

INTERNATIONAL MEDIA MANAGEMENT

SUMMER 23

INSIGHTS

THE MINOR PROGRAM

Media Creation and Management

LIVING IN STUTTGART

Places to discover around Stuttgart and more

FROM K-POP TO SCHLAGER

A closer look at the music market in
Germany & South Korea



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 summer term 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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INTERVIEW

PROF. DR. EVA STADLER

Director of the Minor 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 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. "

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 inspire each other because of their different cultural backgrounds."

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."



FROM MEDIA LOVER TO MEDIA EXPERT

GET TO KNOW THE HDM

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.

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!



We study in order to
understand the world.

We know in order to critically
question ourselves.

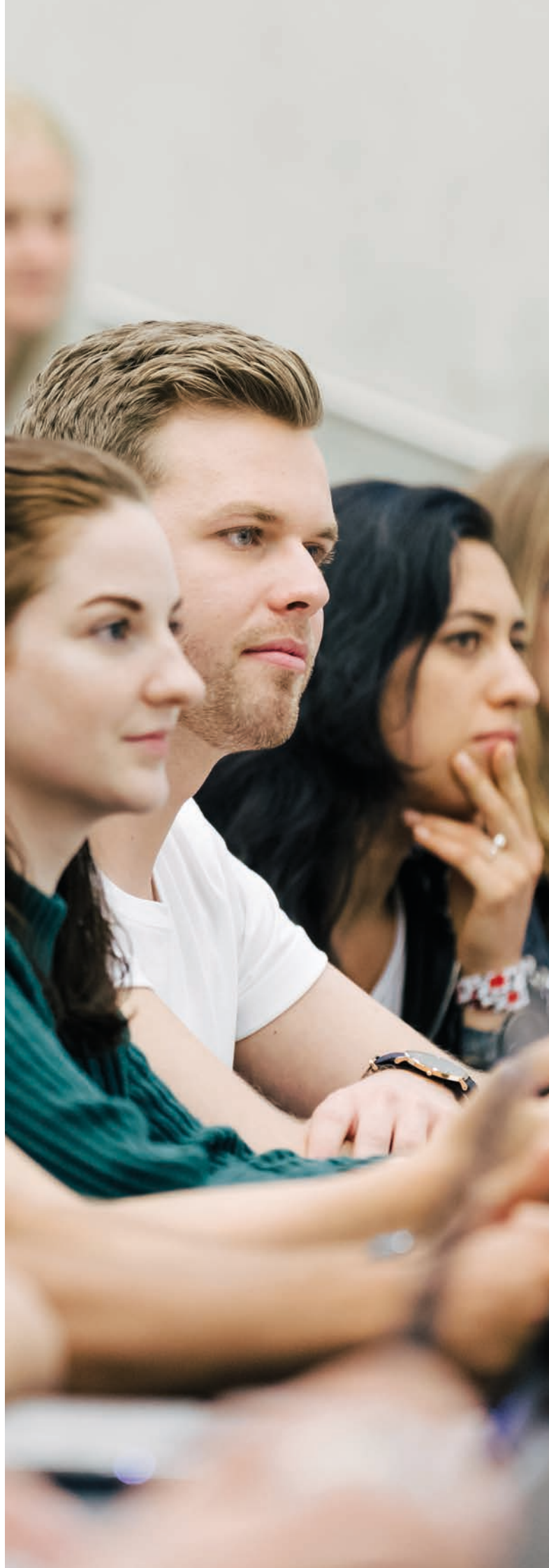
We make in order to
dare new things.



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).



**More information about
the minor programm**

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.

GERMAINE FROM SINGAPORE

Hello Germaine. 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 Communications at WKWSCI in Nanyang Technological University.

Is there something that surprised you about studying in Germany?

That people knock on the table to say thank you when class finishes or after someone finishes a presentation. It's like a substitute to clapping. There are microwaves in HdM for students to heat up their food! :D

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

They use chalkboards in HdM! In my university, we use just whiteboards nowadays. Also, as a student in Germany, the student discounts for things are major compared to Singapore. Make use of them!!

Why did you choose to apply at HdM?

When researching, I found that HdM had a lot of specialised courses within media itself and that attracted me. I love that HdM itself is a whole university dedicated to media and communications as well. The campus is incredibly large in comparison to my home university and I enjoy being able to experience lessons that are not offered in my home university. For example, the radio course, where I am able to host shows weekly with fellow international hosts.

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

I like the range of different courses I get to take and how most of them are practical in nature. For example, in Screendesign, we get to learn HTML and CSS, and for the Practical Training in Pre-press, Press, and Post-Press course, we learn how to make actual products and bring them home!



I like the range of different courses I get to take and how most of them are practical in nature

What are/were the biggest challenges?

Waking up for 8.15am classes! In our home university we are able to customize our own timetable by choosing which timeslot of which course we'd prefer- usually I choose ones after 10am. Unfortunately in HdM there's only one time slot for each specific course. As such, I ended up with a few 8.15am ones that I struggle to wake up and travel to in the mornings.

What else would you like to do in Stuttgart?

I am hoping to attend the Frühlingsfest, enjoy the "besseres Wetter" (better weather), have a picnic and stay connected with my friends when I leave. I also haven't visited the Porsche or Mercedes museum yet either! So that's on the list too.

Do you have any advice for future international students?

Make sure you settle your visa before arriving or ASAP once you arrive! Try not to book any trips out of Germany before it's settled to avoid any risky experiences. Bring reusable tote/shopping bags or be ready to pay for them at the cashier to contain your shopping!

Don't let the German classes bog you down, even when the teachers or the work feels tough. German words that might help you get by: "Entschuldigung" (excuse me), "Mit Karte bitte" (when asked how you'd like to pay: with card please), "Sprechen Sie Englisch?" (Do you speak English?), "Danke schön" (Thank you).

Time flies by super fast. It's okay to have concerns and worries while you are here but don't let it stop you from embracing every ongoing moment. Remember to live in the present. Making friends might seem difficult but know that you don't have to have many to have good ones. Thinking about having to return to my home country, I'm already missing moments and people that I haven't left yet.



SOFIA FROM PORTUGAL

Hello Sofia. 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?

Sofia Back home, in Lisbon, I am finishing my Bachelor degree in Global Design. It's a programme that covers several aspects of this area, from industrial and product design to graphic design and UX/UI.

Is there something that surprised you about studying in Germany?

Well, it wasn't really a surprise but I was really happy to find out the way the university is so well equipped. It was also awesome to discover the side organisations, like the Start-Up centre for example, that the university has. All in all, I think that studying in Germany brings many great opportunities.



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

In Portugal, Bachelor degrees are 3 years long which makes them seem a bit more intense than here, at least in comparison with the way the minor is organized at HdM. In my university we have more classes, but that's about all the theory work we get for assignments, outside of class we only work on practical projects and there are no exams in my course.

Why did you choose to apply at HdM?

I chose to apply at HdM because it had a great range of minors to choose from and the infrastructure itself also seemed to be pretty cool. As a plus, it had the buddy programme at our disposal and the communication between us, international students, and the International Office was effortless. Besides, Stuttgart is a very centric city, in the sense that it's easy to go visit other cities or maybe even countries from here.



**Don't
shy out**

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

The minor I'm studying is Media Creation and Management, so it falls outside of what I usually do back home. It's not my passion, but I chose this minor because its content had the type of knowledge that I think might be useful for my future. So what I like the most, is that the contents have indeed been very useful and good for me to see how I could apply them once I finish.

What are/were the biggest challenges?

At first the biggest challenge was to adapt to the new routine. Mostly, for me this was getting used to cooking my meals and shopping for myself. Another challenge for me was to start getting to know people and integrating into the "hanging out" rhythm of people around here.

What else would you like to do in Stuttgart?

I would love to take advantage of the good position of the city to visit the places close to it. Other than that, I am really enjoying the countryside and the many spots in nature that the city offers so close to it. I like to take walks and spend some quiet time there.

Do you have any advice for future international students?

My advice for future students is don't shy out. A lot of the people you will find is in the same situation as you, we are all in the same boat and we are all looking to find new friendships and connections. Also, take as many opportunities as you get, there really are a lot of events and cool trips that will make your stay infinitely better and fruitful.



LIVING IN STUTTGART

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.

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**

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





STUTTGART CITY

Stuttgart is the sixth largest city of the country with more than 600,000 inhabitants and is located in the southwest of Germany. The city 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. 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. Besides the characteristic of being an industrialized city, Stuttgart lies in a valley and is driven by its provincial charm. There are some hiking trails with great views, 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 STUTTGART

TV-Tower



Solitude Palace



**Rosenstein Park
and State Museum of Natural History**



Mercedes Benz & Porsche Museum



Sepulchral chapel on Württemberg hill



Museum of Viniculture



PLACES TO DISCOVER AROUND STUTTGART



Ludwigsburg

Ludwigsburg is a beautiful city with charming streets, where you can discover fragrant flowers and fascinating fairy tales in the extensive gardens of Baroque in Bloom. In fall season, you can even admire the world's largest pumpkin exhibition with impressing objects of art.



Tübingen

The city Tübingen is also known for its worth seeing historical center and its blooming character. If you are already there, you must see the monastery and castle Bebenhausen near the city.



Esslingen am Neckar

Some call it small german Venedig – it is worth a visit if you want to get a taste of historical, romantic city vibes.

WORTHWHILE ACTIVITIES IN STUTTGART



Planetarium

Want a relaxing, but inspiring evening in Stuttgart? Then you have to watch a show at the Planetarium – Modern technology makes it possible to experience outer space up close. Brilliant, dome-filling 360° projections and simulated flights into the depths of the cosmos turn the tour across the galaxies into an adventure.



Stuttgart's Palace Square

Summertip: Pack a picnic basket, grab your friends and enjoy your picnic at the park near the Palace Square



Cannstatter Wasen

Are you more into public festival? Then you can't miss the Cannstatt Folk Festival with many attractions, festival grounds and good food taking place twice a year.

GOING OUT IN STUTT GART



BARS AND CLUBS

- ✦ Galao
- ✦ Marshall Matt
- ✦ Dilayla
- ✦ Wikinger
- ✦ Schankstelle
- ✦ Schocken
- ✦ Hi Life
- ✦ Proton



Restaurants

- ✦ Boname
- ✦ Alte Kanzlei
- ✦ L.A. Signora
- ✦ Pomodoro
- ✦ Pinsa
- ✦ Sushi-Ya
- ✦ Umami Ramen
- ✦ Hans im Glück



Cafés

- ✦ Kuchenliebe
- ✦ Zeit für Brot
- ✦ Netzer
- ✦ Café Treppe
- ✦ Lumen
- ✦ Fritz
- ✦ Raupe Immersatt
- ✦ Cupcakes & Bagels
- ✦ Gustav



YOUR LIFE AS AN EXCHANGE STUDENT AT STUTTGART MEDIA UNIVERSITY, HdM

You're thinking about coming to Stuttgart as an exchange student at HdM? Perfect. Then don't turn the page. After all, you could be the one this article is about. Are you ready to find out what your everyday life might be like? Let's go!

