized focus, and offers a very high-quality output. But at the same time this also increases the already mentioned organization effort. To combine all that is made by the development teams into one finalized product takes a lot of digital logistics work and that of course only gets more complex since those teams work in the international world. And of course, mentioning the international part, this includes problems every company faces that is working in international teams. Huge companies like Ubisoft have production teams on every continent of the world and in over 30 countries. They must adapt to a globalized organization model an internat-

ional standards that are used in every studio around the globe, while at the same time have to tackle the local work culture and national standards set in each country. But one very important pro international game development has over other international companies is that the "product code" is universal. Of course, the final game will be available in different languages and for different regions, but the coding language is the same in every nation and every language. This pro offers a lot of value because you need a lot less of a translation process and the language barriers, at least in terms of production, do not really exist. To summarize this, the international development process is a highly skilled, highly organized and complex work environment. But it offers ways of working that are completely unique compared to other fields of work.

1958 TENNIS FOR TWO

developed by **ONE** physicist

FIRST video game ever

1972 PONG

One video game studio: Atari

Arcade Game

2018 RED DEAD REDEMPTION II

3000 developers WORLDWIDE

46 MILLION copies sold

2020 ASSASSIN'S CREED VALHALLA

developed by **17 studios**

\$1 Billion franchise

5G - INDIA IS BECOMING A SERIOUS COMPETITOR

“

I predict that the 21st century is going to be the Indian century. ”

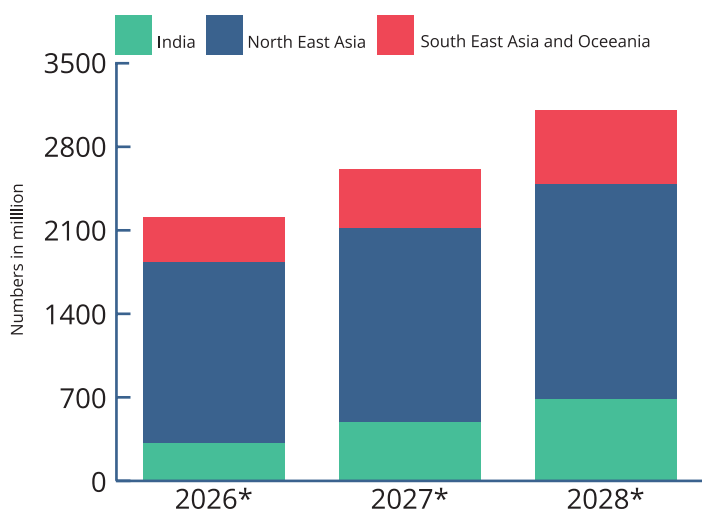
Jeff Bezos said this in 2020. The impact of 5G expansion will catapult India to the top of the global economy and pave the way for a promising future. Therefore the Indian economy, especially drivers of growth like emerging technologies and digital infrastructure, have to evolve. With huge plans to roll out 5G, India is moving towards digital transformation in big steps. This will have a major economic impact, both for the country itself and for its global partners. But how can the expansion of 5G really impact India's economy? While China is leading the 5G rollout not only in Asia but also internationally, India is making promising strides to overtake them in 5G. This new mobile phone standard is expected to cover more than a third of households in India by 2030, affecting over 460 million people. The rollout of 5G across India is being done in close collaboration with Reliance Jio, the country's leading mobile operator with 413 million subscribers.

According to Prime Minister Modi, India now has the world's lowest data charges of about INR 10 (€0.12) per gigabyte, down from INR 300 (€3.69) per gigabyte in 2014.

“The new India will not remain a mere consumer of technology but will play an active role in the development and implementation of this technology. The country will aspire to play a major role in shaping future wireless technology and related manufacturing.”

Narendra Modi, Prime Minister of India

The industry association GSMA estimates the economic impact of 5G in India at \$455 billion by 2040. Additionally, with the ability to access ultra-high-speed internet, the “fifth generation” is expected to unleash new economic opportunities especially in the field of emerging technologies like augmented or virtual reality. Therefore the IT industry is likely to grow from 7.4% of India's GDP in 2022, to 10% of India's GDP by 2025.



* Forecast

* South East Asia (11 countries): Brunei, Burma (Myanmar), Cambodia, Timor-Leste, Indonesia, Laos, Malaysia, the Philippines, Singapore, Thailand and Vietnam.

* North East Asia (7 countries): China, Japan, Mongolia, North Korea, Russia, South Korea, Taiwan

Source: Ericsson

Given the huge financial investment designated by this ambitious project, it needs many generous investors, which have been found in the form of global players and some of India's richest men. Telecom and the government of Japan are also among the investors in digital infrastructure in India. However, for India's competitors in this area, such as China, South Korea and the US, this could be a cause for concern.

TOP 6 LARGEST ECONOMIES

- | | | |
|------------|----------|----------|
| 1. USA | 2. China | 3. Japan |
| 4. Germany | 5. India | 6. UK |

As reported by the Economic Times, India has overtaken the UK to become the world's fifth largest economy. India is now only behind the USA, China, Germany and Japan. Even though the Indian government does not see 5G as a blanket solution for economic growth, it definitely recognizes the potential of fast broadband mobile networks as a prerequisite for innovation and emerging technologies. The expansion of 5G is predicted to have a great future in order to drive India's economy. It is striking that many of the predictions about competitiveness compared to other world powers come from the Indian government and not from independent research institutes. Yet there is still a long way to go before the digital infrastructure projects are implemented and many other factors, such as innovative strength, location factors and physical infrastructure, play a non-negligible role in India's economic recovery.

DESIGNED IN CALIFORNIA - MANUFACTURED IN CHINA

THAT'S WHAT'S BEHIND THE POWERFUL APPLE

Apple has created one of the strongest brands in the world by turning against the flashing lights and colors of typical advertisements, and adopting, perhaps even inventing, a branding strategy of overarching and consistent simplicity. That being said, the thought that went into the creation of the brand is not simple, but a 'genius' reaction to consumer habits. According to Finances Online other companies around the globe have since tried to learn from the economic growth, global popularity and power that Apple has manifested, but as it stands, Apple is on top.

APPLE KEEPS THEIR MARKETING SIMPLE - AND IT WORKS!

Their clean imagery and straightforward text captures the attention of the general public, perhaps because it is so unique to the brand. Nearly everyone, regardless of age, education, or language, can understand and identify their ads immediately. We have all seen these ads at work; a brief slogan follows some short, high-quality visual that sells a lifestyle, a brand, an ease, and maybe even some general coolness. Apple achieves consistency through simplicity. In fact, Apple uses this same principle of simplicity to manufacture 'hype' for their products before they even hit the market. The brand creates a consistent schedule for the release of their products, and never reveals too much about what is to come. Apple focuses on loyal customers rather than perpetual customer acquisition. Using direct marketing, like continual subscriptions, Apple maintains constant contact with their followers and the result is an almost unbelievable level of brand loyalty. Apple aims to create an entire customer experience, rather than a simple transaction. Apple compromises nothing when it comes to branding. All of this would be in vain, however, if their products did not match the high quality simplicity their advertisements boast. Apple is absolutely confident that the experience they sell is unlike any other brand, marketing people call this a unique value proposition (UVP). Their confidence has paid off; they sell their products for high prices, never with a discount, and customers continue to buy into the club. Though the strategy is simple, it is effective because Apple understands all of the principles of traditional marketing. They introduce products through specific channels to target niche markets, create awareness through stylized advertisements

that correspond to these markets, and always focus on developing a need globally. Also, Apple has a mixed product portfolio, the brands marketing mix strategy takes advantage of both offline and online distribution channels. They promote their products through personal selling in Apple Stores or others, PR, advertisements and sales promotions. Last but not least, Apple uses two main strategies by pricing their products: premium pricing and freemium pricing strategies. Behind the stylized ads and exclusive membership, however, exists a complicated and dark history. The highly American brand secretly rests on the backs of mistreated workers in China, India, Vietnam, Taiwan and other countries with weak labor laws. Apple targets regions where workers have few opportunities or rights, and pays them the absolute bare minimum to manufacture some of the most expensive products commonly bought in rich western society.

EVERY STORY HAS TWO SIDES

Laborers are expected to produce rapidly, to the point of exhaustion, or face a disciplinary management team. Though labor conditions are similar in all of their factories, the press recently gained insight into one warehouse in Suqian, China and the reality is horrifying. Hundreds of laborers squeeze through a door that only opens 12 inches, and stand for more than ten hours in stifling heat. The noise is deafening, causing tangible damage to their eardrums as they breathe noxious fumes and handle chemicals with bare hands. In Addition workers generally make around 2 USD per hour while producing thousands of cell phones sold for 770 USD a piece. Apple has fought hard to hide the real story of their products. By outsourcing these factories to third parties, they claim limited responsibility for the poor conditions. Their attempts to stifle public knowledge is effective besides an occasional scandal or outcry when the press finds a way to highlight their misgivings. That being said however, all of this information is public, and most people have been aware of it at some time or another. But in a twisted way, it proves the strength of their marketing strategy: their brand is so popular and continues to be bought despite all the conditions mentioned for the workers. That being said, it is worth noting that Apple's top competitors are all using similarly unethical production methods. We must also acknowledge here that the consumer has power. By continuing to purchase Apple products, consumers are allowing the institution to exploit workers on unfair terms that disregard human beings.

HOW NETFLIX CONQUERED THE WORLD

Netflix & Chill – everybody knows it. There are millions of movies and series that no one can decide on. But how did they make it into the bedrooms of over 200 million people worldwide? The story began in August 1997 in Scotts Valley, California. Reed Hastings and Mark Rudolph were about to lose their jobs and needed a new opportunity. A year later, in April 1998, they launched Netflix: the world's first online DVD rental service. In the early stages users could order DVD's on the Netflix website, receive them via post, and mail them back when they were done. It was a simple process, and there were no late fees if you missed the return date. This service was a blessing for people without a local video store.

In the beginning, Netflix was a mail-in DVD rental company that was founded out of an irritation for Blockbuster's late fees model. Blockbuster was a brick-and-mortar VCR rental company with stores all over the world, and one of their primary streams of income were late fees. After incurring a \$40 late charge, Reed Hastings was not happy. Imagine a world where Blockbusters had no late fees? he thought to himself. Hastings and his business partner, Rudolph, got to work and soon launched Netflix.

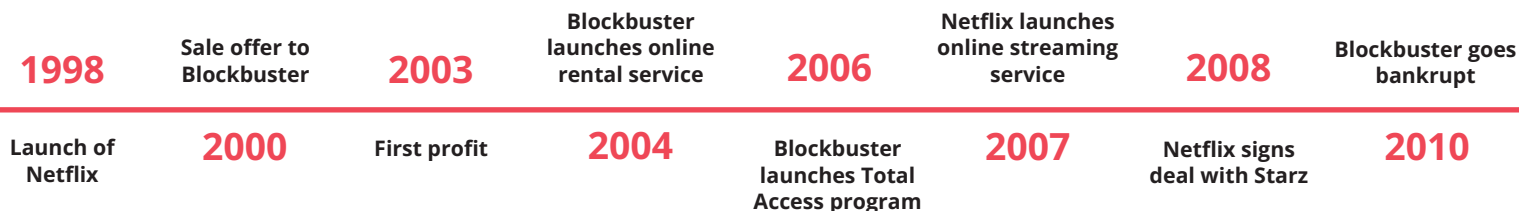
While it may seem like a great idea now, only 2 % of American households owned DVD players at the time, and as a result, Netflix was no match for Blockbuster who relied on the ubiquitous VHS technology. This was a major problem for Netflix, and in the year 2000 they were doing so poorly, they offered to sell themselves to Blockbuster for \$50 million. The Blockbuster CEO nearly laughed in their faces and sent them on their way. So Netflix continued to face losses every year until 2003 when they made their first profit. DVD players were becoming more popular, and suddenly Netflix seemed like a better option than Blockbuster.

“ Don't be afraid to change the model. ”

- Reed Hastings, CEO of Netflix

Why leave your home to incur late fees, when you can stay home, save time, and not have to worry about paying extra money?