JUST ANOTHER RANDOM DAY

Your alarm clock rings. It's 9:45 a.m. In fifteen minutes, your lecture in "script development" will begin. You get up relaxed and have breakfast for ten minutes. Then you grab your tablet and head out the door. Since you live in "Straussi 2" - one of the many student dormitories on the university campus - it takes you just one minute to get to HdM. In the lecture hall, you'll meet some of the exchange students you've gotten to know in the Buddy Program: Norwegians, Dutch, Americans, Chinese, Chileans - you'll find many nationalities at HdM. Your personal buddy also happens to be sitting in the same lecture. Last week, he showed you some cool places in Stuttgart where you can hang out.

After an hour and a half of "script development", you head to the "Lernwelt" with fellow students. This place has immediately become one of your favorite places at HdM. It simply motivates you to study for your degree in a quiet and comfortable atmosphere when all around you other students are doing exactly the same thing. Around 12 o'clock, you pack up your things and walk to the university canteen together with other students. You don't know any of



them yet, but quickly strike up a conversation with a German student. He spontaneously invites you to his dorm party on Saturday evening. You don't have to think twice: You love connecting with new people at parties, so you say yes. After eating Swabian "Maultaschen" with potato salad for the first time and discovering your new favorite German dish, you make your way to the university radio station "HoRads 88,6". You're already excited because you're about to go on the air for the first time in your life. It's actually much more relaxed than you imagined: a German student is in charge of the show and asks you how you experienced your first weeks as an exchange student at HdM. The conversation is relaxed and feels like a chat with a buddy. You completely forget that you are live on the air. Inspired by your first radio experience, you go to the nearby nature reserve "Büsnauer Wiesental" and take a walk in the fresh air. Spontaneously, you decide to lie down under a tree and take a short power nap.

You wake up again. The planned fifteen-minute nap has suddenly turned into an hour. But that doesn't matter. After all, the weekly theater rehearsal doesn't start for another three hours. "That's super relaxed", you think to yourself. It's evening by now.



You're in the middle of a theater scene in which you portray a drunken student trying to get back home after a party. You play your role amazingly well. One could almost wonder if you have been in such a situation before... After the rehearsal, you end the evening in a cozy atmosphere at the campus bar "Unithekle". With you are the other students from the university theater. Together you order the famous three-liter beer. As expected, you have to ask other people at the table to help you finish your drinks. In a good mood, you say goodbye to your new buddies a little later and go to your dorm. Actually, you wanted to brush your teeth and put on your pajamas, but you are already lying in your cozy bed and are too lazy to get up again.



NO DAY IS LIKE THE OTHER

The birds are chirping. Still half dreaming, you remember that you forgot to set your alarm clock last night. Immediately you sit bolt upright in bed and sprint to the bathroom. It's just five minutes until your lecture starts. "Oh, that's quite enough", you think to yourself and brush your teeth in a relaxed manner. Shortly afterwards, you leisurely make your way to the moderation workshop. Today, for once, you get your breakfast roll from the vending machine. You've always wanted to know how you'd do as a TV presenter. In the workshop, you'll appear for the first time in front of a running high-tech camera. Behind you is a green screen. As you can see, you are in the studio of the university television station "Stufe".

As soon as the shooting is over, you go up the stairs. There is a grand piano there that you would like to play. You've played in public before, so it's easy for you to just start playing. As you start to become a virtuoso, a few students stop to watch you play with great enthusiasm. Some even pull out their smartphones to film you. Your music can be heard on all floors. As soon as you have delivered your performance, there is applause from all directions. Now, at the latest, the whole university knows you.



A few hours later, you're sitting in the editorial meeting of the university magazine "VielSeitig". Today it will be decided who will write which article. You can't help but be full of good ideas. You're on fire for the topic "Good Vibes Only"! In addition to your article for the print magazine, you're thinking about starting a blog. You'd like to, but it might be a bit tight with all your other activities. What you definitely want to do, though: Enrich the social media team of "VielSeitig" with your creative ideas.



Since you don't have your next lecture for another hour and a half, you'd like to go out for lunch with other members of the magazine team in the center of Stuttgart. Twenty minutes later, you're at the famous "Rotebühlplatz" and pick up a noodle box from a Vietnamese restaurant. Someone from your group spontaneously comes up with the idea that you could sit down in the city park and eat there. Once again, you discover a nice new spot in Stuttgart. At 3 p.m. you are sitting in the course "Photography". With you are many other exchange students, which is why the lecture is held in English. Today you learn

how to take photographs with the conscious use of aperture, focal length, ISO and exposure time. Soon after that, you'll be out on campus, putting what you've just learned into practice. For this purpose, you have been provided with a professional system camera from the university's technical pool.

In the late afternoon, you're on your way to the sports field. You are really looking forward to the soccer match organized by the university's sports department. Since you know that soccer is the most popular sport in Germany, you signed up for soccer two weeks ago. Some of your fellow students from the "Photography" lecture are also taking part. The game leader comes up with the funny idea of making a match between German and international students. As soon as the whistle blows, you realize that the rumors are true: Germans are really good at kicking!



After a narrow victory of the German students, you start singing in the communal showers. You quickly learn German classics like "Auf uns" by Andreas Bourani or "Tage wie diese" by Die Toten Hosen. Together you decide to have dinner in a beer garden in Stuttgart. Back home, you've heard a lot about German beer gardens, so you can't wait to finally sit in one yourself.

Late in the evening, you're back in bed. Your day went quite differently than planned, but you are happy about it. This is one of the reasons why you came to Germany or rather Stuttgart for a semester abroad: To be surprised again and again!

THIS IS HOW YOU COULD SPEND YOUR FRIDAY

Your alarm clock rings. It's 9:45 a.m. Today is a chill day: You only have one course at HdM, otherwise only university activities await you. After you've done your morning routine, you plug headphones into your ears, play "Tage wie diese" by Die Toten Hosen and cruise to university on your skateboard.

A few minutes later, you're sitting in the "Crossmedia Journalism" course. Today the professor is talking about mobile reporting. You find it exciting how virtually anyone can become a reporter with their smartphone. After the input, you go out again to try it out in practice. This time it's on "Königstraße" – the main shopping street in Stuttgart. Here, in groups of three, you are to ask passers-by about the topic of "quality of life in Stuttgart". Some refuse your request, while others stop and answer your questions with interest. "So this is what it feels like to be a reporter", you think to yourself and have to smile briefly.

After a successful shooting, you grab a currywurst with fries for lunch. After that, it's back to the campus. Since you now want to write the article for the university magazine, you sit down for a few hours in the university library. Here you can get creative in a quiet and comfortable atmosphere.



In the late afternoon, you go to the rehearsal room of the university band. Of course you are the pianist. You're currently rehearsing weekly because a jazz evening at university is coming up soon. You can never get enough of music, which is why you go straight on to hip hop after the rehearsal. The dance school is also on campus. Like soccer, it's one of countless offerings from the university's sports department. Your dance group is currently working on the choreography for a performance in a few weeks. Today Michael Jackson's "Moonwalk" is on the agenda.

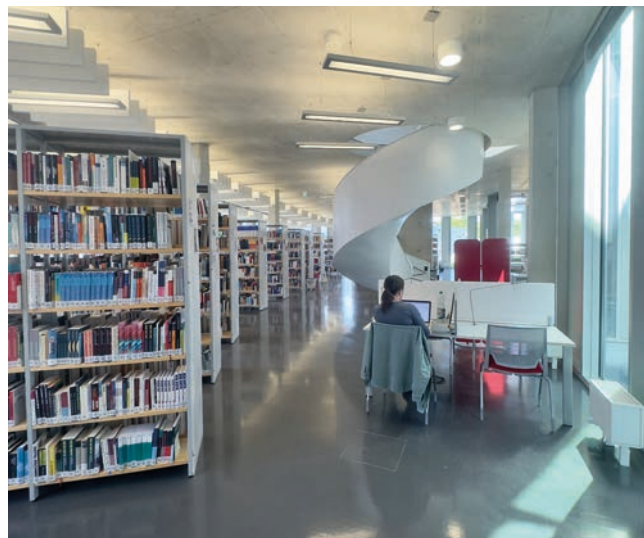
You have two options for spending your evening: Either you go to a dorm party at the so called Ufo or you catch a movie at HdM's own cinema called "Filmrausch". Since you'll already be at a dorm party on Saturday, you opt for "Black Panther: Wakanda Forever." And of course, you can't miss out on sweet and salty popcorn. You spontaneously ask your buddy and a few international fellow students from your lecture "script development" if they want to join. Ten minutes later, you're all sitting in a row, eagerly watching the movie screen. "Life is good as an exchange student at HdM", you think to yourself and dig into your popcorn bag with relish.



MOODBOARD



Lernwelt (students' working space)



Library



University band rehearsal room



HoRads studio





Stufe TV (student television channel)



"Straussi 2" – college party



UFO (chill-out area)



Unitheke (students' bar on campus)



TRASH TO TREASURE: GERMANY AND SOUTH KOREA TURN DICTATORSHIPS INTO GLOBAL MEDIA TRENDS

HISTORICAL PATH

Democratization and Press Freedom

Germany and South Korea are comparable in that they both recycle rubbish and create something fresh and worthwhile from old trashy dictatorships. On the other hand, the media systems of Germany and South Korea have evolved differently due to their unique historical and cultural contexts. Both countries have experienced significant political and social changes through the times of suppressing regimes and the economic boom afterwards, which have influenced the development of their media systems. Let's have a close look: Germany has a long and complex history, shaped by the country's path of authoritarianism, democracy, and reunification. During the Nazi regime between 1933 and 1945, the media was used as a propaganda tool to promote the ruling party's ideology and suppress dissenting voices. After World War II, the media landscape underwent significant reform, introducing public service broadcasting and a commitment to press freedom embedded in the country's constitution to prevent the past from happening again.

Looking at South Korea, the media system has undergone rapid modernization and expansion over the past few decades. In the 1960s and 70s, the South Korean government tightly controlled the media and used it to promote its developmental

agenda. However, its media system has undergone rapid transformation since the 1980s. The democratization movement paved the way for greater press freedom and the establishment of independent media outlets. South Korea's media system is characterized by a mix of public service broadcasting and commercial broadcasting, similar to Germany's system. However, the role of the government in regulating the media, is much more pronounced in South Korea. The government still has the power to issue licenses and impose fines on broadcasters for violating regulations. The streaming market is very alive here, with a lot of local content, exclusive to South Korean streaming services. Although Western shows are less popular here, the so-called K-drama is increasingly enjoyed worldwide. So, despite the fact that South Korea began its television program more than 30 years after Germany, its technical standards have not lagged far behind for a long time. As Germany introduced its coloured Television, only a few people used it, until the world cup 1974 took place in west Germany. During that event, South Korea launched their Television in colour. Regarding digitalization and its wide public application, Germany seems like a third-world country compared to South Korea.

FROM RELAUNCHES TO CHART-TOPPERS

Today's Media Dynamics in Germany and South Korea

In today's interconnected world, the influence of globalization cannot be ignored. Both countries have embraced digital technology and the internet, allowing their media systems to reach a global audience. However, regarding to keep up with the latest trends, South Korea seems to be dancing circles around Germany. While Germany relaunches old television shows, South Korea's K-Pop stars are taking the world by storm and their catchy tunes are topping the global charts. Even if it has to be said that not every reenactment is bad: the artistic recycling of war traumas is globally more successful and perhaps even more important than ever, as "nothing new on the western front" showed. Furthermore, the globalization of media has also brought about changes in business models.

Germany's public broadcasting system, financed by mandatory broadcasting contributions, may be a solid foundation, but South Korea is exploring alternative avenues. With the rise of online streaming platforms and subscription-based models, South Korea's media landscape is shifting towards a more dynamic and flexible approach.

In conclusion, as the German and South Korean media systems continue to adapt to the challenges of globalization, it's clear that both countries have something unique to offer. With its robust public broadcasting system and cultural heritage, Germany can provide a solid foundation for quality journalism and informative content. On the other hand, South Korea's vibrant and globally appealing pop culture has captured the hearts of millions worldwide.





THE FUTURE OF STREAMING PLATFORMS

Challenges and Opportunities

The future looks not only at South Korea and Germany, but also at all global stages of streaming platforms, which are expected to be similar. Depending on each country and culture, each streaming platform's approach and understanding will differ. However, as streaming companies worldwide are targeting for now, becoming a globalized and international corporation to expand its market to a diverse country will require a subdivided and strategic cultural response method with companies individual tactics.

Due to a vast market, the amount and volume of content of an enormous number of platforms jumping into all markets are expected to overflow, so it is necessary to carefully examine the market and public reactions. To begin with, this is a problem for those who cannot be seen separately from earnings as a strategic group whose goal is profitability. Usually, these platforms provide services to the public through monthly subscriptions. They try to save this subscription not as a one-off consumption by delivering new content and services every quarter and month. However, original contents exist solely since all contents do not proceed with copyright contracts with various platforms. To give

an anecdote, there can be a situation in which you must subscribe to the broadcaster's online streaming platform to search for or stream a particular program conducted by a single broadcaster.

As the competitive structure of these companies forms the market, a wide range of options for subscribers, that is, the public, which primarily determines the market's profits, could need help meeting a person's needs with just a single subscription. This can be financially burdensome to the public. Although this issue takes place in a society or a country, in the current global era, platforms from around the world are jumping in, so it is necessary to devise a new type of integrated platform for consumers or a new service to organize with maintaining a particular healthy stage of this form for the users. Also, care about appropriate quality and the quality and quantity of content should be adequate for the future. After all, a little crosscultural exchange and humor can go a long way in bridging the global media divide. And until Germans become good at intercultural exchange and humour, we will do our best in terms of recycling.

KEY FACTS MEDIA SYSTEMS

GERMANY

- ✦ The public broadcasting system in Germany is funded through a mandatory broadcasting contribution of 18.36 euros per month per household since 2013. In 2020, the public broadcasters had a total budget of approximately 8.1 billion euros and their programs reach an estimated 36 million viewers and listeners daily.
- ✦ Bertelsmann, Axel Springer and ProSiebenSat1 are the largest media companies in Germany and account for a significant share of the market in print, digital and online. Perhaps the best-known medium is Axel Springer's "Bild" newspaper.
- ✦ Germans use media of all kinds for an average of 9.5 hours a day.

SOUTH KOREA

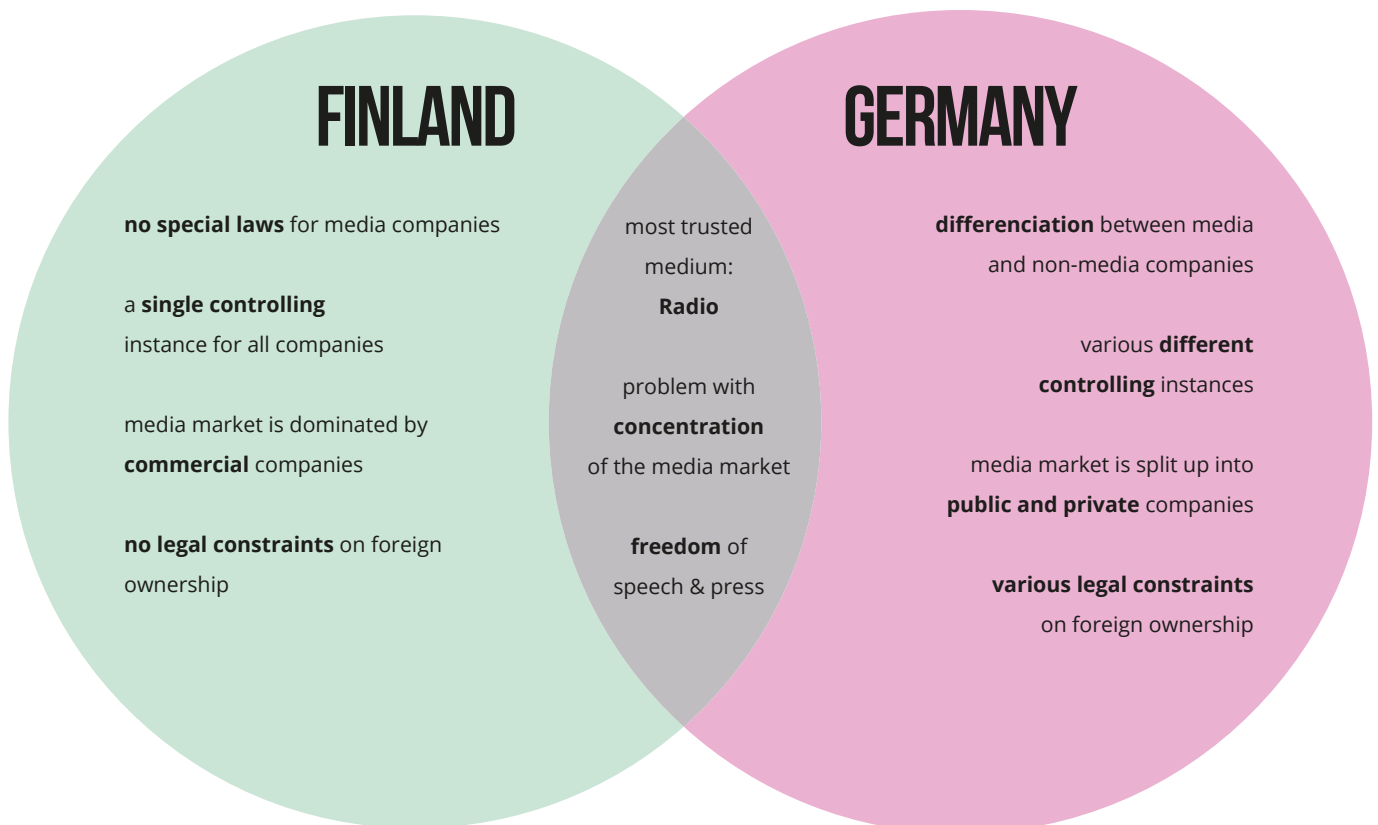
- ✦ South Korea also has a state broadcaster, KBS, which operates several television and radio stations and publishes online content. KBS is considered culturally important for South Korea.
- ✦ Together with EBS and MBC, they form the "Big Three" of the South Korean media landscape. EBS is strong in education, while MBC is known more for entertainment.
- ✦ The streaming platform Wavve has around 21 million subscribers in South Korea.

FROM LEGISLATION TO REALITY

ASSESSING THE EFFICACY OF MEDIA MARKET REGULATIONS IN FINLAND AND GERMANY

It is no secret that businesses thrive all over the world through international corporations and investments. Companies are connected globally and benefit from each other's resources, as well as their Know-How and much more. Yet, there are various methods to deal with international relationships, which can differ among countries. Some have strict declarations and some welcome investors with no further regulations. Especially the media market has its peculiarities. To investigate those differences in

the legal constraints of the media market, Finland and Germany are worth having a look at. That is, because the ground structures and values of those two media markets already show different tendencies, which leads to the dissimilar regulations. However, before we can compare two different markets, we need to know more about them in general. This infographic shows you the main differences and similarities for the german and finnish media market.



MEDIA PLURALISM AND DIVERSITY

First of all: not everything is different in Germany and Finland. Both countries have the freedom of speech as well as the freedom of press. In Germany, that is guaranteed in several laws like the "Grundgesetz" or the "Medienstaatsvertrag". The main goal here is to protect 'media pluralism'. That means that there always has to be a very diverse display of opinions to prevent a dominating opinion.

In Finland on the other hand, there is no special competition legislation for media companies. They are treated the same as other businesses and must therefore follow the same constitution and competition rules. The main goal with that strategy is to ensure a high density of different media publishers and therefore preventing ownership concentration as well as protecting the diversity of ownership.

LEGAL FRAMEWORK

Basically, the main goal of both countries is to ensure the least amount of concentration just as lots of different opinions. But the way they go about implementing it in their laws, is very different.

In Germany, there is one law which regulates basic matters for the whole country. That law is called "Medienstaatsvertrag". All the remaining details are regulated by federalism – by each state individually. There are more laws which regulate media and their ownership in Germany. One law, the so-called "Außenwirtschaftsverordnung" (foreign trade regulation law), is especially important when it comes to media ownership. It defines that there is a restriction for foreign investors outside the EU, which have to be checked, if they want to get at least 25% shares of a company. A restriction then only takes place, if the public safety is in danger, such as unfair competition, purchases through companies subsidized by the state or unauthorized technology transfer. For media companies specifically, public as well as private companies have the duty to prevent concentration through a dominating opinion, which would result in an information monopoly. Since 2018, even the government can veto, if a non-EU company wants to invest in a German media house with the main goal to prevent the manipulation of elections. In Germany, the

media pluralism is ensured by quite strict legislative rules and regulations. These are enforced through different control-instances. Germany has multiple regulatory instances like the "Kartellamt" and the "KEK (Kommission zur Ermittlung der Konzentration im Medienbereich)", while Finland has a 'Single Regulator', the authority, which is responsible for the infrastructure of the media landscape as well as broadcasting permissions and their supervision.

Apart from that, Finland's mass media market principles are based on self-regulation. There are no specific legal constraints in foreign ownership, because the main goal is broad ownership and low market entry barriers. Founding a media company is comparatively easy in Finland. It is seen as a chance for internationalization and competitiveness. Additionally, media companies are not treated differently from other market sectors in terms of legislation. However, there are several considerations that media firms must make, for example, that they are not allowed to take part in cartels, restrict contractual partner's activities or abuse their dominant market position. But those rules apply to every company in the country.



DIFFERENT APPROACHES — SAME STRUGGLE

Now that we have looked at both countries and their differences, it is interesting to see how and if both methods work in reality. By taking a closer look at the media landscapes of both countries, you'll see that they both have a problem with concentration of media-companies. The answer as to why Finland is facing this problem is simple: there just isn't much regulation in place to prevent it. The focus stays on being open, so there is no law that prevents fusions against a dominating opinion.