Their user base was rapidly increasing, but only one year later, in 2004, Blockbuster created their own online DVD rental service to go head-to-head with Netflix. It was a brutal fight for home entertainment dominance, but Netflix remained in the lead. However, in 2006, Blockbuster launched their Total Access program which offered users a free DVD rental if they returned their mail in DVD to a brick-and-mortar store. With this new promotion they were stealing customers from Netflix at an alarming rate, and Netflix was in trouble. Although things were looking bad, Blockbuster fumbled the ball, and through a series of bad leadership decisions, they cut their Total Access program, reinstated late fees, and changed their investing efforts from online development to more brick-and-mortar stores. It was around this time that Netflix began their online streaming service (2007) which signaled the beginning of the end for Blockbuster. In 2008 Netflix signed a deal with the American media company Starz, which gave users access to stream about 1000 movies that were available in blockbuster stores, and by 2010 they signed deals with Disney, Lionsgate, MGM, Paramount, and Sony. Later that year Blockbuster went bankrupt. The fight was over, and Netflix had won.



NETFLIX

NETFLIX'S EXPANSION

Netflix's expansion took place in three stages; they did not try to enter all markets at once. They carefully selected their initial markets in terms of geography and culture.

1. Stage: Little by little

Netflix first decided to expand into Canada because of its many similarities to the USA. At the time, they offered less titles to the Canadian market, but they offset that drawback with an aggressively low price of Can\$7.99. Reed Hastings has said that this was "the lowest, most aggressive price we've ever had anywhere in the world." In no time at all, Netflix's popularity shot through the roof and captured a million Canadian subscribers, which is crazily enough, about 3 % of the Canadian population. This example shows how easy the first step of internationalization can be when the market is similar. The first phase of Netflix's globalization process was consistent with the traditional model of expansion into countries where the challenge of "foreignness" is less acute. Through expanding into Canada, Netflix gained a lot of experience and became capable of expanding into a diverse set of countries and markets which they did in just a few years.

2. Stage: Move faster and more intense

The second phase involved a more intense and faster expansion. Netflix expanded to around 50 countries, taking advantage of their learned lessons from the first phase. The first countries following Canada were mostly in Latin America and the Caribbean because of their proximity to North America. The choice of these countries and markets were influenced by the availability of broadband internet and the presence of customers with purchasing power. In this phase Netflix continued learning about internationalization and cooperating with local strategic providers while growing revenue. Additionally, it involved expanding into more distant markets and was supported by investments in content geared towards the preferences of the geographies and in analytics and big data.

3. Stage: Dare the challenge

The third phase brought Netflix to 190 countries, many of them in Europe. In 2012 they expanded into the UK, and just two years later, one in ten British households had an account with Netflix. Little by little they conquered all of Europe. Each country had individual challenges, but the streaming service used its combined experience from the previous phases of globalization to overcome them. Netflix knew what content people preferred and how to reach them through marketing. They also optimized their personalization algorithms for a global audience, adding more languages and expanding their device partnerships and payment options. Netflix saw that in countries with emerging economies, mobile was the primary mode of accessing the internet. As a result, Netflix began to improve the mobile experience including check-ins, user interface, authentication and transmission efficiency.

They also developed relationships with device makers, mobile and TV operators, and internet service providers to improve the mobile experience. In each stage Netflix worked with, and responded to the new markets it has entered. It has partnered with local companies to forge win-win relationships.

Netflix is currently producing original content in 17 different markets and aims to produce not just local-for-local, but also local-for-global. This strategy aims to generate a global profit from their local investments. Netflix's success can be attributed to two strategic moves: a three-stage expansion process into new markets and the ways it worked with those markets. The key elements of Netflix's expansion strategy is a new approach that can be named "Exponential Globalization". It's a carefully orchestrated cycle of expansion, executed at high speed, to an ever-increasing number of countries and customers. This "Exponential Globalization" can be seen as a combination of the waterfall strategy, where Netflix entered markets step by step over a long time period and the sprinkler strategy where Netflix entered several markets at once. This approach helped the company to expand faster than its competitors. Netflix has many competitors which forces them to stand out with unbeatable USPs. However, because the market changes so rapidly, their USPs have changed over time. Back in the day, their USP was the ability to stream movies and series. Since then, many competitors began to offer the same service, so Netflix had to stand out with its current USP of providing unique original content like House of Cards and Stranger Things.

NETFLIX NOW AND BEYOND

In the year 2022 Netflix generated nearly \$30 billion in revenue which marks a 23.8 % increase from the year before. Despite the growing competition, Netflix still has the largest subscriber count out of any streaming service with 223 million subscribers in the year 2022. But thanks to password and account sharing, 41 % of the users are watching without paying. As of October 2022, the streaming service is worth over \$105 billion, employs around 11,300 people, and has over 17,000 titles globally. Even though Netflix's shares plummeted over 20 % in 2021, the company is looking forward to a bright future as subscribers are increasingly willing to pay more for the service. Netflix plans to be cash-flow positive every year after 2021. The Coronavirus pandemic caused an unprecedented amount of streaming and brought many more subscribers, meaning that 2023 and beyond will likely be slower years for the company. The plan to curb password sharing has led to subscribers leaving in favor of competitors like Amazon Prime Video and Disney+, but this has happened at a slower rate than anticipated. Netflix original content like Stranger Things or Squid Game tend to be one of the main reasons customers stick around. To avoid subscriber loss, Netflix has to show its value through their own content in the future. One of these ways is the inclusion of video games which is currently set to come out as a marketing blitz.

INTERVIEW WITH TWO INCOMINGS

We had the opportunity to speak with two incoming students who are currently enrolled for one semester at HdM in the Media Creation & Management Minor. In the interview, we talked about their motivation to choose HdM and their experiences here.

Hello Merel. Thank you so much for taking the time to speak with us and give us some insight. First we would like to know what program you study at your home university?

In the Netherlands I study Creative Business at Inholland University in The Hague.

Is there something that surprised you about studying in Germany?

The thing about studying in Germany that surprised me the most is the knocking on the table after a lesson. To me that was the first thing that really took me by surprise because it is something we don't do in The Netherlands, but I like the respect it shows off to the teacher.

Are there any differences in studying at the HdM/in Germany or your university/country?

The biggest difference is that in Germany we use the Student Card a lot: as something to pay with and for the laundry where in The Netherlands it is only used whenever you take an exam or as proof that you're a student.

Why did you choose to apply at HdM?

I chose HdM because of the minors I saw, they really spoke to me and I got very motivated and excited to follow them.

What do you like about the minor you study right now at HdM?

The part I love the most about my minor now is the creative part in which we get to make either a short movie or documentary.

What are/were the biggest challenges?

When you come here everything is new and you're all on your own which for me resulted in insecurities coming back and that is something I had to overcome, talk about and deal with.



“**Trust the process and enjoy every moment.**”

What else would you like to do in Stuttgart?

I'd like to see a lot more viewing points. The views and the sunsets here are pretty and I'll never have enough of that.

Do you have any advice for future international students?

To them I'd like to say: trust the process and enjoy every moment cause I can honestly say that it is an amazing experience.

Thanks for talking to us and sharing your thoughts :)



Hello Mariam. Thank you so much for taking the time to speak with us and give us some insight. First we would like to know what program you study at your home university?

I study New Media Design in Jönköping, Sweden

Is there something that surprised you about studying in Germany?

I guess what surprised me the most is the different system. We get more and longer lectures here than in Sweden.

Are there any differences in studying at the HdM/in Germany or your university/country?

In Sweden, we get taught all we need to for the course then it's mostly self study. We also get more individual assignments in some courses in Sweden.

Why did you choose to apply at HdM?

It was the partner university that had the most similarities to the program I'm studying.

What do you like about the minor you study right now at HdM?

I like the freedom we have in our creative courses. We get to create what we want.

What are/were the biggest challenges?

Adjusting to the long classes and schedules here (especially classes on Saturdays). In Sweden, it's generally more Chill.

What else would you like to do in Stuttgart?

I want to discover more of it, more from a local's perspective than from a foreigner/tourist, and try to see and experience as much as I can before I leave.



“
I like the freedom we have in our creative courses.”

Do you have any advice for future international students?

Make the most out of it, you'll enjoy it a lot! And try to bring something to the table.

Thanks for talking to us and sharing your thoughts :)

DON'T TAKE OUR FREEDOM OF PRESS FOR GRANTED

DISRESPECTING THE RULES LEADS TO SERIOUS CONSEQUENCES

Qatar is known as a strikingly bad example when it comes to freedom of press. Ever since the football championship 2022, the global focus has been put on their inhumane conditions and lack of freedom for reporters. There are many stories to tell about how journalists were treated in this country. According to the broadcast producer DW, a German television reporter wanted to spread awareness of the inhumane conditions in Qatar. He has been arrested by local police and been questioned for over 14 hours. After five days in front of the public prosecutor, he has been freed. That is not the only case: According to the German news website Spiegel, a Danish television team has been harassed by local security forces who threatened to take and destroy their camera equipment. After the team has managed to still publish the footage they have made, a Qatar supervisor has openly apologized for the circumstances, probably to save the countries reputation. So what happens when you film where you are not allowed to? There are surveillances paid by the government everywhere that would hold your cameras shut and arrest you instantly. You can also count time in jail. The consequences for media companies are hugely restricting. Companies can only be successful when they are not disobeying Qatar's unpredictable and often changed laws. It is definitely not the safest place for news stations if you consider the many risks. But why has Qatar's government allowed these steps? As stated by Amnesty International, Qatar has made laws to ban public critics against their country. Nationals have been imprisoned and forced to „confess“ in unfair court cases. Even if someone criticizes the situation of working immigrants it can count as a reason to get imprisoned. People in Qatar have to comply with their laws and count with the consequences.

DEMOCRACY = FREEDOM?

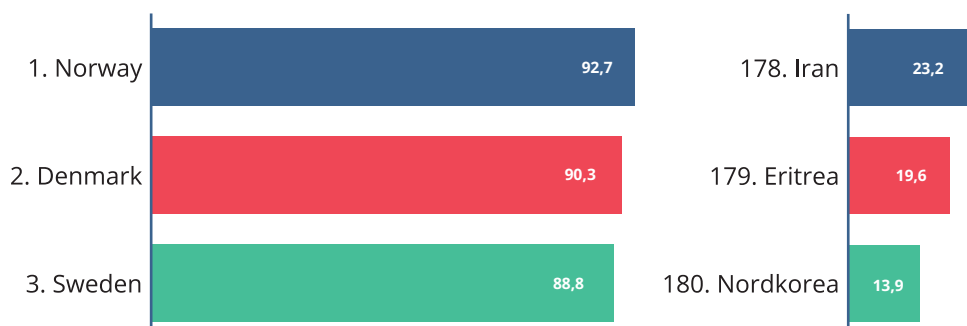
Based on a recent story about press freedom in Qatar and the World Cup, this article considers a comparison with other countries around the world and their press freedom situation. If you have a look at the freedom of the press in different countries and compare them, you will see that there are actually a lot of differences. Through the history of the freedom of press, there are a lot of different examples of how the form of government in a country influences the actual development of press freedom. Typically countries with the form of democracy are more developed in their freedom of press situation/ laws than other forms of governments. A reason for that is the dependence of democracy and the freedom of speech and press. One can not really exist without the other because freedom of press and -speech are one of the fundamentals for democracy.

DIFFERENCES THROUGHOUT THE WORLD

In question of the country with the most freedom, Norway is the current leader. Reporters and journalists there can actually work freely from censorship and political pressure. Aggressions and attacks against journalists are also quite rare there. Last place in the ranking is North Korea. By being in total control of the media and the press and having punishments for consuming other countries' press and information, there is barely any freedom for reporters and the public. Looking at the history of press freedom in general, freedom of press is a topic that is around longer than assumed.

RANKING OF PRESS FREEDOM - TOP VS BOTTOM 3

* Ranked by country from 1 to 180



In England's Bill of Rights, the freedom of speech for people of the parliament was guaranteed. This happened back in 1689. Six Years later this guarantee was rewritten and from this point, censorship was not a part anymore and freedom of press were partened. So the thought of freedom in speech and press has been around since the 17th Century. Sweden actually were the first to stop censorship and gave their people a way to take part in political debates through law. Because of them in 2016, 250 years of freedom of speech have been able to be celebrated. And Sweden very much profited from the freedom of press. It was a requirement for their democracy and motivated their people to share opinions and ideas in debates. It was the key for innovation and success

THE IMPORTANCE OF FREEDOM OF PRESS

Sweden saw the profits of press freedom early. To be able to tell your opinion and your ideas is important for the fairness and the common well-being in a country. Also it provides fairness and allows a democracy to work. Just imagine: not being able to participate in a demonstration, not being able to post your thoughts on social media and not being able to inform yourself about the news in the world, minorities not having the opportunities to tell their stories and thoughts to give themselves attention. All of that wouldn't be possible without freedom in speech and press. Freedom of your own opinion means publishing it without the risk of getting into jail or having other negative consequences. The EU believes this is so important that they have made sure it is one of their basic laws. Not only Sweden in the EU, but also Germany saw and sees the benefits of freedom of the press. But in Asia it is a bit different. While press freedom in Germany got a lot better in the past hundred years, China still ranks on the bottom of the press freedom index, according to the Reporters Without Borders. In fact, Germany is on the 16th place while China is only on the 175th place. But what's the reason for this huge difference? It all began with censorship. In Germany, since the 15th century, many texts and books have been censored. In the 19th century, censorship was more relaxed, only to be strict again during the nazi-regime.

After the second World War was over in 1949, it was written down in the constitution on paragraph 5 that everyone has the right to express their opinion, the freedom of the press is given and that censorship is forbidden. In China on the other hand, censorship is still a daily problem. As a result, in accordance with the Tagesschau, only companies from the state are allowed to distribute journalistic news there. In Germany, the national broadcasting system was also reformed after WW2 so that today it is completely separated from the state. In fact, it is also forbidden that the state is involved in these systems.

A big problem of press freedom in China is protesting. If people in China protest, there is always the chance to get arrested because of actively protesting. On top, a lot of journalists get arrested because of their work too. In 2021, as it is mentioned on Statista, 293 journalists were arrested worldwide, 50 out of them in China. Even if no one was arrested in Germany, violence against demonstrators and journalists is increasing here too. That's one of the reasons Germany lost some places of ranking on the press freedom index over the past years. Another reason is that more people no longer trust the press. Moreover an important point of press freedom (at least in Germany) is the right to refuse to testify and the protection of sources as well. Whistleblowers do not risk themselves when they inform the press about critical news, because the press has the right to refuse to name its informants. Otherwise, the risk to whistleblowers would be too great, so they would likely choose to keep the information secret. In China, on the other hand, people risk their lives if they publish certain news. According to the Süddeutsche Zeitung, for example, a doctor who wanted to warn the population about the Corona virus was warned by friends not to publish the news so as not to risk his life.

In conclusion, Qatar and China, like many other countries in Asia, still rank quite low in the press freedom index which can be dangerous for local people if they say what they want to say. But also the European countries, who are now on top of the ranking, came from such strict rules in the past. Hopefully, the stricter countries will recognize the profits of the press and speech freedom at some point so that these countries will maybe have similar rules like the Countries in the north of Europe who currently ranks on the top in the future.



KEEPING TELEFÓNICA GLOBAL AND COMPETITIVE FOR THE NEXT 100 YEARS

DISCOVER HOW TELEFÓNICA BECAME A HUGE COMPANY, AND ITS FUTURE PLANS

Founded in Madrid, Spain, Telefónica is a Spanish multinational telecommunication company. As one of the largest telephone operators and mobile network providers in the world, this company is important to discuss in International Media Management. Operating in Europe and the Americas, it provides fixed and mobile telephony, broadband, and subscription television services (for B2C and B2B).

STRUCTURE OF ALL LOCATIONS AND COUNTRIES

The international brand of Telefónica also has other commercial brands in different countries. For instance, Movistar is the commercial brand used in Spain and Hispanic America, O2 is the commercial brand of Telefónica in Europe, especially in the UK and in Germany. And Vivo is the commercial brand they use in Brazil. So, if you are with O2 or any other of the mentioned ones, you are part of the huge Telefónica group! In the context of globalization and International Media Management it is interesting to have a look into how Telefónica has become a global company.

“
Telefónica would not be what it is today if it had not opted twenty years ago to go outside its borders. Internationalization is a strategic bet that must be made and that has worked for us. ”

This is a quote by Mr Álvarez-Pallete, Executive President of Telefónica. The company has a big number of sponsored conferences with international business of the communication sectors to debate about key social and economic issues in the phenomenon of the internationalization of telecommunications. This is possible now because in the 1980s Telefónica started to gain influence in the European area. By the end of the 1980s it was completing the spin-off of its industrial group, giving priority to its company TID (Telefónica I+D) to design strategies associated with technological change - changing the size of the staff to meet the new conditions associated with providing higher speed communications than other European options.

In the 1990s the company grew in employees, and in productivity. And it started to offer their infrastructure to international organizations to use them for meetings and conferences. This was possible because Telefónica's systems were compatible and were preparing for the global capability coming from the United States and Canada with Motorola, Cisco Systems, Lucent Technologies, and Nortel. The reason for this global success is because they focused on making a technological innovation, liberalization and globalization in the industry, an open model of relationships with the suppliers, and had high productivity and investment ratios of the operator.

TELEFÓNICAS PLANS FOR THE FUTURE

“
I'm talking about a new Telefónica. A company prepared for our next 100 years. ”

This statement of José María Álvarez-Pallete (CEO) of the Telefónica Group might give you a little smirk on your face when reading it. After all, in these times of intense technological disruption and ever-increasing globalization, how would one want to make a “giant” corporation ready for the next 100 years? The current CEO seems convinced that with their developed “5-point plan” they will grow sustainably and realize their potential. The action plan consists of five main changes, each of which has a strategic aim. Particularly interesting from an international perspective are the focus on Telefónica’s core markets and their operational spin-off from the Latin American markets in a single unit. As mentioned, Telefónica’s beginnings were in Spain and later they expanded especially in the Latin American region. In 2020, Telefónica had market shares of 20 to 30 percent in almost all Hispanic states, and in Venezuela they even reached 55.7 percent.

REASONS FOR THE CHANGE IN STRATEGY

Simply said, they have realized that the potential of these countries for further growth is exhausted and therefore want to bring the different Telefónica business structures together, they hope to become more attractive for investors and to be able to offer more on the market with synergies. In contrast, Telefónica’s further expansion in its core markets - Brazil, Spain, the United Kingdom, and Germany - appears to be particularly interesting. Although the corporation was represented in 14 countries around the world in 2019,

these four brought in 218 million accesses. To achieve the expansion, they want to invest high sums in the further development of these businesses and devote as many resources as possible to this purpose. Telefónica is thus pursuing a growth strategy in its international, existing markets. In summary Telefónica is a great example of the great potential of expanding into foreign companies. Or as Jose Maria Alvarez-Pallete said in 2008:

“going international has been the key factor for Telefónica being what we are today”

Especially in their beginning, the step to offer services in Latin American countries was a boost for their success, because it was an advantage to be able to keep offering their services in Spanish and they were able to use their international compatible systems and infrastructure. Furthermore, due to the similarity of cultures and needs of customers and employees, they were able to avoid many difficult steps in such expansion phases. Nevertheless, their latest decision regarding their future shows how they will continue to exploit the potential of their internationalization.

TELEFÓNICA´S 5-POINT PLAN

INVESTMENTS AND GROWTH IN KEY MARKETS

Spain, Brazil, UK and Germany

RENEWED MANAGEMENT MODEL

to become more agile and lean

Creation of

TELEFÓNICA TECH

Operational spin-off of

HISPANOAMÉRICA

in a single unit

Creation of

TELEFÓNICA INFRA

THE PERFECT MATCH?

THE RTL AND GRUNER + JAHR STORY

Everyone's looking for that special someone: a perfect match that makes their future even brighter. We all look to find someone that will help us grow and someone to celebrate our successes with - people, animals, and even companies. But how do you know who to choose? Some people have non-negotiables, a list of traits that their partner must have to make the relationship compatible, that they navigate through the dating world with. Here, we'll reminisce on the relationship between RTL Deutschland (RTL) and Gruner + Jahr (G+J). RTL is a company that is active in radio, television and streaming, while G+J is a magazine publisher. Here we'll look back on their non-negotiables and how they continue to make their new but successful relationship work. Through their journey we hope to find how their relationship flourished into a formidable multinational embrace that dominates the European media industry, and possibly how to recreate that ourselves.

WHY THEY GOT TOGETHER

Both RTL and G+J were going through tough times before their relationship began. From 2004 to 2009, private television and teleshopping programs tripled. The oversaturation of the market led to an ongoing economic crisis that left them both wondering: can't I do more? In addition to that, advertising investments were declining, the print market was decreasing, and the magazine market in Germany was the densest in the world. With so much competition, they had to find someone to stand with them and brave the storm. Luckily, at this time the number of media offers was increasing which allowed both companies the opportunity to pursue new options, including internationalization.

This opportunity influenced them to begin looking for their perfect match, as it became increasingly important in correlation with increasing market density patterns. How could they do this? By setting non-negotiables and displacing competitors.

TAKE AWAY

Just remember- conditions will never be perfect in a relationship! The point is to find a partner to survive crises with.

NON-NEGOTIABLES

When looking for a new relationship, one can increase their chances of success by having non-negotiable traits and searching for individuals with those qualities. The RTL Group (RTL) and G+J had many, but here are a few to consider.

Individual successes and goals

When entering a partnership, each individual needs to bring something to make the relationship thrive. At the time of the acquisition, RTL was RTL's biggest business unit and was Germany's first cross media champion. It had goals to strengthen their core business through various investments and consolidation, expand the Group's businesses with global content production, and build partnerships across all their businesses.





G+J also had a slew of successes prior to their partnership with RTL as well. They were the first German magazine publisher to go abroad, expanding to subsidiaries and corporations across Europe, China, and the United States. Eventually, they had over 500 titles in more than 30 countries. They hoped to expand their influence into different regions and media types. These successes and future goals pointed to one glaring fact: RTL and G+J had similar interests. Expanding their influence into different mediums and foreign markets was at the forefront of both of their minds.

Diverse growth mindset

Both RTL and G+J were interested in expanding their sphere of influence, and to do so they had to look abroad. In 2010, before the merger, the RTL Group and G+J had only slightly different internationalization strategies. The RTL Group had a transnational strategy that provided high standardization advantages and specialization advantages. They think globally and act locally, meaning that they have business strategies that govern all their subsidiaries but tweak their practices depending on the home country of the individual corporations/subsidiaries. G+J also had a transnational strategy, but they used that specifically to license businesses. Here they focused less on customizing their product to individual markets, which yielded fewer specialization advantages. For other tasks, like market cultivation, they used a multinational strategy where they reflected country specific interests.

Together, RTL and G+J continue to use a transnational strategy, but it is much more effective given their breadth of mediums and the intermingling of growth strategies from one company to another. The individual subsets of the companies have different strategies that reflect the country that they make products for, but are run using the same systems and values as the RTL Group as a whole.

Ambition

With the same goals and mindsets, RTL and G+J looked towards how to grow together. How did they choose to do this? Corporations and subsidiaries. The two used smaller businesses specifically geared to smaller national and regional markets to plant their roots in new markets, and then grew like wildfire, displacing competition and solidifying their place in foreign market.

The ambitious new partners also acquired already established companies in foreign countries and integrated them into their marketing mix. By acquiring already established companies, the two were able to effectively appeal to local markets while changing their overarching values and infrastructure to match that of the RTL Group.

Sector / Media Group	G + J	RTL Group
Websites/ Internet	Foundations	Acquisitions
Streaming		Foundations/ Holdings/ Acquisition (G+J)
Publisher	Foundations/ Holdings/	Acquisition (G+J)
Print	Foundations/ Holdings/	
Radio		Foundations
Video/Film/TV		Foundations/ Acquisitions

MAKING IT WORK

The relationship began in August of 2021, when RTL Deutschland acquired Gruner + Jahr. They became official on January 11, 2022 when the acquisition was completed. Currently, the two continue to use their transnational strategy and are one of the largest media conglomerates in Germany. The perfect relationship means finding a complement for who you are and what your future vision of yourself is. Luckily, RTL Deutschland and Gruner + Jahr had the same goals and similar strategies to achieve them. Though no match is 100% perfect, these two find a way to pursue their interests and grow together.

TAKE AWAY

Non-negotiables can define a relationship. Here, individual successes and goals, a growth mindset, and ambition led the two to be compatible partners in their time of need.