But why is Germany having the same problem despite its many regulations? A few major media conglomerates like Bertelsmann and Springer have a significant amount of ownership over various media outlets. Germany's biggest media companies don't just publish one specific form of media. They expanded vertically and across media. As a result, controlling instances find it difficult to determine how much influence a corporation possesses. This leads to a few german media companies reaching a worrying size as well as power of opinion.

As you can see: Germany and Finland have completely different approaches of regulating foreign ownership in their media market. But both countries still face challenges regarding a concentration of the media market.

While the reasons for that differ, it's important to address the topic before it becomes a serious political and social problem.







INTERVIEW

SITUATION ON THE SUBJECT MUSIC INDUSTRY

The 24 years old HdM-Student Katarina from Böblingen took the opportunity to go to IUT Charlemagne for an exchange. She strives for working in the music industry after she finishes her studies, because she always felt a special connection to music. While studying media economics in the sixth semester, she prioritized subjects, which contain topics she needs

in order to work at companies like the Universal Music Group, Sony Music Entertainment or the Warner Music Group. While having lunch, she speaks to Kilian, a student of IUT Charlemagne. He's also very interested in the music industry, because he's been making music for almost four years and is pursuing his dream of becoming a successful artist.

Katarina: Hey Kilian, I noticed that you're wearing merch of Billie Eilish. Are you a big fan of her music?

Kilian: Hi Katarina! Yes, I absolutely love her, especially her last album is one of my all-time favorites. I met her once when I did an internship at the Universal Music Group. She's very kind in person as well.

Katarina: Oh, you worked in the music industry? That's so interesting! I'd love to work as a product manager at a major label as soon as I finish my studies.

Kilian: Oh, that's cool! So, you're engaged with the music industry as well?

Katarina: Yeah, it's not only because I listen to a lot of music. I think that the whole market is very exciting.

Kilian: That's true! Did the German market struggle with the implementation of streaming services like Spotify, Apple Music and Deezer as well?

Katarina: Oh yeah, the industry had quite a hard time since the early 2000s. The whole revenue model has changed. Despite the fact that there are a few vinyl collectors in Germany, CDs are nearly rarely purchased. Is the French market experiencing the same development?

Kilian: Yes, the proportion of physical products sold has been falling for years. In 2022, there was a turnover worth 765 million euros. Only 197 million of those were made with physical products. In addition to that, the sales were declining for years.

Katarina: In Germany it was even heavier! In the same year, there were sales worth over two billion euros in Germany, but around 80% of them were made with digital products. That was kind of challenging for the artists, as well as the labels. Fortunately, the sales in Germany have started to rise again. It feels like the market has recovered from these disruptive developments.

Kilian: Actually, we experienced the same in France. Since 2015, the sales are increasing again, which is comparable to the radio and podcasts. Radio was no longer fashionable in France, but thanks to podcasts, it is once again part of the habits of the French. In 2022, for example, around 80% of the population listened to audio content every day. It's amazing how popular it has become.

Katarina: I don't know the percentage of listening to audio content in general in Germany. But 1/4 of the population listens to the radio every day in Germany. This has been quite stable for the last five years. Radio is still a rather average medium here too.

Kilian: But do Germans have faith in the radio? Because here in France, it is one of the most trusted media. Half of radio listeners say that 'things happened as reported on the radio'. The press and television are next in the scale of trust.

Katarina: The number of Germans who think the information provided by mainstream media is 'credible' is on decline, but public radio remains highly trusted like in France. Furthermore, it is also important to talk about the age groups that listen to radio. In 2022, around 65% of 14–29-year-olds have listened to the radio every day. So, there are still a lot of young people! Although the largest percentage is still among the older people with 3/4 of the over 50s listening to the radio every day.

Kilian: The figures are lower in France, but quite similar.

Katarina: But to return to the subject of the music, it is important to emphasize that since 1950, the radio has been one of the most important channels in Germany for sharing music. It is therefore a sector really related to the music industry.



Kilian: Same here! In France, the public radio has some obligations to broadcast at least 60% of French music including 10% of new artists. Radio therefore plays a very important role in the early career of many artists because they are discovered by the general public this way.

Katarina: Oh wow! Giving new artists a great chance to grow is so cool! I think many people in Germany still listen to the radio as well, but in the last few years, streaming music has been the most popular way to listen to music in recent years, resulting in approximately 73% of music industry revenue.

Kilian: That is interesting, here in France streaming services seem to struggle because people have been consuming music for free for a long time and making them switch to a subscription based listening model, seems to become quite a feat.

Katarina: Yes, that's understandable, if you've always done something one way, why switch now? Germans love the offering of streaming services and the service being available 24/7/365, meaning they can listen whenever, wherever and to whatever they want which in turn helped streaming become the most popular form to consume music in Germany with 2/3 of people opting for the paid subscription tier.

Kilian: Ah, makes sense. Even though France is the fifth biggest streaming market in the world, streaming itself still isn't a mature market here. It has been gradually developing in recent years, but it has recently begun to slow. What is your favorite streaming service?

Katarina: Like most people in Germany my favorite streaming service is Spotify. Amazon Music Unlimited is the second popular service in Germany, followed by Apple Music. Amazon and YouTube Music especially are playing quite a catch-up game in Germany at the moment, gaining many new subscribers, while Apple Music is also steadily growing. How is the situation in France?

Kilian: In 2022, Spotify was leading the streaming services in France with a market share of 41%, followed by Deezer with 33% and Amazon Music with 32%.

Katarina: Deezer having such a big share is interesting, barely anyone I know uses it in Germany.

Kilian: Yes ha-ha, I hear that a lot! Deezer was founded in Paris and has also used B2B practices to grow. They collaborated with our telecom carrier Orange, which contributed in the expansion of the service beyond merely B2C services.

Katarina: Oh, I didn't know that! Thank you for your insights and for the conversation, it was super interesting. My next class starts in a few minutes, see you soon Kilian!

Kilian: Of course, I have to thank you as well. Bye bye Katarina!



BELGER MEDIA

**A FICTIONAL STORY ABOUT A NEW GERMAN-LANGUAGE
MEDIA START-UP IN BELGIUM**



Three years ago, a big German newspaper published an article with the headline "Crazy man wants to create a media company in the small German-speaking-part of Belgium". When we heard about this story, we immediately wanted to contact the man behind the company. Felix Meier is a name that may not be familiar to many, but in the small town of Eupen, he is known as

the founder of the media start-up "BelGer Media EBVBA" that aimed to change the local media landscape by offering more specific content to the region. However, his journey was not without its challenges, and he faced numerous difficulties along the way. We followed him on his journey for the last two years as he tried to make it in Belgium.

THE STORY BEHIND BELGER MEDIA

Felix Meier (32) started as a German media creator who then moved to Eupen in the small German-speaking part of Belgium, because his wife and her family live there. After he moved, he discovered that there was only one channel, "BRF", financed by the Belgian state, in which the German language was used. But most people who live there also watch German television like WDR, which is one of the major subsidiaries of the German public television. Many Germans watch the program, but a similar offer in the German-speaking part of Belgium for Belgians sadly doesn't really exist yet.

As a media creator, Felix saw the chance to do something about it. He had the necessary knowledge, motivation, and courage to set up his own German media production for the German part of Belgium. He decided to start his own media start-up, which he called "BelGer Media EBVBA". He had big plans for the company – he wanted to create a website and social media presence that would cover everything from local news and events to sports and cultural events. He also wanted to create a platform where local businesses could advertise and connect with their customers. You could say that Felix wanted to create a digital meeting place for the German-speaking community.

When he told his mother-in-law about his plans, she reacted with surprise and concern, because the media landscape in Belgium is very complex and the German-speaking so small. She was very skeptical whether there would be any demand at all and she reminded Felix that he had a family to feed. This conversation made Felix think for a while longer and he took the time to look at Belgium's structure and media landscape.



Imagine you can only watch one channel from your country in your language. Of course, you also want to watch other channels, not because the offer of the one channel is bad, but simply to have more choice.

Felix Meier

BELGIUM'S COMPLEX MEDIA LANDSCAPE

He explains to us that Belgium consists of ten provinces and has a very complex state structure. There are three official languages spoken in Belgium, Flemish (Dutch), French and German. The languages are spoken in different areas in Belgium, only the capital of Belgium, Brussels, which is also the European capital, unites all three languages.

Belgium therefore consists of three communities. These are separated by language: Flemish, French and German. The German community is the smallest of the three, as it consists of only nine cities. 95% of the German community speaks German and only 0.7% of the inhabitants in the whole country of Belgium speak German as their mother tongue.



Felix wanted to try it anyway. It was clear to him that the potential for the German language in Belgium all in all was limited and that he would have to focus more on the local German speaking community. Therefore, he had to put everything he had in his new endeavor. In 2020, he founded his start-up "BelGer Media EBVBA" shortly before the corona pandemic hit Belgium and the world. Due to the strong regulations, it was almost impossible for him to create content, so he had to take a break and stop his big plans for BelGer Media EBVBA. Looking back, this was the most difficult time for Felix and his family. Since he wasn't making any money and didn't have a good perspective with "BelGer Media EBVBA", he started to work as a cashier in a supermarket.

However, he used every hour he had left to do research on content topics as well as to develop a business plan with the hope of continuing his business after the pandemic. After two lockdowns and a frustrating six months at the local supermarket, he decided to take the risk and continue with his startup full time. The risk has paid off and after a few weeks he already had gained a small audience. Felix managed to also collaborate with smaller media creators in his area and together they produced not only informative, but also entertaining content which satisfied the local community.

LOOKING INTO THE FUTURE

After following Felix Meier for two years, we can conclude that it was no easy task for him and his family following his dream. From moving to Belgium to founding a startup and facing the corona pandemic. It was remarkable for us to see his motivation and positive mindset during this period. However, he doesn't want to stop there. His dream for his start-up is to one day cooperate with German TV stations. Because the German part of Belgium is so small, there has been no cooperation between the German-language broadcaster BRF and a German broadcaster. On

the other side, there was already a cooperation between the public broadcaster in Flanders (VRT) and the French-speaking public broadcaster (RTBF). Together they produced the feature film series "1985". Another feature film series "Arcadia" was also produced by VRT and the Dutch Public Broadcasting Foundation "NPO". Now, Felix is hard working, trying to extend the offering of "BelGer Media EBVBA" and hoping one day to achieve his dream of a cooperation. We wish him the best for his following endeavors.

This marks the end of our fictional story that aims to show the linguistic peculiarities and challenges between the media market in Belgium and in border regions in Germany. With our story about Felix Meier, we hope to have given you an interesting insight into a familiar country with a diverse and hard to maneuver media landscape.



At that point I could understand my mother-in-law: Creating a media offer for 0.7% of an already small country like Belgium sounds crazy.

Felix Meier

SMARTPHONE USAGE IN PORTUGAL VS. IN GERMANY

ARE THE CLICHÉS TRUE?

Clichés and stereotypes exist about pretty much every country. Italians gesticulate a lot, French eat baguettes and croissants all day, Asian tourists take pictures of pretty much everything, English only drink tea, Germans have no sense of humor and Portuguese are lazy. But such clichés are not always actually true. We took a closer look at Portugal and Germany and their prejudices. With reference to research done on smartphone usage, we want to put the clichés of the two countries to the test and find out: are the clichés true?

User's choice of smartphone brands	Germany	Portugal
Samsung	37%	32%
Apple	33%	13%
Huawei	9%	29%
Other	21%	26%

PUNCTUAL AND HUMORLESS

German prejudices

The prejudices and stereotypes about Germany, that have become so entrenched in the rest of the world, paint a picture that makes Germans abroad seem very uptight, stuffy and small-minded. These include, for example, the clichés that Germans are always punctual, have a harsh language and no humor.

Germans are supposed to be very industrious, so they work a lot and are also always very precise. Germans have rules and regulations for everything and these must always be followed. Looking at the German smartphone usage, 59% of those surveyed also used their smartphone for work-related purposes outside of working hours. Additionally, in 2011 over 50% of the employees had a second phone only for working purposes. These facts contribute to an industrious picture of Germans and make it seem right. On the other hand, it negates the rule-loving image of Germans because if you would be totally precise in every part of life it would be that work would be only done in working hours and not any minute later or earlier. Overall, however, smartphones in Germany are mainly used for social media, video streaming and online shopping. This also kind of negates the industrious image of Germany (having only the smartphone usage as background).



Another cliché is that Germans are said to be very frugal, aloof and protective of their privacy. Looking at the German smartphone usage again this image could be validated. The smartphone is something very private for Germans.

Only 36% would give access to their spouses and only 29% to their friends. Which is a bit absurd considering that, on the other hand, we share a lot of private information with big companies when

we enter personal data into apps, for example.

Even the search history on Google and similar platforms can tell a lot about us as a person. And in Germany, this information is extremely reluctant to be shared with people in the private sphere, but apparently we share it without hesitation with the companies behind the apps or search engines.



NEVER ON TIME AND MELANCHOLIC

Portuguese prejudices

The most relevant stereotypes associated to the Portuguese are linked to a feeling of melancholic sadness we get from listening to a lot of Fado, some people believe this makes them more closed-off, even though friendly, and slow-paced. However, when it comes to work we find some testimonies that admit we are quite hardworking, although punctuality is not our strong suit.

For starters, Fado is definitely not the most popular source of entertainment. Through research, we gathered that the Portuguese person spends on average 3 hours per day on the phone. The most relevant uses they give it are social media, communications and watching series or movies. The notion associated to this is that Portuguese are slow-paced and closed-off when it comes to integrating people from outside, Fado-induced or not, could be nevertheless somewhat true. This conclusion comes from ana-



General facts and data	Germany	Portugal
Country's population owning a smartphone	88%	84%
Average money spent on a smartphone	550 €	356 €
Average daily time spent on the phone	4 hours	3 hours
Average age when getting the first smartphone	10 -12 y/o	10 -12 y/o

lyzing the importance smartphones have among Portuguese children and ealy teenagers. In Portugal, 95% of youngsters between 10 and 15 years of age already have a smartphone, with most of them getting it being 10 to 12 years old. As an addition to this, 34% of the children under the age of 10 already own a smartphone, too. This can be associated to the need for integrating into the social a bient and also keeping in touch with their own strongly established groups.

Nevertheless, it is also interesting to understand how come some kids already have a smartphone so early. The answer is proof that people in Portugal do indeed work hard. As psychologist Catarina Lucas explains to CNN Portugal, "parents get to the end of the day tired and feel the need to disconnect, to stop for a bit". She also mentions that this does not put the blame on them, it simply draws attention to the dynamics of society and the working ambient that end up generating these conditions.

Like most things in life, we have found there is a balance here too, some prejudices about these countries are fairly correct, while some are not entirely true. What we can certainly obtain from this article is that smartphones are nowadays very imbedded into our societies, so much so they even allowed us to analyze the people's behaviors or lifestyles. But, let us say, the best way to find out more about these stereotypes, still lies on visiting the places and interacting with the people. Nothing could ever be a better proof than what our own eyes see.



Scan for More
information



GRUNER+JAHR AND CONDÉ NAST:

A BRIEF INSIGHT INTO THE INTERNATIONALIZATION OF MEDIA COMPANIES

Market activity in the media sector is characterized by oversupply and intense competitive pressure. Media companies therefore usually try to meet these challenges with considerable investments in the quality of their offerings. This results in an increase in production costs. For that reason, media companies are increasingly seeking to expand their distribution options in order to benefit more from the resulting fixed cost regression, for example by entering markets in other countries. In order to be able to achieve this internationalization, several different strategies are applicable for media companies. These can be divided into three main categories: A. Contracts with third parties, B. Corporations and C. Investments/Acquisitions and Foundations.

The categories differ primarily in the influence the company can exert on the internationalization of a product and in the amount of capital required for this purpose. In this article, we would like to use examples to illustrate one strategy of each category. The focus for the examples is on the American media company Condé Nast and the German media company Gruner+Jahr.

When it comes to contracts with third parties, there are three specific approaches from this strategy that may be used. These include: franchising, export and

licensing. This strategy is used mainly because of its need for low resources, but is avoided because of the lack of control and influence it has. An example of a company who uses contracts with third parties is Condé Nast. They have created a number of licensing agreements with different companies to enter into new markets. However, Condé Nast does not strictly use licensing as their primary market entry strategy. This strategy was only the best option for the specific markets we will discuss in this article. Condé Nast has been within the media industry for the past century and since then, has acquired companies such as Vogue, Vanity Fair, GLAMOUR, GQ, The New Yorker, and WIRED. It entered into markets including China, France, Germany, India, Italy, Japan, Mexico, Latin America, Spain, Taiwan and the U.K. An example of when they used the licensing approach is when Vogue released their 29th edition in the Philippines. The licensing agreement occurred in September of 2022 with MEGA Global Licensing Inc., also known as MGLI. MGLI is a Filipino publishing company and has been in the business of publishing for over 30 years. These companies collaborated and launched both print and online media for their audience. Condé Nast made the decision to enter into this market due to the increase of the luxury fashion market within the Philippines.



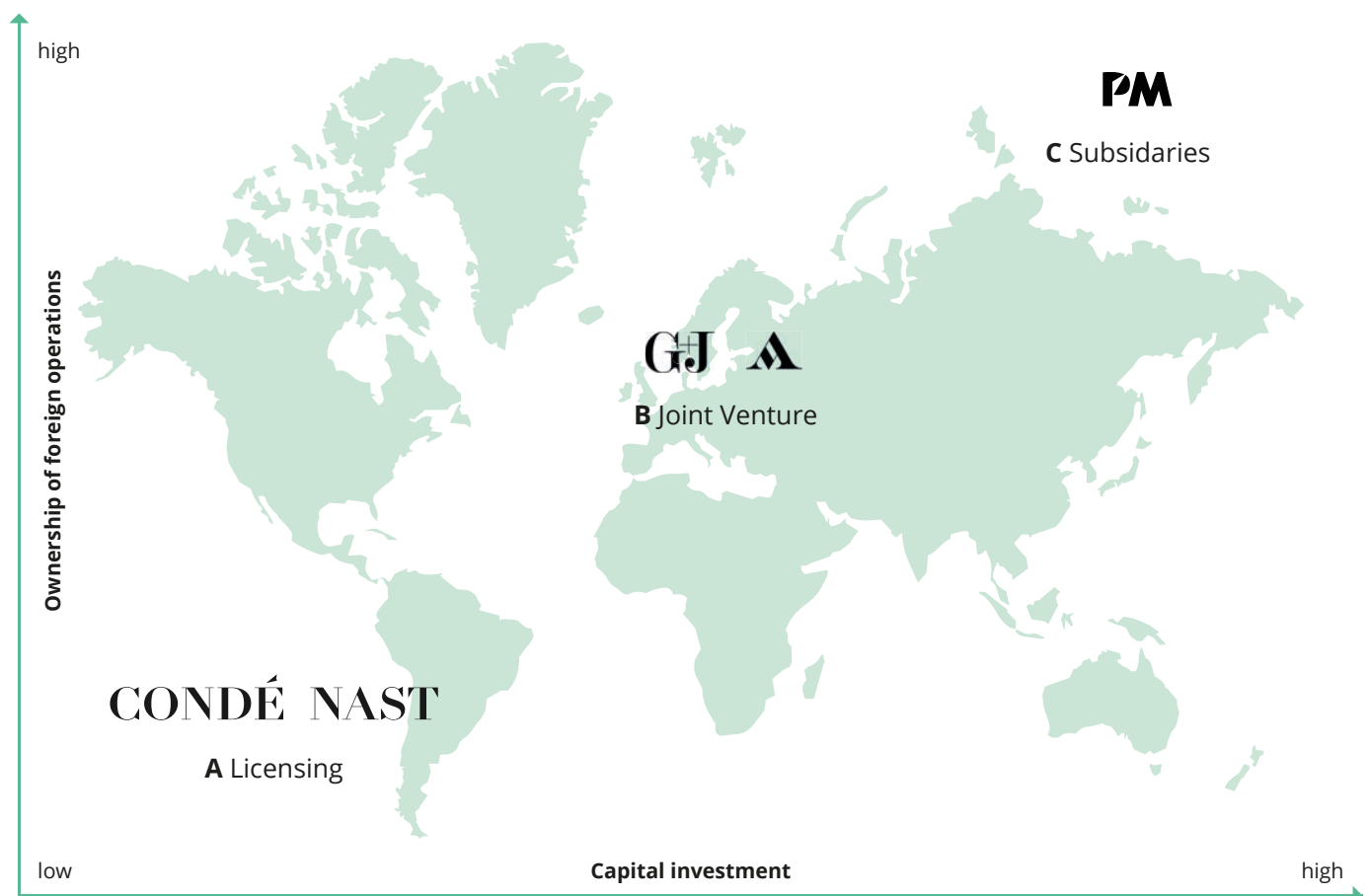
They were also looking into growing their Vogue presence in Southeast Asia in order to represent the Asian population in global media. Since their release, they had a gain of 165 thousand followers on their Instagram and have been releasing issues every month with a variety of Filipino figures, such as Apo Whang-Od, a 106 year-old tattoo artist who holds the record as the oldest person on the cover of a vogue magazine.

In addition to the Philippines, Condé Nast has also created licensing agreements with Media Group Ukraine and entered into the Ukraine market. While Vogue Philippines was more recent, Vogue Ukraine launched in March of 2013. When Condé Nast announced their collaboration with Media Group Ukraine, the media market and the economy were not in the best condition. This is one reason why Condé Nast specifically chose to have a licensing agreement. This way, the company would not be fully invested in the Ukraine market and have a small risk factor. Condé Nast entered into their market

because they saw an interest in Eastern European fashion. Similar to Vogue Philippines, they wanted to continue to achieve internationalism while having a need of minimal resources.