STUTT GART



Stuttgart is located in the southwest of Germany and is the sixth largest city in Germany with more than 600,000 inhabitants. The city has an area of 207 km², 23 districts and is located on the Neckar River. Stuttgart is particularly known for the automotive industry and is thus very much characterized by this industry. In addition to the large car manufacturers Mercedes-Benz and Porsche, many other large companies have their headquarters in the beautiful southwest. Due to climate change and digitalization, companies are beginning to explore new business models and techniques in recent years, which also makes them interesting for us as media students. In addition to many beautiful parks, squares and streets, there are also some hiking trails

with great views and a lot of green space in Stuttgart due to its location in a valley. But with climate change getting more attention and also digitalization disrupting everything, the traditional industries start to explore new business models and techniques. Which in turn makes them even interesting for us media students. Anyway there is definitely more than cars around and Stuttgart has a very high quality of life even for German standards. There are beautiful parks, squares and streets to explore. Just make sure you get off the main streets and you will be surprised. After all it is a city that needs a little bit of exploration to uncover the nice places.

SIGHTSEEING IN STUTT GART



TV Tower



Cannstatt Volksfest



Stuttgart Christmas Market



Mercedes-Benz & Porsche Museum



Wilhelma



Stuttgart Wein Museum

BARS AND CLUBS



MARSHALL MATT GALAO WIKINGER
DILAYLA
SCHANKSTELLE
PROTON HI LIFE SCHOCKEN

CAFÉS

KUCHENLIEBE CAFÉ TREPPE
LUMEN
NETZER
RAUPE IMMERSATT
COTIDAIANO GUSTAV



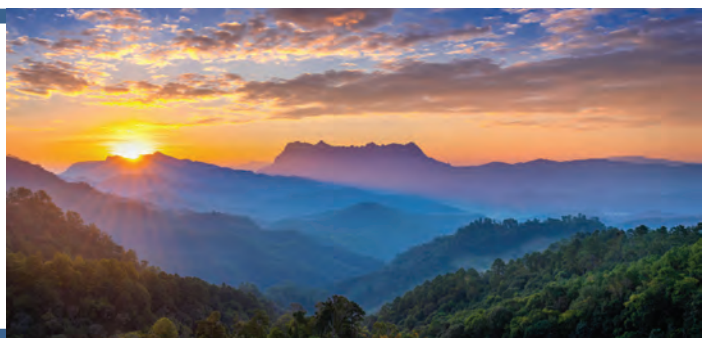
RESTAURANTS



BONAME OGGI PINSA
ALTE KANZLEI L.A. SIGNORINA
SUSHI-YA UMAMI RAMEN

VIEWPOINTS

BISMARCKTURM BIRKENKOPF
BURGHOLZHOF
KILLESBERGTURM
SANTIAGO-DE-CHILE PLATZ



MEDIA AND YOUTH

A COMPARISON BETWEEN SWEDEN AND GERMANY

Media have always been an important part of functioning societies around the world. Children and young people today learn to use digital devices at a young age. Various causes such as digitization and, as a recent example, the Covid-related shift to online education are influencing the way young people use media and devices. Three students from the Hochschule der Medien in Stuttgart investigated the media usage behavior of teenagers and young adults. Since two of them are from Germany and the other is doing a semester abroad, a comparison is made between Germany and Sweden. Because media among young people is mainly received via electronic devices, this article focuses on the use of digital devices and platforms.

THE INFLUENCE OF MEDIA USE AND PERSONAL EXPERIENCE

Mariam (Sweden), 19:

"During the Covid-19 Pandemic, I noticed that I started using Social Media a lot more often, and pushed up my screen time on my devices, from an average of 6 hours per day to 8-9. Additionally, I started using different Social Media platforms, which were becoming increasingly common, specifically TikTok. I consumed more content before, especially video and audio content, and I started creating TikTok video content for recreational purposes (fun with friends). All in all, the pandemic increased my use of social media and increased the media through which I create content."

Vanessa (Germany), 25:

"During the last two years, my media usage increased a lot. I did a lot more voice messages on WhatsApp because you couldn't meet each other. Therefore, I used Houseparty, an app that can be used to video chat with friends and play different little games within the app. Apps like Houseparty, WhatsApp or other were kind of the only way to stay in contact with my friends. Besides friends or family, working and studying also only took place online, so therefore and for group work you also had to meet online. In addition to that I listened to a lot more music and especially podcasts throughout the day, and I also watched a lot more movies and series than before the lockdown. All in all I spent a lot more time on the media until today."

Jessica (Sweden), 22:

"Since we didn't have very strict rules and a curfew during covid, life kept moving on for me because when covid hit I wasn't studying I was working at a grocery store, so I still had my ordinary life. The only thing that changed was that I couldn't go to concerts, so during that time I started using a platform which was basically like Netflix but for concert videos and it was kind of making up for the fact that I couldn't go to live concerts. Sweden did not have strict regulations so I could still go out to bars with my friends just not to clubs, so it wasn't like I was spending more time on my phone because I couldn't go out. And since I was working at a grocery store it isn't a job you can work from home. But for example, I joined TikTok at the start of covid because before that I felt like I didn't really have a use for it, but when the pandemic hit it was like everyone came together and was all using the platform so I joined it as well."

Elisa (Germany), 21:

"As I was younger I didn't really care about my media usage, or more specifically the time I spend on certain platforms. With the beginning of the Covid-19 Pandemic, I started using media a lot more. My screen time increased as I spent more time on Social Media e.g. on Instagram and YouTube. Moreover, I started watching movies and series on streaming platforms, such as Netflix and Amazon Prime. This is something that I've never actively used to do before. At some point, I noticed some kind of dependence on my devices. I really spend a lot of time on my smartphone and I have used it basically in every aspect of my life, mainly chatting with friends, scrolling through social media. Listening to music, searching the Internet, Online-Shopping etc. Also, the look on my smartphone got more and more unconscious and habitual, simply because it was always at hand. As I learnt that excessive use of media can have a bad influence on mental health, I started tracking the screen time on my phone, which really helped with being more aware of my media usage and also to reduce the time I spend there."

Michelle (Germany), 23:

"My media consumption in general has increased greatly. The lockdown meant that I was at home a lot more than before and therefore had a lot more time, which meant that I spent a lot more time on my cell phone. But that was only at the beginning, after a while even that was too much and I tended to put the phone away and read a book. During the lockdown I also started playing Switch with my sister and my boyfriend."

DIFFERENT COUNTRIES - DIFFERENT USAGE PATTERNS

GERMANY

Most used Social Media platforms (16-25 years old)

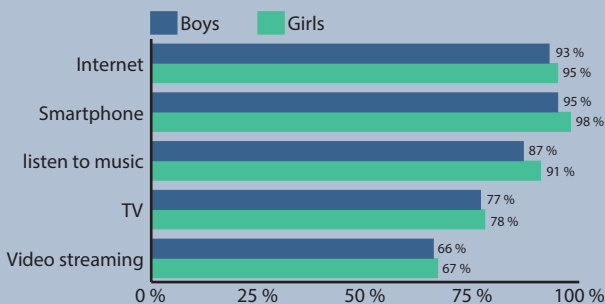
1. WhatsApp
2. Instagram
3. Snapchat

Receiving news via Social Media

50 %

Different media usage between boys and girls

In Germany boys have a higher amount of time spent with the media than girls. In 2021 boys spent overall 144 min per day with media, girls only 126 min per day.



The most used medium in both groups with 95% is the internet. Surprisingly for me, listening to music in both groups is more popular than watching tv or video streaming. Video streaming is not that popular, only 65% of boys and 66% of girls are streaming videos, maybe that's because you have to pay for it.

Platforms that were used during the pandemic

As the Covid-19 situation started and ramped up into a pandemic, the use of Social Media began to vary and take different forms. As the pandemic started, use of Social Media increased significantly and continuously throughout both the older and younger generations of the populations in Germany. For the younger generations, TikTok, Snapchat, and Instagram were the most common.

SWEDEN

Most used Social Media platforms (16-25 years old)

1. Snapchat
2. Instagram
3. Facebook

Receiving news via Social Media

70 %

Platforms that were used during the pandemic

The most commonly used platforms were Instagram, Snapchat, TikTok, and Facebook, in that respective order. A survey carried out in July of 2020 showed that most of the population considered themselves to be using Social Media the same amount they did before, with the second highest statistic displaying that the other majority thought they used it slightly more.

To sum it up we can say that there are a few differences in media usage like which media is more popular or which one is the most used. But in many cases, young people in both countries showed very similar usage patterns and interests. Besides, if you compare our personal experiences with the results of the countries, they fit the averages. Nevertheless, it can be said that the Corona pandemic strongly influenced our behavior in terms of media use, across countries, which could be seen in our personal experiences. However, based on the experience from Sweden, it can be assumed that the pandemic had fewer impact there, as Sweden took looser measures than Germany.

CREATIVITY AND INSPIRATION AMIDST POLITICAL DIFFERENCES?

SPOTIFY NEEDS TO FIND A BALANCE

In a letter to investors a few years back, Spotify's CEO Daniel Ek described the future Spotify as a "cultural platform where professional creators can break free of their medium's constraints" and a platform "where everyone can enjoy an immersive artistic experience that enables us to empathize with each other and to feel part of a greater whole." Meanwhile, Spotify's mission can be found under "About Spotify" on the Spotify Website and reads the following: "Our mission is to unlock the potential of human creativity—by giving a million creative artists the opportunity to live off their art and billions of fans the opportunity to enjoy and be inspired by it."

MUSIC FOR EVERYONE?

The question of how easy it actually is for artists to make a living from their art in the form of Spotify streams has been asked many times in recent years and is definitely debatable. However, with a number of 11 million creators, Spotify seems to be a place where creativity is unleashed, and with 456 million users, also a place where many find joy and inspiration. The music industry, like any other industry, is subject to a variety of external factors that (must) affect how companies like Spotify do business.



Name:	<i>Spotify</i>
Users:	<i>456 million</i>
Countries:	<i>184</i>
Founded:	<i>2006</i>
Headquarters:	<i>Stockholm, Sweden</i>
Employees:	<i>6,617 (2021)</i>
CEO:	<i>Daniel Ek</i>

POLITICAL PROBLEMS ARE FORCING THE COMPANY TO TAKE ACTION

These factors include market trends, competition, legal constraints, and Internet infrastructure, among others. The question is whether, given the current political situation in various parts of the world, is it really realistic for Spotify to become a platform that everyone can enjoy? Or does harsh reality set limits on those who can truly be part of that "bigger picture" Spotify CEO Ek spoke of in his letter?

While Spotify is available in over 180 countries, it is not necessarily accessible to everyone in those countries, nor is it necessarily the same in each of those countries. A very recent case is a good example to answer the above question. Russia's attack on Ukraine at the beginning of last year had an impact on various areas of life, and Spotify was not spared. As a first reaction, the company closed its office in Russia to ensure the safety of its employees. The company began reviewing and removing content, especially from Russian state media, but stated in its newsroom that it was important for the company to still maintain business operations in Russia to contribute to the flow of information and serve as a trusted source for listeners. Shortly thereafter, when a new law went into effect that further restricts access to information, curbs free speech, and criminalizes certain types of news, Spotify issued a statement citing security concerns for their employees and listeners as the reason that forced them to completely shut down their service in Russia as of April 11.



Another example from the U.S. contrasts somewhat with Spotify's actions in Russia. In recent years, Covid19 and differing opinions about the virus and vaccine have divided families and friendships and caused political turmoil in many countries, including the US. Joe Rogan is an American comedian whose podcast, "The Joe Rogan Experience," reaches about ten million listeners each week on Spotify alone. Over the past two years, it has been one of the most popular podcasts in the world. Controversial and polarizing statements are commonplace on his show, and so it was that with the emergence of Covid 19, unsubstantiated and disproven claims about the virus, the vaccine, and treatments for it became commonplace. There is no denying that disseminating completely false information to such a large audience poses a great risk to public health.

Many began to blame Spotify for continuing to provide Rogan with a platform on this scale and enabling the spread of this type of misinformation. Musician Neil Young, for example, withdrew his music from the platform in January of this year. In an interview with Howard Stern, he explained that he did not want to generate 60% of his revenues on a platform that at the same time has a very lucrative contract with Joe Rogan and therefore seems to tolerate the spread of misinformation as long as it is profitable. Other musicians also followed suit. Another reaction was an open letter signed by more than a thousand doctors, scientists and health experts, asking Spotify to moderate the content published on their platform, as other platforms or social networks where content is generated (e.g. Instagram, Facebook, etc.) must do.