With both of these licensing agreements, Condé Nast was looking to explore the idea of involving new cultures into the world of fashion. They use this form of market entry because it allows them to enter into several markets while still having some control over their product. Because of the differences in culture and fashion within each market, it was more beneficial for Condé Nast to sign with companies to tailor Vogue issues to each market.

For the other examples of the different market entry strategies, the German publisher Gruner+Jahr is considered, which has successfully launched brands in various European countries in the past, such as Italy and France. A very popular strategy in the cooperations category is the joint venture. An example of this would be the joint venture Gruner+Jahr/Mondadori S.p.A. of the German





media company Gruner+Jahr and the Italian media company Mondadori, which was founded in 1990. Together, they launched the first issue of the Italian magazine "Focus" on the Italian market in 1992, which mainly deals with scientific topics and is still actively published today. Gruner+Jahr was able to use this joint venture in 2005 to place the Italian version of its magazine "GEO" on the Italian market. Both Gruner+Jahr and Mondadori were able to benefit from the shared knowledge and synergy effects created by the joint venture. As a result, the magazines mentioned above were successfully launched on the Italian market.

However, Gruner+Jahr has also used other strategies to place its magazine "GEO" on other international markets. One of these would be the founding of a subsidiary and thus belongs to the category Investments/Acquisitions and Foundations. In 1978, Gruner+Jahr founded the French consumer magazine publisher Participations Edition Presse S.A., which is now known as Prisma Media. In 1979, the first issue of the French "GEO" magazine was published through this company. Other French

adaptations of its own magazines followed, such as the magazine "Capital". With the publication of the first issue of "Gala," Gruner+Jahr was able to use its subsidiary to also establish an entirely new product, initially in France, before it appeared on the German market in 1994. All the magazines mentioned are still published on the French market today. Gruner+Jahr was thus able to use the high level of influence it had by founding its subsidiary to place its products on the French market for the long term.

We have now given you an initial overview of possible strategies in the area of internationalization of media companies. As already mentioned at the beginning, this only represents one strategy per category. To get a more detailed insight into this topic in general and the other strategies, we would therefore recommend the book "International Management: The Process of Internationalization and Market Entry Strategies" by the author Manfred Fuchs and in particular the chapter "Market Entry Modes" (p. 179 - 230), which you can access for free via your HdM campus login. Just scan the QR code shown.

EXPANDING HORIZONS:

AXEL SPRINGER SE'S INTERNATIONALIZATION STRATEGY AND MARKET ENTRY APPROACHES

DRIVING DIGITAL GROWTH AND INTERNATIONAL EXPANSION

"We are Europe's leading digital publisher." – with this quote announced in 2016, Axel Springer's CEO Matthias Döpfner, flaunted the power of his media company and underlines its international orientation. The company is aware of its market power and sets high ambitions for keeping and expanding it. But who is Axel Springer SE?

Axel Springer SE is a German media and technology company which is active in more than 40 countries. Axel Springer SE is specialized in digital media and publishing. The company pursues the goal of rapidly building a growth- and profit-strong digital portfolio as well as establishing journalism as a successful business model in the digital world.

Alongside the transformation of its existing strong media brands, internal developments, and strategically aligned acquisitions of web companies, networking with the generation of digital startups is one of the building blocks of their digitalization strategy. Around 18,000 employees work passionately towards this goal. Axel Springer SE is wholeheartedly driving the transformation into a digital publisher. The strategy focuses on what has

always made the company successful – offerings, that are based on journalism to varying degrees or benefit from journalism: Classifieds Media, News Media, and Marketing Media. This structure reflects the traditional revenues of a publisher, just as a newspaper was financed in the past by subscribers, advertisers, and classifieds advertisers.

Axel Springer SE has a clear focus on digital media and invests heavily in expanding its digital offerings. The company has developed various online portals and platforms such as "Bild.de" and "Welt.de" to establish a broad online presence and establish new digital business models.

The company has a strong international orientation and expands into various countries. It has subsidiaries and investments in many European countries as well as in the United States and other parts of the world. Through this internationalization strategy, Axel Springer SE seeks to expand its business across national borders and capitalize on growth opportunities in other markets.

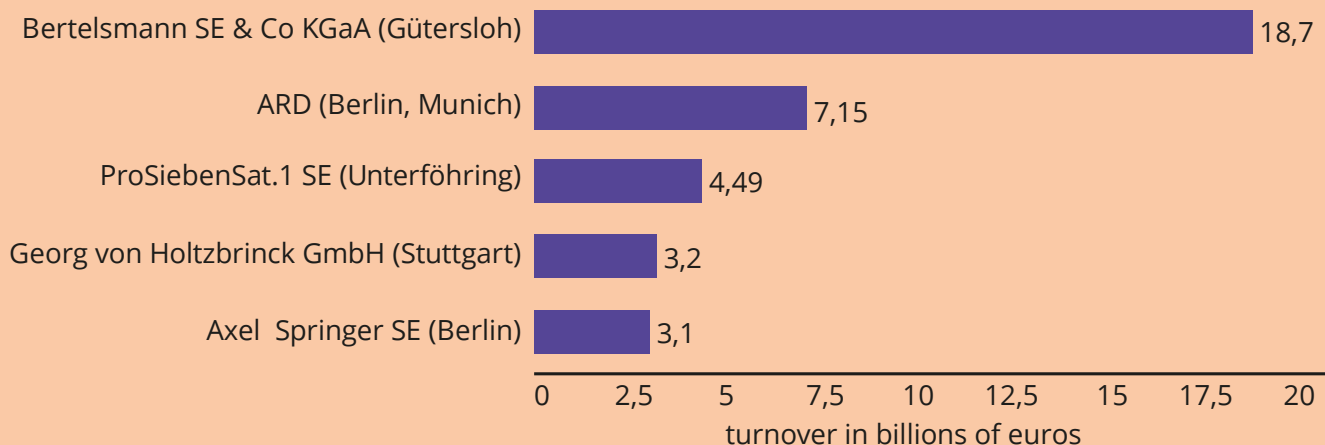


Axel Springer SE has its main markets in Europe, specifically in Germany. As one of the largest media companies in Germany, the company has a strong presence in the German media market. It owns and operates a variety of media brands, including newspapers, magazines, and digital platforms that are widely recognized in Germany. In addition to Germany, Axel Springer SE has a significant presence in other European countries. The company is active in countries such as Austria, Switzerland, France, Spain, Poland, Hungary and many more. The company focuses on expanding its activities and digital offering in these markets.

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SCALING NEW HEIGHTS IN MEDIA LANDSCAPE

Axel Springer SE is the fifth-largest media company in Germany. In 2021, Axel Springer SE generated total revenues of nearly 3.3 billion euros, representing a growth of 15.8%, compared to the previous year, 2020. The company achieved a net profit of approximately 439.2 million euros.

In the ranking of the largest media groups in Germany by revenue in 2021, Axel Springer SE stands at the fifth position.

SUCCESS STORY IN POLAND

Axel Springer SE entered as one of the latest western media companies the Polish market in 1994 with their subsidiary Axel Springer Polska. Nevertheless, the company quickly built a strong presence with their women's magazine *Pani Domu*, which is the Polish version of the German "Bild der Frau" and became leader in this genre of the print market.

In 2003, they finally made their biggest and most important business decision, the launch of Fakt. Fakt is a daily tabloid newspaper which is in its format strongly similar to the German "Bild". With a professionally arranged magazine, combined with a high initial print run of 700,000 copies, Fakt could pose a serious threat to its competitors right from the beginning. Their plan succeeded and Fakt quickly became the top-selling print product in Poland. With this new-gained influence, Poland became one of Axel Springer's main foreign markets which continues until today.

In 2010, Axel Springer SE and the powerful Swiss media company Ringier, which owns prominent Swiss newspapers like "Blick", founded a joint venture company called Ringier Axel Springer Media AG. A joint venture describes the establishment and management of a legally independent company by two economically and legally independent companies. The bundling of capital, skills and know-how of the partner companies creates competitive advantages. The goal of the creation of this joint venture was to bundle their powers on the Eastern European market to eventually become the market leader there.

CONQUERING NEW MARKETS WITH CONFIDENCE

Uday is a very ambitious example of an international market entry because its goal from the beginning was to enter the whole European market. It is a project of Axel Springer and the South Korean tech giant Samsung, which formed a strategic alliance in 2015 to develop and launch Uday. A strategic alliance is a form of cooperation in which the participating companies themselves remain independent and only cooperate in specific areas. The cooperation between the companies or parts of the company, can be limited in time and is not based on any capital commitment or shareholding.

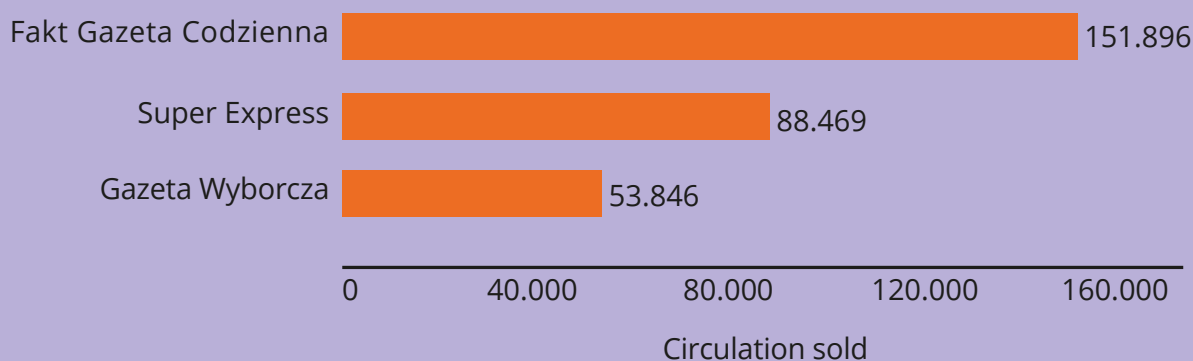
Uday is a news portal which is pre-installed on every Samsung smartphone and shows an overview of the most important news of different news outlets including customizing functions. In 2016, the portal was launched in a test phase in Germany, France, the UK and Poland. Due to its uniqueness at this point and easy accessibility it quickly became the most visited news website on Android phones. The project succeeded and the Uday service was extended to more European countries, demonstrating a multi-national successful market entry for Axel Springer and Samsung with a modern and digital news portal.

Looking at these three examples, you see a pattern in which Axel Springer enters new promising inter-

national markets. When it comes to Italy and Poland, which today stand out as foreign markets of high importance they started their business activities through license products of media brands which were already successful in Germany, as it's the case with Auto Oggi and Fakt. In the later stage they tend to cooperate with other big media companies like Ringier, to consolidate their presence on the market or to launch modern digital border-crossing market entries, like Uday.

In general, it can be said that Axel Springer's target market, it's media and marketplaces are just starting to develop and minority investments in young companies with high growth potential are in the early stages of their activities. Investments are thus made primarily through indirect investments in the "seed and early-stage" phases of young companies that have hardly any market share but at the same time showing great potential. The focus of early-stage investments is on classified advertising and marketplaces. The focus is on sectors such as media, lifestyle, mobility or travel, but also start-ups from other sectors are supported.