Spotify CEO Daniel Ek appeared on a podcast about the future of podcasts, where he commented on the whole controversy. When asked if he thinks Spotify has any editorial responsibility when it comes to what is said on the show of a Joe Rogan, who is one of the highest paid producers, he argues that there are just as many very well paid rappers on Spotify who are also not told what they can and cannot say in their lyrics. At first glance, that seems pretty logical.

After looking for arguments that Spotify should continue to serve as a source for global and regional news a year later, after Russia has started its war against Ukraine, it doesn't sound quite so logical anymore. After all, whether it's a war or a pandemic, people may weigh these crises differently. But at the end of the day, when the whole world is/was affected and lives are in danger, aren't trustworthy and credible sources of information equally important in both cases?

THE VISION IS STILL EXPANDABLE

These two examples show: Different external circumstances and regulations in different places make it impossible for Spotify to act uniformly everywhere and thus pursue its vision consistently and equally. Ultimately, the circumstances in Russia meant that Spotify had to shut down its service there completely. Accordingly, people in Russia can now no longer be part of this "big picture" from Ek's vision. Turkey is another good example of a country where Spotify must abide by certain rules to maintain its service there, according to the Committee to Protect Journalists. In the U.S., while some of Joe Rogan's podcasts are now marked with a blue info sign that leads directly to a page with curated information about Covid-19, you can say almost anything you want in podcasts (or songs). It's worth noting that Spotify introduced a new Security Advisory Board in June, tasked with helping Spotify evolve its security policies while respecting its creators' means of expression.

Ultimately, it's important to be aware of how Spotify operates as a company and understand the limitations and challenges it faces in achieving its vision. However, it is also important for artists and fans to recognize the value of Spotify as a platform for (creative) expression and discovery of new music, and to continue to support the work of the artists whose music they enjoy.

THE GLOBAL VIDEO STREAMING MARKET

Due to globalization, we nowadays share behaviors with people across the globe. For example watching video-on-demand content on streaming platforms like Netflix, Amazon Prime Video or Disney+. No matter where we live, if it's Canada or Germany, no matter which language we speak, the chance that we are watching the same content on video streaming platforms is really high. So, what is possible in the global video streaming market? What are the key figures? And why are the streaming platforms spending billions of dollars to produce original content like "Lord of the Rings: The rings of power"? Furthermore, as the list of streaming services and competition grows, so does consumer app fatigue. This means that users are growing increasingly frustrated with the number of streaming services they need to pay for to get all the content they want. The streaming providers not only have the challenge of acquiring new customers but averting losing their customers to other platforms; for example, about 34% unsubscribe from an existing contract when they complete a new subscription elsewhere.

The move towards on-demand and often fragmented consumption makes it harder for any company to dominate world viewing habits and become a monopoly. So from this battle, the consumers are highly benefiting because it reshaped media and stimulated a huge surge of creative endeavors: every streaming platform does its utmost to satisfy its consumers and recruit new customers. In this regard, companies also implemented artificial intelligence and machine learning algorithms to analyze user behavior, preferences and demographics. That helped to recognize audience interests and provide content recommendations to keep them constantly engaged with a highly personalized experience. Technological advancements such as AI and blockchain technology are therefore anticipated to drive the growth of this market. Furthermore, AI has an immense impact on improving video and content quality by easing certain operations such as cinematography, scriptwriting, editing, and voice-overs, which facilitates the original production of content for streaming platforms.

DISNEY+

	164 million
Revenue 2022	7.4 billion
Regions	107 countries + 7 territories
Biggest market	India (52 million subscribers)

Disney+ is the youngest competitor of the big three and entered the market in November 2019. The Walt Disney Company launched its brand new streaming service Disney+ in North America and the Netherlands after months of presumptions and anticipation. The service has 2,012 movies and TV Shows available on the platform, including all classic and new era originals, the entire Marvel universe, Star Wars, Pixar, National Geographic etc., and is part of Disney's growing direct-to-consumer business, which also includes ESPN+, Hulu and Hotstar. Disney+ disrupted the market and after a short time in the business, it took over more and more of the global streaming market, thanks to an inherited image: Disney as one of the most beloved film studios of all time. That's also one part of the marketing strategy: repurpose old content with classic animated movies and series brought out via modern technology. In addition, it uses the emotion of nostalgia, offering beloved characters and stories from classic movies in one accessible streaming service, focusing on storytelling and quality content from their famous franchises like Marvel and Star Wars.

Their internationality strategy is inspired by Netflix: they are commissioning a string of local originals when entering new territory. Therefore at the beginning of 2022, the Walt Disney Company has created an international content group to expand the pipeline of original local and regional content for the streaming services. So they continue to grow the global direct-to-consumer business: talented creators in the international markets are producing new stories with local relevance to delight customers around the world with the goal of attracting international viewers from different cultures. As a result, Disney+ aimed to spend \$33 billion on content production, which is an increase of \$8 billion from 2021 and shows the reaction to the extremely competitive market situation where no streaming service wants to spend less on content.

NETFLIX

Subscribers	164 million
Revenue 2022	7.4 billion
Regions	107 countries + 7 territories
Biggest market	India (52 million subscribers)

Netflix is the second oldest competitor in the streaming market, with an initial launch in the United States in 2007. Since its launch, Netflix has used a sprinkler strategy to roll out their streaming service. Launching internationally with Canada in 2010, then Latin America and the Caribbean in 2011, followed by the United Kingdom, Ireland and Scandinavia in 2012. Today, Netflix is servicing over 190 countries worldwide, with the exception of China, Crimea, North Korea, Russia and Syria as they prohibit operations. Netflix has acquired 223 million subscribers from 190 territories across the globe in 2022. With the largest market being North America with over 75 million subscribers. Only behind Amazon Prime Video, Netflix maintains the second-largest catalog of all streaming platforms, with an average of over 5,000 titles in large regions such as the USA and Australia. Over the years, Netflix has mixed their catalog with original and licensed content, spending over 18 billion dollars in 2022 on series and films. However, with the rapidly expanding competition, spending is expected to increase by 1 billion dollars yearly.

Since its creation, Netflix has created over 150,000 originals in series and films. The originals assist in their transnational strategy. They create and release content made regionally in countries to attract local audiences. Many Netflix originals have seen major success, with record-breaking originals like the Korean hit Squid Game with 1.65 billion views. Financial success is dwindling from the pandemic high. During the Covid-19 pandemic, Netflix saw a major increase in subscribers, gaining 15.7 million subscribers, assisting a 7.9 billion dollar earning. However, as the pandemic's end nears and people begin to resume their normal lives, Netflix subscriber rates have stalled, even dropping their stock to \$263 in Q3 of 2022 with predictions of a subscriber drop off of upwards of 200 million. Netflix counts its fight against competitors with its unique transnational approach and multi-tier pricing strategy. With the lowest priced tier, called basic with ads, an ad-supported plan costs CAD \$5.99 a month marking the first time a streaming service uses ads. Well the basic plan costs CAD \$9.99 allowing unlimited streaming on one device only. The middle tier standard runs CAD\$16.49 a month for united access to content on two devices. The highest tier, premium allows unlimited access to content on four devices costing CAD \$20.99. The multi-tier approach offers more affordable options to access Netflix.



Amazon Prime Video

Amazon Prime Video is, even though it also provides their subscribers with Movies and Shows, a little different to other streaming services. Customers do not just pay for Amazon Prime Video. Prime Video is just one service that Amazon offers in their Prime membership besides books, free shipping, exclusive offers and much more. It all started in 2005 as a loyalty program to bind customers to Amazon's growing e-commerce business. In 2006 Amazon launched their video streaming service Amazon Prime Video in the US. And studies have shown that Amazon made the right decision. Prime Members who use the streaming service are more likely to renew their membership than those who don't use it, and those who watch Prime Video content during their free trial month are more likely to convert to a full membership. It's just a tool to get customers into the golden handcuffs of the Amazon Prime universe so that users won't even bother subscribing to other services. And especially in the younger generation, those between the ages of 20 and 29, this seems to work astonishingly well. A breathtaking 82% of them say that they are Prime users.

All of this reflects in Amazon's business strategy. A diversified business model to meet the needs of their customers in a broad range of segments. And they are still going strong with this strategy, especially with Prime Video. In the last few years, Amazon has been intensifying their effort for exclusive, self-produced content on the Prime Video platform. One extreme example is the new Lord of the Rings Show. The Rings of Power, just the first in a series of newly filmed exclusive content regarding the Lord of the Rings, set new standards in budgeting exclusive content. Besides that, Amazon is also investing more in regionally produced content like Die Discounter in Germany. This segment of video-on-demand content is getting more and more relevant in order to attract and keep customers, especially in the European markets. Amazon Prime Video is available in more than 200 countries, with a staggering 200 million prime members around the globe. 12.6 million of them are in Germany and 13.3 million in Canada.

SAME BUT DIFFERENT: CANADA VS. GERMANY

The average German spends 34 minutes each day consuming Video on Demand content. A lot of people, especially younger people, would say that's not even close to their actual viewing behavior and the older generation will say they spent way less time. While the average Canadian spends 11 hours a week, which represents 1.6 hours a day streaming video games, television, movies and sports. Canadians currently have access to various streaming services and packages available through promotions with media corporations such as Rogers, Bell and Shaw. Most corporations will offer some sort of subscription deal when joining. Rogers has partnered to give free Disney+ for a year, while Bell has been linked with free Netflix for 6 months. These promotions have aided to Canadian's viewing habits, as they feel a need to get the most out of their deals. In times of globalization, it is no wonder that the favorite streaming services in Germany and Canada show similarities as well. Netflix and Prime take the first two places in Germany. Both are equally liked and watched by 48% of Germans who consume video-on-demand content. Two-thirds of them watch Netflix, and it's the same with Prime Video. So, there are a lot of people that have at least two memberships at the same time. Third place in Germany takes Disney+, which is rather new on the market in Germany. In comparison, around 51% of Canadians subscribe to at least one streaming service, with 12% subscribing to only one platform.[^]

The largest age demographic is 55-64-year-olds, and the largest income demographic is lower-income households, and the popularity of streaming decreases as income increases. Even though Germans and Canadians tend to have more than one subscription for streaming services. The economic and cultural circumstances greatly influence the willingness to spend money for those double memberships. Canada is currently experiencing a high cost of living crisis, with constantly rising interest rates and fewer and fewer dollars to spend on extras. 1/3 of Canadians are expected to cut streaming services and search for cheaper alternatives such as free online video streaming services. A similar economic crisis is visible in Germany and you can also expect a decrease in extra expenses like streaming service memberships. On top of that, Germany still has an "I want it for free" mentality, making the German market especially tough for newcomers and existing services. Because of that, original content like Amazon's international Lord of the Rings franchise or Netflix's Stranger Things are increasingly important internationally, especially in Germany because the number of subscriptions Germans are willing to pay for won't match those in North America. So in the end. Even though Germany and Canada are on opposite ends of the globe, and cultural differences we share a lot in terms of our viewing and consuming behaviors regarding video streaming.

SUBSCRIBERS

Streaming Service	Worldwide	Canada	Germany
Disney+	164 million	4.4 million	5 million
Netflix	223 million	18 million	12 million
Prime	200 million	13.3 million	12.6 million

PRICING

Streaming Service	Germany	Canada
Disney+	€8,99	\$11.99
Netflix	€4.99€ (ads) €7.99 (basic) €12.99€ (standard) €17.99 (premium)	\$5.99 (ads) \$9.99 (basic) \$16.49 (Standard) \$20.99 (Premium)
Prime	€8.99 (regular) €4.49 (student)	\$9.99 (regular) \$4.99 (student)

THE MEDIA USAGE OF TEENS

This article highlights the collected data about media habits of teenagers in the USA, Germany, and Canada. The following data gives insight into the social media apps frequented by the collective “teens” in each country as well as the habits, interests, and mental health issues associated with social media. Each interview is written to serve as a representation of the data. Going into this, the assumption was that there would be apparent similarities across all countries mentioned. Our findings confirm this, however there are some interesting differences. In times of globalization, it is no wonder that the favorite streaming

services in Germany and Canada show similarities as well. Netflix and Prime take the first two places in Germany. Both are equally liked and watched by 48% of Germans who consume video-on-demand content. Two-thirds of them watch Netflix, and it's the same with Prime Video. So, there are a lot of people that have at least two memberships at the same time. Third place in Germany takes Disney+, which is rather new on the market in Germany. In comparison, around 51% of Canadians subscribe to at least one streaming service, with 12% subscribing to only one platform.