Axel Springer SE's goals are to focus on the main American and European markets of the USA and Poland as well as to strengthen its existing market presence.



WHAT'S ON TV TODAY?

A MARKET PORTRAIT OF GERMANY AND THE U.S.

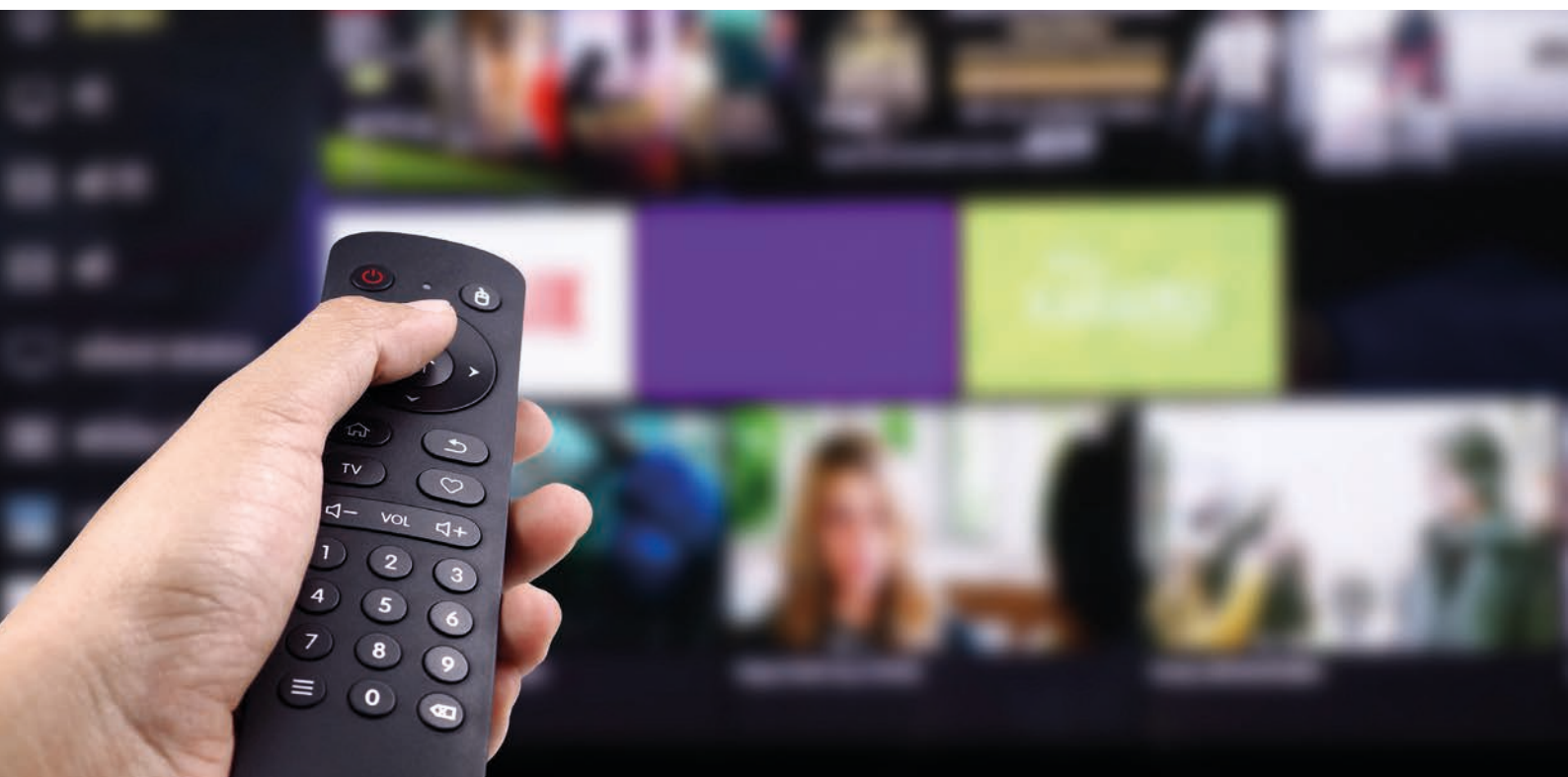
It's 2 pm in the afternoon in Washington D.C. – A college student is clicking through the various news channels on the Hulu television network after class. She's looking for a topic that fascinates her. At the same time – 8 pm in Munich – a man turns on the TV after dinner to watch the news show "Tagesschau" on ARD.

TELEVISION NOWADAYS

Looking at the TV Broadcasting market in Germany compared to the U.S., they couldn't be more different. Not only broadcasting systems but also channel variety and TV networks differ in the two countries. How do both markets appear today and why is history in charge of it? Is one system better than the other or do both markets have advantages and disadvantages?

First, let's have a look at the German market. Germany has a dual broadcasting system. There are two different types of broadcasting: public legal broadcasting stations like ARD and ZDF and private broadcasting stations like VOX, ProSieben, RTL and many more.

The public legal channels are financed by citizens through a broadcasting fee that every household must pay. It is not optional, everyone who is registered in Germany is obliged to pay this fee. In return, the public legal broadcasting stations have the mission to inform, educate, advise and entertain all citizens with TV programs, radio programs, and online media. The payment of the broadcasting fee has been created to ensure that the show represents a diverse range of viewpoints while remaining independent of the state.



The private legal TV stations finance their programming through advertising, which is shown during commercial breaks during the program. In contrast to the public stations, the aim is to generate a profit. Their TV programs must also contain information and education, but this offer is rather low in the private stations. They offer more entertainment programs, as this attracts a particularly large number of people.

Because of the dual broadcasting system, German television is guaranteed to offer a diverse and varied range of programming, covering as many opinions and topics as possible for different segments of the population and age groups.

Comparing the German market with the U.S. market, certain differences stand out. In the United States of America, TV program is financed almost exclusively by advertising. There are five extensive TV station networks with many local stations beneath them. The local stations usually take over the political orientation of the big one. The big station networks include, for example, ABC, CBS, NBC and Fox. There are more TV stations in the U.S. than in European countries. But mass does not automatically guarantee diversity of content.

A public legal service is not as widespread as it is in Germany. The public television stations are independent and serve community needs. In the United States, the Public Broadcasting Service (PBS) is the main public television provider. The channel is not financed by advertising, but by donations from viewers. To a small extent, so-called "commercial underwriters", are also allowed to donate to specific programs. However, this kind of "advertising" is subject to strong regulations. PBS is also supported by the federal government and the state. Although financing through state subsidies is criticized. It raises the question of independence.

Compared to live television, video on demand has been experiencing a major upswing in the U.S. for several years now. According to a study about the distribution of daily time spent with traditional and

streaming TV among adults in the U.S., citizens spent 20% more time streaming in 2022 than they did in 2018. Nevertheless, live television lies with 59% daily viewership in 2022 still ahead of streaming TV with 41%. The range of streaming services in the USA is already way more diverse than in Germany. Netflix, Hulu, HBO Max etc., provide channels in lots of areas like news, entertainment, information and so on.

CHANGES THROUGHOUT HISTORY

The reason why the TV broadcasting market in Germany has developed so differently than in the U.S. lies in history:

It's 1935 – the Nazis just introduced the first television service with a live broadcast in Berlin. At that time, the task of the broadcasting stations was: "plant the image of the Nazi regime indelibly in all German hearts". Due to a lack of technical progress, however, Nazi television was not yet a mass medium. There were so-called television parlors, for communal reception, in which, for example, the 1936 Olympic Games were broadcasted. This was the first major TV event in Germany. When World War II broke out, television was only used in Berlin by military hospitals. After the end of war, German broadcasting was finished for the time being.

In the 1950s, broadcasting in Germany experienced an upswing again. But learning from history, certain regulations are laid down for the public legal broadcasting service which was introduced years before private broadcasting. "Freedom of broadcasting" is regulated in the German Basic Law. This ensures that no political power will ever again have any influence on the content of the medium. TV and radio can thus fulfill their task of providing comprehensive information to help shape the public's opinion.





There are several ways to watch TV in Germany. The great majority of German homes watch TV via satellite or cable. Less than 3% of households receive their TV nowadays through terrestrial reception. In the U.S., on the other hand, terrestrial television is still used by the major television companies and their program is nationally receivable.

Cable TV is used more than satellite TV. This is due to the fact that cable systems have been around for considerably longer than satellite transmission. Especially in urban or suburban areas, the cable infrastructure is better developed giving it a major advantage over satellite TV. Almost all U.S. households have a cable connection nowadays. More than 60 cable channels can be received, including PBS. In the United States, pay TV such as HBO, can also be received via cable.

It's no wonder that the U.S. is known as the motherland of television, since it was the first country to broadcast regularly. In 1927, electronic television was first successfully demonstrated in San Francisco. After the Second World War, television quickly developed into the most popular medium of the United States. Until this day, it has had a significant impact on

the American way of life. Broadcast Television is one of the oldest mediums of communication between marketers and the target audience. Advertisement slots are fitted within TV programs which can be taken up by companies.

NBC, CBS and ABC, three large privately-owned television networks, claimed 90% of the TV market from the 1950s through the 1970s with free broadcasts. The introduction of paying for cable TV ended the domination of the three big players. More U.S. households started subscribing to cable due to the difficulties with receiving over-the-air TV stations in rural and remote areas.

MARKET COMPARISON

After describing the two markets and understanding why they developed the way they did, let's have a look at some advantages and disadvantages of TV broadcasting in Germany and the United States. The tables on the right show the comparisons.

GERMANY

Pro	Cons
<ul style="list-style-type: none"> ✦ Public legal broadcasting program has no commercial breaks (only 20 minutes a day) ✦ Public stations and their content can't be influenced by the government or third parties like companies (independence) ✦ Public stations are a valid source of information, you can rely on information for the most part ✦ Chance to rewatch some TV content in ARD media library ✦ Usually one provider for a package of services (TV, phone, internet,...) ⇒ Telekom, Vodafone, O2 	<ul style="list-style-type: none"> ✦ Public broadcasting fee for every household in Germany ✦ Programs of public stations are not really suitable for younger generations (but they work on that in the meantime, e.g. development of an App) ✦ Limited List of TV programs from other countries ✦ Private stations fund their program through advertising ⇒ dependent on advertising partner, companies or investors (even politicians) ⇒ dependence ✦ Content/program of private stations shows poorer quality (mostly entertainment, just to keep the attention of viewers)

USA

Pro	Cons
<ul style="list-style-type: none"> ✦ Pay TV: you can choose with or without ads ⇒ TV program without commercials is a possibility ✦ One tool / service to access everything (news, entertainment,...) ⇒ access to huge variety of content ✦ enormous number of streaming platforms and TV Channels ⇒ more variety for consumer ✦ There are at least some public TV stations like PBS ✦ Chance to "record" TV content and watch it later 	<ul style="list-style-type: none"> ✦ Live TV ⇒ commercial breaks on almost every channel ✦ No mutual channel, democratic/ republican reporting ✦ (Fox News for republicans vs. CNN for democrats) ⇒ one news station can tell a topic completely different than another ✦ Politics may be influencing channel content (Federal Communications Commission, which regulates communication channels is funded by congress) ✦ Choose different providers (one for each service like TV, internet,...)