ROBERT TREMBLAY, 20 MONTREAL, CANADA FAVOURITE APP: TIKTOK

When did you get your first phone and when did you sign up for a Social Media account?

My parents gave me my first smartphone on my 11th birthday. It was an iPhone 5s. Right after I got my smartphone, I immediately created a Facebook account. After a few years I downloaded Instagram, then Snapchat, and during the Covid quarantine Tik Tok.

What drew you to these apps?

I downloaded Facebook because it was so famous at the time. I always saw my bigger sister and her friends using it. Then Instagram became more and more used. My friends and I decided to download it. After using it for a short time I realized that it was so much better than Facebook. I was not terrified whenever I liked something that would show up in someone's Newsfeed. The same goes for commenting. Snapchat, when it was first created, was completely different from other social media. It was so nice knowing that you can vent to a friend or have a serious conversation, and those messages will just disappear once you've closed the chat. And then Tiktok. I downloaded it during the covid quarantine because I was stuck at home, like everyone else, and I had nothing to do. I immediately became addicted because of the highly personalized algorithm. The app always shows me videos I like. Nowadays I don't use Facebook anymore. I still use Instagram and Snapchat but not as much as before.

Which app do you use the most now?

Now Tiktok is the app that I mostly use, just like my friends. I spend almost 2 hours on it every day.

How much time do you spend on your phone per day and would you consider cutting back?

My parents say that I use my smartphone too much, and I agree. I check it at least every 30 minutes. It's the first thing that I check in the morning and the last at night. I also use it when I'm watching Tv or when I'm eating, even if I'm with other people. I use my phone for Instagram, Tiktok, Spotify or Netflix 7 hours a day. Maybe I spend too much time on the phone. I like being more informed, feeling more connected worldwide and being constantly entertained but it happens a lot that because of my phone i dont get any work done. I should try to use it less.

Do you think your Social Media usage has affected your mental health?

When I was younger social media hurt my self-esteem. Nowadays many creators proudly show off all body types but, unfortunately, years ago it was not like this. My biggest problem now is my attention span. Because of TikTok, I can now concentrate on a 15-second video and I find it difficult to even finish an episode of a tv series.

DRU MILLS, 17 SACRAMENTO, CALIFORNIA FAVOURITE APP: TIKTOK

When did you get your first phone and when did you sign up for a Social Media account?

I got my first cellphone at around 10, it was an iPhone 6s. I had been asking my Mom for forever to get me one and I finally got it for Christmas. I started using Social Media when I was about 12. Snapchat was really big and all my friends had it. I also got Instagram too. Oh! And Youtube but I don't really count that as Social Media, more like a streaming service.

What drew you to these apps?

The concept for Instagram was cool and I got to post my art, see my friends, and have a way to look at memes. Snapchat was fun because I got to see my friends and text them at the same time. It was like instant shots of their lives. We would always send "Good Morning" Streak messages, my longest was 1,567 days. That is, until my friend went camping and didn't have service for a few days. Youtube is always a constant, the creators on the platform have really good content and there is always something interesting to watch. I watched it before I had a phone on my family computer. My brother likes the Gaming channels, I'm more on the Make-up Community side and Commentary channels. My favorites right now are Cody Ko, NikkieTutorials, and Kurtis Conner.

Today I don't really use Snapchat anymore because Instagram took the Stories like Snapchat had, so there really wasn't a use for it. I will always use Youtube.

Which app do you use the most now?

Youtube, for sure, Instagram, and Tik Tok. Tik Tok has definitely become a favorite now. Everyone has it. I think it's because the algorithm is so good. It knows exactly what you want to see and gives it to you. There's an endless amount of content there.

How much time do you spend on your phone per day and would you consider cutting back?

I hate this question! My phone updates me every week and that last time I was at 7 hours per day. I think it's because of the videos on Youtube and Tik Tok for sure. So no, I would not really consider a cut back. When I see the numbers it reminds me that I kind of wasted my day staring at a screen. I would like to, but I don't think it's possible to do much without Social Media. Everything is connected to it now. It would definitely be hard to give up completely.

Do you think your Social Media usage has affected your mental health?

I don't really like seeing my friends post after hanging out without me. That doesn't make me feel the best. Or if I do spend all day on my phone I feel a little useless like maybe I'm wasting my time. It's very distracting and I tend to use it as an escape from chores or school so it always feels justified when I do use these constantly. I wouldn't say I'm depressed because of Social Media, but the feeling after being on it for a long time isn't fun. It sometimes feels like a lot of people my age are more motivated and successful than me. I know not everything is to be trusted online, but sometimes I can't help but feel I'm behind and I'll never catch up to their level.



EMMA SCHNEIDER, 16 FRANKFURT, GERMANY FAVOURITE APP: WHATSAPP

When did you get your first phone and when did you sign up for a Social Media account?

I got my first smartphone when I was 9 years old. Because all my classmates had one, so I also wanted one so badly. So I got the old smartphone from my father and immediately signed up for WhatsApp. It was important for me to be in contact with my parents and friends. We also exchange information in class via WhatsApp, form study groups or ask questions.

What drew you to these apps?

I can keep in touch with my friends here. I can also discuss content with my class group or exchange documents. Especially during the corona pandemic, the app has become very important for people my age. I think that's most of the people that use it actually. Whatsapp is probably the most important communication tool for me since everyone I know uses it. It's very relevant I'd say.

Which app do you use the most now?

I use Whatsapp the most, but Instagram and Tiktok are also very popular. I use Snapchat at least several times a week. Instagram is good for trends and photos but, I don't think it's as personal as it was. It's mostly used to kill time or keep up to date with people I don't see all the time.

How much time do you spend on your phone per day and would you consider cutting back?

I use my phone for about 4 and a half hours every day which I don't think is that bad. My parents also often don't know what I do online and on my cell phone, they love to complain about that. I mainly use my smartphone to listen to music, watch videos or text. Moreover I think that I use my smartphone too often but I think everyone says that. I wouldn't say I'm as "addicted" as some of my friends are. I think you should always have a little bit of your consumption behavior in mind.

Do you think your Social Media usage has affected your mental health?

Often I try to suppress the problems I have through online media consumption. You constantly see stories from friends and acquaintances having a good time so a certain pressure arises. Am I not as happy as them? Why can't I go out and have fun like that? I think the phrase is called FOMO (Fear of missing out) which a lot of people experience because of how frequent we're online and comparing ourselves to one another.

COMPARISON

The age at which young people receive their first mobile phone is fairly similar in all three countries, ranging from 9 to 11 years. It is striking that Instagram, Snapchat and Tiktok are used by young people in all three countries. This highlights the overarching emphasis these apps have over the Social Media world. However, there are differences in daily use. In Germany it is "only" 4.6 hours, while it is 7 hours in both Canada and the USA. The assumption here is that it could be a cultural

difference. The young people in the three countries also agree that they spend too much time on their mobile phones and should at least keep an eye on their consumption. It is also true for all three countries that online media behavior has an effect on the psyche and that at least everyone has felt bad about it at some point. As a whole, it can be said that the young people of the different countries are quite similar and their habits can be assumed equal to one another.

GLOBAL MUSIC STREAMING BEHAVIOR IN 16 COUNTRIES

The Millennials may remember: It used to be normal to pirate music. People burned music onto a CD or loaded it onto their MP3 players. This was still the case in the early 2000s. But that is now in the past. Today we use other ways. Of course, that's because with the many possibilities of music streaming, it's now easy to listen to music without owning it.

Listening to music is an everyday activity that belongs to almost every human being. We connect and identify with music. In the same way, music also helps to connect with other cultures, as there is plenty of choice in different languages as well. As part of our project, we were tasked with analyzing global streaming behavior. But making this interesting was the first hurdle. During the brainstorming we noticed that we have several people in our immediate vicinity who we could ask about their country and its musical habits. The real experiences that you've been through are much more interesting than any statistical surveys. It's wonderful to be able to count a variety of people from other cultures among your friends. So we approached our countless international friends and were able to get some friends from different countries excited about this topic. In addition, we researched the individual countries and were able to collect different results. Of course, we were able to find out more about some than others, but we wanted that this article stays transparent and genuine. We are happy to be able to share our research with you here. So we hope you enjoy reading it!

SPAIN

Most used streaming service

Spotify

Number of its users

79.6 % (4th quarter 2021)

Most listened artist of Spain

Morad

Revenue of the entire music streaming market in 2022

\$178.10 million

Which streaming service do you use?

Lidia: Spotify (mostly) and YouTube

Why?

Lidia: It's easy and cheap. I only have to pay 5 euros a month and I will get every song and podcast I like. Also, the option of downloading the music to hear it without the internet is really good.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Lidia: Yes, all Spanish artists are there. You can easily find plenty of local and new singers/groups. Also, there are a lot of Spanish podcasts.

Which artist/s of your home country do you listen to the most?

Lidia: I like indie/rock groups, so I listen to a lot of local bands. My Top 5 on my 2022 Spotify Wrapped were Carolina Durante, Shego, Mujeres and Joaquín Sabina. The first 3 are more alternative/rock groups and the last one is a Spanish (more traditional) songwriter and singer.

Which artist/s of another country do you listen to the most?

Lidia: Taylor Swift (English pop), Bizarrap (South American DJ)

Which music is popular in your environment (from your country)?

Lidia: In Spain, when it comes to parties, we mostly listen to reggaeton (South American music, Bad Bunny for example), but everywhere else we also listen to Spanish and English pop. For example, right now Rosalía is a very popular Spanish singer.

WW

What do you value in a streaming service?

Lidia: Cheap, easy, have every song. I also like being able to use it without internet



CHILE

Most used streaming service

YouTube

Number of its users

67 % (as of January 2021)

Most listened artist of Chile

Marcianeke

Revenue of the entire music streaming market in 2022

\$44.96 million in 2022

Which streaming service do you use?

Nicolás: Spotify

Why?

Nicolás: I created the account a few years ago, and I kept adding music since then. It also has compatibility with my "google home" speaker, something that other services like Apple Music did not.

Statistics show that in your country YouTube is the most used streaming service, why do you not use that one?

Nicolás: The fact that YouTube is free makes it possible for many people to listen to music at no cost. From my experience, young people seem to listen to music through Spotify the most, while people in the 45-60+ age range are more likely to search the internet for the song they like. This can be attributed to the fact that most parents are apprehensive about leaving their bank details on a website, due to the fear of being scammed or robbed. Thus, they are less likely to pay for streaming services on their own. However, if their child helps them set up the payment and gives them the confidence to understand that it is a safe site, they may be willing to do so. This fear does not exist in younger generations.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Nicolás: I think that Spotify has a lot of Chilean and Latin American artists or Spanish speaking singers. So I feel comfortable enough using it. The fact that there are options for independent artists to upload their songs independently helps to expand the music catalog on the platform.

Which artist/s of your home country do you listen to the most?

Nicolás: Camila Gallardo, Polima Westcoast

Which artist/s of another country do you listen to the most?

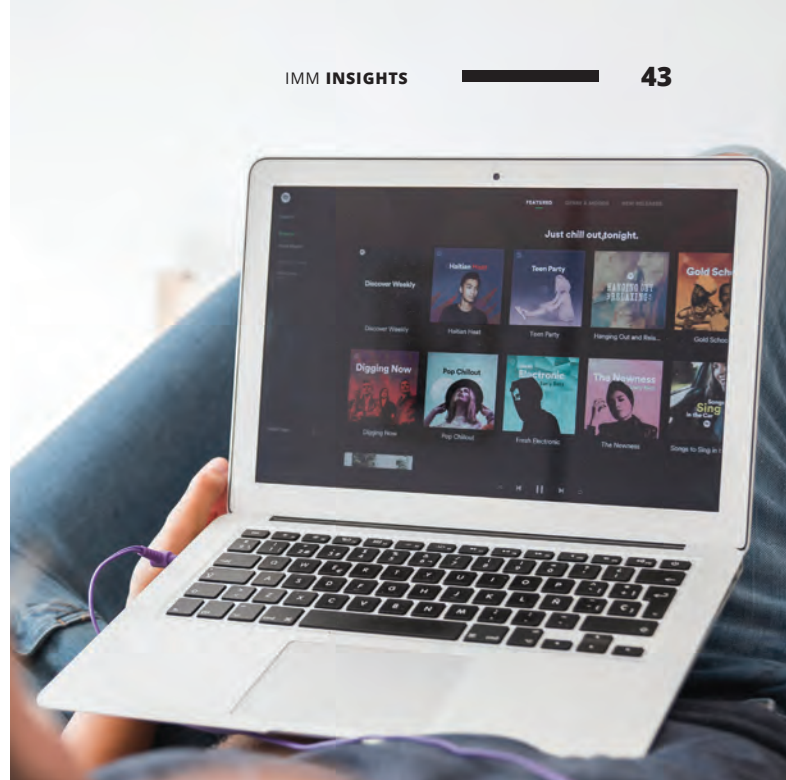
Nicolás: Quevedo (Spain), Morat (Colombia), Bad Bunny (Puerto Rico)

Which music is popular in your environment (from your country)?

Nicolás: Trap, pop and reggaeton

What do you value in a streaming service?

Nicolás: The library of content and the feeling of thinking that the streaming service cares for you.



MEXICO

Most used streaming service

YouTube

Number of its users

85.5 % (in 2021)

Most listened artist of Mexico

Grupo Firme

Revenue of the entire music streaming market in 2022

\$131.20 million

Which streaming service do you use?

Carlos: Spotify

Why?

Carlos: It offers a wide range of artists and music genres, as well as a good audio quality. It has perhaps the biggest library.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Carlos: Yes. Practically all of the national artists are included. (México)

Which artist/s of your home country do you listen to the most?

Carlos: Natanael Cano

Which artist/s of another country do you listen to the most?

Carlos: Drake, Pink Floyd

Which music is popular in your environment (from your country)?

Carlos: Reggaeton, trap, rock

What do you value in a streaming service?

Carlos: Sound quality, size of library, price

FINLAND

Most used streaming service

Spotify

Number of its users

46 % (in August 2022)

Most listened artist of Finland

Antti Tuisku

Revenue of the entire music streaming market in 2022

\$48.27 million

Which streaming service do you use?

Akseli: Most often I listen to music from Spotify, also YouTube and SoundCloud sometimes.

Why?

Akseli: With Spotify I've never had much troubles with and therefore haven't felt the need for a change. I use YouTube to listen/watch live concerts and SoundCloud for some stuff that's not on Spotify.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Akseli: I think it does even though I necessarily wouldn't be aware if it didn't. I can't recall a situation where I didn't find a Finnish song I was looking for.

Which artist/s of your home country do you listen to the most?

Akseli: I haven't listened much Finnish music last years but here's some artist I like: Jooe Keskitalo, Arppa, J. Karjalainen, Kingston Wall

Which artist/s of another country do you listen to the most?

Akseli: It's quite seasonal, artists which has been on my Spotify lately: The Microphones, King Gizzard & the Lizard Wizard, Bright Eyes, Black Sabbath, Barcelona Gipsy Klezmer Orchestra, Alice in Chains, TOOL, list goes on.. haha.

Which music is popular in your environment (from your country)?

Akseli: Rap (both Finnish and foreign) is quite popular.

What do you value in a streaming service?

Akseli: Just play my music and I'm happy, although playlists are nice functionality.

DENMARK

Most used streaming service

Spotify

Number of its users

57 % (in 2020)

Most listened artist of Denmark

Gilli

Revenue of the entire music streaming market in 2022

\$58.86 million

Which streaming service do you use?

Johanne: Yousee Music (YouSee Musik), Spotify

Why?

Johanne: YouSee Music is free with my telefon abonnement but it doesn't have all songs therefore I also use Spotify but only for the few songs which are not on YouSee. As I don't have premium Spotify and I haaate advertising at Spotify.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Johanne: I think mostly Danish people use Spotify. Some premium, some not.

Which artist/s of your home country do you listen to the most?

Johanne: I think.. Aqua, Dune, Shu-bi-dua, Nik og Jay, Nephew, Fyr og Flamme, Scarlet Pleasure, Danseorkestet.

Which artist/s of another country do you listen to the most?

Johanne: Shane Harper, Elton John, Backstreet Boys

Which music is popular in your environment (from your country)?

Johanne: Popmusic and "Dakkedak" (sort of Hardstyle)

What do you value in a streaming service?

Johanne: That you can find almost everything and hear it. I think it is nice on Spotify that you can see the texts also. I also value that there are many different playlists you can find. But I don't like that you don't give the artist enough credit. I still like CDs even more because I value paying for the music. Maybe it sounds weird but I value buying a whole album and knowing the artist got money to make more music and maybe even listen to some songs you have not heard before.

CHINA

Most used streaming service

KuGou, QQ Music, Kuwo Player (all three are apps from Tencent)

Number of its users

(as of December 2021)

KuGou: 308.81m monthly users

QQ Music: 275.12m monthly users

Kuwo Player: 148.74m monthly users

Most listened artist of China

Lay Chang

Revenue of the entire music streaming market in 2022

\$1.83 billion

Which streaming service do you use?

Yuqiang: NetEase Cloud Music, YouTube Music

Why?

Yuqiang: Reason for YouTube Music: Because it has a student membership, it's cheap, and it covers most of the songs I want to listen to. Reason for NetEase Cloud Music: With it you can enjoy high quality music and at the same time read the wonderful comments left by people, with different stories in different comments.

Statistics show that in your country KuGou, QQ Music and Kuwo Player are the most used streaming services, why do you not use these ones?

Yuqiang: I once used QQ Music as well. But a lot of songs that I listen to aren't available on QQ Music. The other two apps aren't very common in my circle of friends. China has a big population and most of the people are middle-aged or older. Those people do use one of these three apps.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Yuqiang: Sometimes

Which artist/s of your home country do you listen to the most?

Yuqiang: Rich John, Jay Chou, sup

Which artist/s of another country do you listen to the most?

Yuqiang: sup

Which music is popular in your environment (from your country)?

Yuqiang: Chinese pop/rap

What do you value in a streaming service?

Yuqiang: Price, no advertisement, high quality of music

ISRAEL

Most used streaming service

Spotify

Number of its users

1.5 million (in June 2021)

Most listened artist of Israel

Omer Adam

Revenue of the entire music streaming market in 2022

\$73.46 million

Which streaming service do you use?

Ela: Spotify

Why?

Ela: Because it has a huge selection of singers, songs and music in general. It knows how to analyze the music I like and already listened to and offer me similar music that I like.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Ela: Yes, there are many Israeli singers and songs and even Israelis create playlists with Israeli music that suits every mood.

Which artist/s of your home country do you listen to the most?

Ela: Singers like Tuna, Tamir Greenberg and Yoni Bloch but it changes all the time.

Which artist/s of another country do you listen to the most?

Ela: Harry Styles, Khalid, Ruel and many more.

Which music is popular in your environment (from your country)?

Ela: My family prefers old Israeli music such as songs from the 70s-90s. My friends also like this type of music but also contemporary calm R&B style music. Sometimes when my friends and I want to party and go crazy then we like to listen to popular Middle Eastern music (i.e. Omer Adam songs).

What do you value in a streaming service?

Ela: The fact that there is a huge selection of music and I can find and choose what to listen to depending on what I feel like at that moment.

ITALY

Most used streaming service

Spotify & YouTube

Number of its users

Age 18-24: 65 %; Age 25-34: 73 % in YouTube

Most listened artist of Italy

Eros Ramazzotti

Revenue of the entire music streaming market in 2022

\$107.10 million

Which streaming service do you use?

Leonardo: I use Spotify!

Why?

Leonardo: I like their wide range of offers. I am also very satisfied with the user interface because compared to other providers everything is easy to use and find. Besides, Spotify is well established everywhere and is also directly stated in music finder apps.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Leonardo: Yes of course. Spotify offers from my country many playlists sorted by trends, genres, rankings, etc. In addition, through an algorithm it is possible to recommend the latest music according to my preferences.

Which artist/s of your home country do you listen to the most?

Leonardo: My taste in music is quite broad. I like both the old classics like "Nek", "Eros Ramazzotti", and as well as the new generation like Sfera Ebbasta, Ghali and Blanco.

Which artist/s of another country do you listen to the most?

Leonardo: When we talk about hip hop, there are a lot of artists who make very good music. From France I like to listen to Booba, Niska and Kaaris. Otherwise, I think "Bad Bunny" from the South American region is pretty good.

Which music is popular in your environment (from your country)?

Leonardo: Even though hip hop is becoming more and more important, ballads and pop are very popular genres in Italy. Singing about feelings is a cliché that is unfortunately true.

What do you value in a streaming service?

Leonardo: For me, the most important thing is that variation is offered and the music is available on time. In addition, the app must be easy to use and it should make suggestions based on my preferences.

SOUTH KOREA

Most used streaming service

MelOn

Number of its users

52.7 % (in August 2022)

Most listened artist of South Korea

BTS

Revenue of the entire music streaming market in 2022

\$306.60 million

Which streaming service do you use?

Minji: YouTube

Why?

Minji: There are plenty of various contents, and they are optimized for streaming service more than other platforms.

Statistics show that in your country KuGou, QQ Music and Kuwo Player are the most used streaming services, why do you not use these ones?

Minji: Well I'm a user of YouTube Premium from the beginning and I watch YouTube REALLY A LOT. And MelOn doesn't have as many songs as YouTube. So I don't need to use MelOn.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Minji: Definitely yes!

Which artist/s of your home country do you listen to the most?

Minji: IU, BTOB

Which artist/s of another country do you listen to the most?

Minji: Charlie Puth

Which music is popular in your environment (from your country)?

Minji: K-pop

What do you value in a streaming service?

Minji: The quality of the service, fun

FRANCE

Most used streaming service

Spotify

Number of its users

25 % (in 2020)

Most listened artist of France

Aya Nakamura

Revenue of the entire music streaming market in 2022

\$0.58 billion

Which streaming service do you use?

Baptiste: I use Apple Music.

Why?

Baptiste: For various reasons. I have almost the entire Apple ecosystem and it's the one which works the best with it. I also like how the library works, the sync lyrics, the fact that it includes lossless audio and Dolby Atmos. I also quite like its design, on iOS at least. Apple servers also work with green energy so that's cool. And finally, at the time we switched from Spotify (with my family), it was less expensive.

Statistics show that in your country KuGou, QQ Music and Kuwo Player are the most used streaming services, why do you not use these ones?

Baptiste: I used to have Spotify but it's not that advantage for an Apple user, Apple Music is working better for me. And I don't like their payment system for the artists.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

Baptiste: I guess so. I heard this is one of the best in terms of artist financial compensation. And it highlights French artists a lot, at least in France. There are also 2 shows dedicated to French music.

Which artist/s of your home country do you listen to the most?

Baptiste: Tough question cause I don't. In terms of French artists I would say Jain, Mika and Woodkid. They don't sing in French though. In terms of language, I like Angele quite a lot but she's Belgian.

Which artist/s of another country do you listen to the most?

Baptiste: Taylor Swift (US), ABBA (Sweden), Lorde (New Zealand), Angele (Belgium), Radiohead (UK I believe), Selah Sue (Belgium), Arctic Monkeys (UK), Lana del Rey (US), Years and Years (UK), Fleetwood Mac (US), Meghan Trainor (US), Muse (UK), Billie Eilish (US) and I should maybe stop the list here haha.

What do you value in a streaming service?

Baptiste: The user experience of course! I want something intuitive, clear, fluid (not always the case of AM sadly), beautiful, compatible with the most devices possible. I don't want any friction to listen to what I want and I want my music to be beautifully highlighted. The price also comes into consideration and also the suggestions.

EGYPT

Most used streaming service

SoundCloud, Spotify, Anghami

Number of its users

46 % (in 2020) Spotify users

Most listened artist of Egypt

Marwan Moussa, Marwan Pablo, Essam Sasa, Mohamed Hamaki, Cairokee and Ahmed Saad

Revenue of the entire music streaming market in 2022

\$30.77 million

Which streaming service do you use?

Sondos: Spotify

Why?

Sondos: Student discount.

Do you think that the streaming service you're using represents your nationality enough? (in form of artists or the offers)

v

Which artist/s of your home country do you listen to the most?

Sondos: Marwan Moussa & Haifa Wehbe

Which artist/s of another country do you listen to the most?

Sondos: Lana Del Rey and Shindy

Which music is popular in your environment (from your country)?

Sondos: Rap and hip hop

What do you value in a streaming service?

Sondos: Variety of options and good prices

Even though these interviews do not represent whole countries and in fact are individual opinions, it's quite interesting to have a closer look at the answers: Spotify is not only the most used music streaming service according to statistics but also as stated by our friends being interviewed. Second place goes to YouTube and there are also some services mentioned in not-European countries which we weren't aware of because they are not commonly used or even offered in Europe like MelOn, Anghami, KuGou, QQMusic, Kuwo Player, NetEase Cloud Music, but also Yousee Musik from Denmark. You can notice that mainly artists from other countries are listened to make English language music. Taylor Swift was mentioned three times and Lana del Rey two times. Bad Bunny, who is the most streamed artist on Spotify of all time, is mentioned a few times, as well. The components mentioned most when it comes to values in a streaming service are offer and price, but also the possibility to create and share playlists and the quality of sound and service. In the three Spanish speaking countries (Spain, Chile and Mexico), reggaeton is pretty prevalent. Apart from this, pop and rap are the genres that are named as the popular music in our friends' environments.

QUIZ

What kind of internationalization type are you?
Tick the answers that fit you the most to find out!

How do you consume foreign language media?

☐

A – I often watch various foreign language films and series in their original dubbing.

☐

B – I often consume various foreign-language audiovisual media in their original dubbing and also read various foreign-language literature.

☐

C – I only consume media in my first language.

☐

D – I always consume media in my first language. Only when there's no other way, then I use another language.

You still need ECTS and the only free course is a project with international students. How do you feel among the participants?

☐

A – I listen carefully to what the international students have to say. I also find that super exciting. I also take the opportunity to meet new people - maybe someone can help me overcome my language barrier!

☐

B – I feel well taken care of and can communicate well with my fellow students in English. I will definitely try to make new contacts!

☐

C – When choosing a group, I stick with the students I already know. That way, I can simply better assess that the cooperation will go smoothly and that we will all get along well.

☐

D – That's not a problem for me, but I feel much more comfortable with fellow students from my home country. At meetings outside the university, however, I'm not necessarily at the start or only if I don't have any other plans at the moment.

A new colleague from Malaysia joins your work team. You...

☐

A – ... want to get new impressions and have interesting conversations, but you don't prepare very well and let it come to you.

☐

B – ... inform yourself immediately about the colleague's culture because you are looking forward to working with her and don't want to do anything wrong.

☐

C – ... are busy with your own daily work and do not think it is necessary to deal with another culture.

☐

D – ... welcome the new colleague but hold back at first because you are unsure about dealing with new cultures.

How would you react if you get a new colleague from Finland who only speaks English?

☐

A – I'm probably surprised for a moment, and probably get bogged down more often in conversations with him because the right words don't always come to me immediately, but I'm still very much looking forward to working with him.

☐

B – No problem at all for me, I can just switch to English immediately and would work with him like any other colleague.

☐

C – Phew, that's a challenge for me. I don't like speaking English and I don't feel like adjusting to a new international colleague.

☐

D – Most of the time I prefer to work with people who speak my first language because it's easier to communicate. But I am aware that an international colleague can bring new perspectives.

How often did you find out about current affairs abroad in the last month?

☐

A – At least 1 time per week.

☐

B – Daily

☐

C – Not at all.

☐

D – Less than 1 time per week.

How interested are you in other cultures?

☐

A – I am happy when there is the possibility to get to know other people and their cultures.

☐

B – I have many friends from abroad and I find it very exciting to constantly get to know other cultures with all their components.

☐

C – I feel uncomfortable dealing with other cultures and I don't want to deal with them.

☐

D – Sometimes I get to know parts of foreign cultures, but I don't actively approach them.

You work closely with a team in China. Sometimes, however, the cooperation doesn't really work out and there are conflicts between you and your colleagues. What do you do?

☐

A – So far I have little experience abroad, so I am doing a lot of research on the internet about Chinese culture and what could be the reason for the conflicts. I would like to expand my cultural knowledge.

☐

B – I talk about these conflicts with friends from abroad. Their perspectives and my cultural experience help me decide how to proceed and how far to adapt to Chinese culture.

☐

C – I suggest to my boss that in the future I will only work on projects with colleagues that speak my native language because that is where I can best contribute.

☐

D – I try to solve the conflict in the same way as I would solve conflicts with my work colleagues from my home country.

How often did you choose:

A _ B _ C _ D _

The letter you chose most is your internationalization type:

A = Mrs./Mr. Backpacker

You seem to be very interested in other countries, are motivated to get to know new cultures and people and to deepen and consolidate your knowledge. So far, however, you have only partially put your plans, wishes and dreams into practice. Therefore: Keep at it and dare to simply tackle things. True to the motto: Where there's a will, there's a way.

B = Mrs./Mr. Worldwide

You are very familiar with other cultures. You are also particularly open-minded and flexible. You can also imagine a long stay in distant countries. Foreign languages are no obstacle for you. You have obviously gained valuable experience in several countries, which will help you not only professionally, but also privately. Continue to be interested in and open to other cultures. Keep it up!

C = Mrs./Mr. Couch Potato

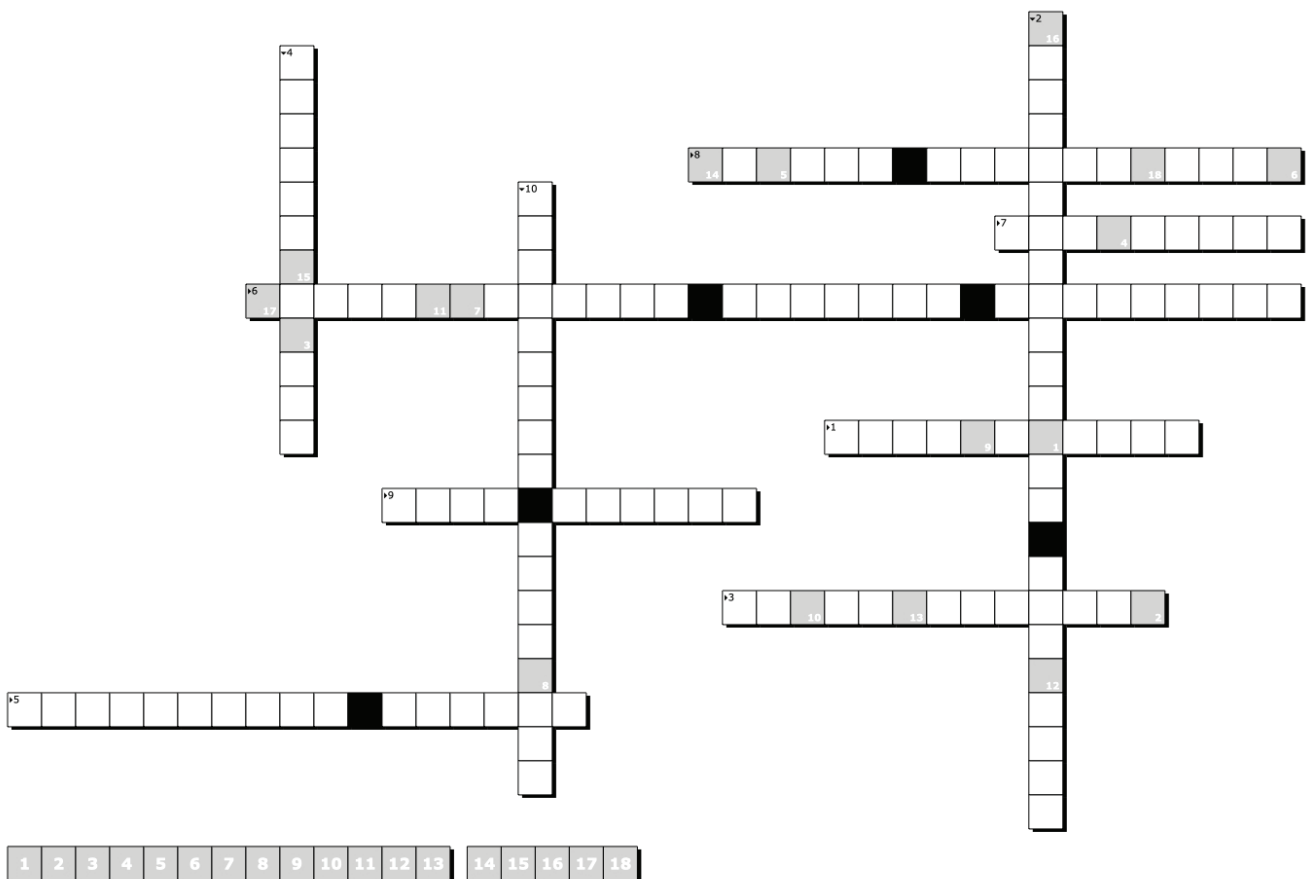
It seems like you don't have much interest in discovering other cultures. There's no place like home. But be aware that travelling and getting to know other cultures and customs also enriches your own personality. Jump over your shadow and give the wide world a chance, maybe you will like it much better than you can imagine!

D = Mrs./Mr. Comfort Zone

You already have some international experience, but you seem to feel most at home in the country you live in right now. Why is that? Was it perhaps not the right country where you once lived, or was the language not right for you? Or have other circumstances influenced your attitude? Leave your possibly negative experiences behind and dare to get out of your comfort zone!

CROSSWORD PUZZLE

1. "merger of two companies"¹
2. "Strategy in which new products are offered in new markets"²
3. "increase in international interdependencies"³
4. "basic strategic attitude of internationally active companies toward foreign countries or their foreign subsidiaries"⁴
5. "An occasion when one company combines with another that makes similar products or provides a similar service"⁵
6. "abstract model briefing how a company evolves over time and across national borders"⁶
7. "The process of giving or getting permission to have produce, or use something that another person or company has created or owns"⁷
8. "A form of undifferentiated marketing in which all customers are treated as single group and are handled in the same manner"⁸
9. "Companies that do not sell their products and services in stationary retail, but instead make a conscious decision to sell their products exclusively on the Internet."⁹
10. "a special form of the timing strategy, used to develop foreign sales markets"¹⁰



Erstellt mit XWords - dem kostenlosen Online-Kreuzworträtsel-Generator
<https://www.xwords-generator.de/de>

- 1 Mietzner o.D.
- 2 MODU learn o.D.
- 3 Fernando 2022
- 4 Engelhard o.D.
- 5 Cambridge Dictionary o.D.

- 6 Tutorialspoint o.D.
- 7 Cambridge Dictionary o.D.
- 8 Oxford Reference 2023
- 9 onpulson 2022
- 10 Kirchgeorg o.D.

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IMMAA

International Media Management Academic Association (IMMAA)

Understanding and teaching the business of media around the world

IMMAA (International Media Management Academic Association) is a consortium of academic researchers, international professors, attendees and affiliates, and academic institutions all connected around the subject of Media Management.

The main goal of IMMAA network is developing an international research on Media Management, towards students and professionals placed in this field of interest, moreover to organize conferences, workshops and to divulge scientific publications on the subject.

The formal initiative took place in 2012, when an executive committee constituted by Eli Noam (Columbia University), Paulo Faustino (Porto University), John Lavine (Northwestern University) and Christian Scholz (Saarland University) gathered with a common view of creating a permanent and synergistic structure for future projects.

Though, informally, the project terminated far before, since 2004, when John Lavine (Dean of Medill School of Journalism and former director of the Media Management Center, of Northwestern University, Chicago) started the IMMAF (International Media Management Academic Forum, held at the Kellogg School of Management).

Uwe Eisenbeis, Professor for Media Management and Economy at Hochschule der Medien, is board member of the IMMAA, and was local organizer and host of the 2018 annual IMMAA conference at Hochschule der Medien, Stuttgart.

To learn more about the organization and the IMMAA events and conferences, please visit the website:

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