BETWEEN PAGES AND PIXELS: UNVEILING THE BOOK MARKETS OF GERMANY AND DENMARK

THE ENDURING POWER OF BOOKS

Books have played an important role in our culture for many years and have had a great influence on our thinking and creativity. In a world increasingly dominated by technology and digital media, books nonetheless retain an unparalleled importance as a source of knowledge, inspiration and entertainment. Whether it's classic literature, non-fiction, or gripping novels. Books offer a unique opportunity to

dive into other worlds and gain new perspectives. But how does the book market differ depending on culture? Is the physical book still the most popular variant or are new digital alternatives taking over? To answer those questions and shine some light on important areas in the modern day book market, Germany and Denmark are worth having a closer look at.

IMAGINATION BEYOND BORDERS

Before throwing around numbers and hard facts about the statistical differences between the markets within the given countries, we firstly introduce the people without whom this market would not exist: the readers. Surprisingly, people in Germany and Denmark are interested in the same type of book genre which can be identified by looking at the top-sellers of each country in the year of 2022. From here it becomes evident, that their favorite genre is FICTION, since all of the top three bestsellers from Denmark can be put into that category. The number one is "You should probably have been there" by Thomas Kørsgaard, which gives the reader an unflinching insight into the life of a lonely, poor and abandoned teenager. On the other hand, the majority of German bestsellers also consist of fiction books with the most known being "Eine Frage der Chemie (A question of chemistry)" by Bonnie Garmus.

TURNING PAGES OR TAPPING SCREENS

With the knowledge of what people read in the given countries, one question still remains, how do they read? In 2021, the German book market had a total turnover of 8.76 billion euros. This number can be split into e-book sales (8.6%), audio-book sales (3.2%) and physical book sales (88.2%). Even though there is a huge gap between the turnover of e-books and physical books, meaning the majority of readers still rely on the printed media, a certain upwards trend can be seen for e-books due to an annual increase of 7.6% since 2017. A similar trend is occurring on the Danish market albeit in a different shape, hence more new novels and short stories for adults are published as e-books rather

than in print format. Moreover, the popularity of book streaming continues to rise with 53% of readers saying they now stream e-books and audio books. To compare Denmark with Germany, in 2021 the revenue of Danish publishers amounted to around 15 million Euro. This revenue is divided into 67.3% of physical book sales and 32.7% of digital book sales. There is a very large difference in turnover for the two countries, which, among other things, can be particularly due to the difference in the size of the country. Furthermore, Germany makes buying books particularly easy. While the VAT (value-added tax) in Denmark remains untouched with an amount of 25% on most goods including books, Germany regards the book as a cultural good which is why the VAT on books in Germany amounts to only 7% making it cheaper for readers to buy books.

PUBLISHING GIANTS

When comparing the German and Danish book markets, it becomes clear that both countries offer a rich variety of publishers and books. Penguin Randomhouse, one of Germany's biggest publishers, does not focus on a specific genre with their published books, which vary from non-fiction to fiction and young children to adult books. Other top publishers include Springer Nature and Klett Verlagsgruppe that have education as their top priority. Springer Nature e.g. concentrates on media resources for the academic as well as the professional community and Klett is an educational publisher for schools. Education is therefore the dominating topic on the German book market. Meanwhile, Danish book publishers such as Gyldendal, Politikens Forlag and Lindhardt og Ringhof also have an important role in their domestic book market albeit less educational and rather entertaining. Gyldendal, one of the oldest and largest publishers in Denmark, offers a wide variety of books ranging from fiction to school books. Politikens Forlag and Lindhardt og Ringhof are also respected publishers and have made a name for themselves in both fiction and non-fiction.





VS.



CLOSING THE CHAPTERS

The book markets in Germany and Denmark show interesting differences and similarities. Both countries have a strong preference for fiction books, with the best-selling titles being in this genre. However, Denmark stands out for its preference to read books in foreign languages, while Germany has a strong culture of reading books in its own language. In terms of format, physical books continue to dominate both markets, with Germany reporting higher sales, but there is a clear upwards trend in e-book sales in both countries, indicating a growing interest in digital reading. The publishing landscape in Germany and Denmark is diverse.

German publishers such as Penguin Randomhouse, Springer Nature and Klett cover various genres including educational resources. In contrast, Danish publishers such as Gyldendal, Politikens Forlag and Lindhardt og Ringhof focus more on fiction and non-fiction for entertainment. Overall, physical books remain popular in both countries, but digital alternatives are steadily growing in popularity. The reading preferences and habits of the public, along with cultural and economic factors, shape the book markets in Germany and Denmark, creating a unique dynamic in each country's literary landscape.

KEY INDUSTRY PLAYERS IN THE GLOBAL AUDIO BOOKS MARKET

Amazon Inc.

Apple Inc.

Audible Inc.

Barnes and Noble Booksellers Inc.

MOST POPULAR BOOKS IN 2022

Germany	Denmark
<ol style="list-style-type: none">1. "Eine Frage der Chemie" (A Question of Chemistry) by Bonnie Garmus2. "Mimik: Psycho-Thriller" by Sebastian Fitzek3. "Zur See" (To the Sea) by Dörte Hansen	<ol style="list-style-type: none">1. "You should probably have been there" by Thomas Korsgaard2. "All this you could have" by Josefine Klougar3. "Voelvensvej snehild" by Anne-Marie Vedsø Olesen

THE BIGGEST BOOK FAIR IN GERMANY AND DENMARK

The Frankfurt Book Fair	Bogforum Copenhagen
<ul style="list-style-type: none">✦ The Frankfurt Book Fair is the world's largest fair for print and digital content, as well as an outstanding social and cultural event.✦ Around 180,000 trade and public visitors attend the fair every year.✦ The book fair takes place every year in October.	<ul style="list-style-type: none">✦ Bogforum is Denmark's largest literary event, and has been held every year since 1992 (with the exception of 2020).✦ Usually there are around 38.000 visitors.✦ The fair annually takes place in November.

PROSIEBENSAT.1 GOES INTERNATIONAL

THE COMPANY

ProSiebenSat.1 Media SE is a German media company, which was created through the merging of ProSieben Media AG and Sat.1 Satelliten Fernsehen GmbH in October of 2000. They provide various television programs and other forms of media. As of January 2021, they have divided their company in three segments: Entertainment, Dating & Video and Commerce & Adventures. Through the diversification of their segments, they not only broadened their companies' horizons, but were also able to expand outside of Germany. In recent years they recognized the potential of the online dating world, which has become a profitable investment for ProSiebenSat.1 Media SE. Their aim is to "make consistent use of the synergies between all segments and thus to grow profitably.", as well as to "increase their group revenue by an average of 4 to 5% per year."

DATING PLATFORMS AS AN INTERNATIONAL DOOR OPENER

During the Covid-Pandemic, people became isolated and in turn came a huge need for connection, which led many people to use online dating in order to form new relationships. ProSiebenSat.1 SE took the chance and expanded its competencies into the

area of online dating by investing in international platforms with long term growth prospects. In terms of market entry strategies, ProSiebenSat.1 Group opted for a combination of the waterfall and sprinkler strategy in the dating platforms segment. Step by step, they bought and merged with domestic as well as foreign companies over the course of several years. Thereby allowing ProSiebenSat.1 Media SE to enter multiple existing markets at



once. In 2012, they made an initial investment via a media-for-revenue participation in Parship and acquired a majority stake in the now called Parship Elite Group in September of 2016. Two years later, the American online-dating-pioneer eHarmony was bought and integrated into the Parship Group, making it the globally leading dating service for matchmaking. This allowed the company to enter the USA, Canada and Australia. Until then the Parship Elite Group had already been the number one dating platform for German speakers, as well as in the Benelux region.

Shortly after, in 2020, ProSiebenSat.1 and the Parship Group acquired the US company "The Meet

Group". The "ParshipMeet Group" is now one of the leading global players in the entire online dating market in Europe and North America with a broad spectrum of online dating platforms. Using synergies with the Entertainment segment, they are building a "synergic platform eco-system for social entertainment, dating and online matchmaking" to boost the dating market into a leading position. TV commercials are for example used to promote dating platforms to new customers, since the goal is to lose customers through finding successful partnerships. The dating platforms as eHarmony, Parship, Elitepartner and LAVOO are available in Europe, North America and Australia. Additional video-based social entertainment and dating apps like MeetMe, Skout, tagged and GROWLr expand the portfolio even wider worldwide. After the acquisition of The Meet Group, the revenue of the Dating & Video segment increased to 63%, the main revenue market has now been shifted to the US, where 55% of the segment's revenue is made compared to 28% in the German speaking regions and 17% in the rest of the world in 2021. In the same year the overall revenue share of the segment was 12%.

DIFFERENT COUNTRY, DIFFERENT NEEDS

Taking a closer look at their different platforms to determine an internalization strategy, it seems that the company operates after a transnational/global model. Following one core strategy they adjust their service for different regions. The dating platform Parship for example uses the same design and CI for all of their ten different websites. However, expect for the German speaking DACH-Region, each homepage lists different features, such as videos and guides, catering to the different user-interests and needs. For instance 4 of 10 websites show different dating facts adapted to each country and 3 out of 10 advertise their dating service "GayParship" on their front page. ProSiebenSat.1 has undergone a significant transformation in order to diversify its

presence in the global media landscape. Initially established as a predominantly television-focused company based in Germany, it has successfully evolved into a multifaceted entertainment and technology organization. One noteworthy aspect of this global expansion is ProSiebenSat.1's strategic acquisition of dating apps, which has played a pivotal role in its journey towards becoming a truly globalized company.



FROM K-POP TO SCHLAGER

A CLOSER LOOK AT THE MUSIC MARKET IN GERMANY & SOUTH KOREA

In a recent survey, two students, Marek from Germany and Seoyeon from South Korea, were asked about their personal music tastes, habits and the music markets in their home countries. The two students provided interesting insights, which were compared with facts and statistics from the two countries to highlight similarities and differences in the music market.

Marek is a German student who studies media economics in Stuttgart.

Seoyeon is a South Korean student who studies mathematics education in Dongguk University. Overall, the comparison of the two students' answers and the related facts provides an exciting insight into the music markets of Germany and South Korea.

HABITS OF LISTENING TO MUSIC — MUSIC IS OUR DAILY COMPANION

Music is a constant companion in our lives. Both students, Seoyeon and Marek, told us that they listen to music pretty much every day and in a variety of situations. Especially when they are alone, but also when they need to concentrate or want to be motivated. Surveys in both Korea and Germany have shown that slightly less than 50% of

people listen to music every day. This puts the two students above their country's averages. These results show that the habits of listening to music are quite similar in both countries. Studies related to the situations in which people listen to music also show similarities between the two countries: Over half of the respondents listen to music primarily in their free time when they are alone. In addition, they listen to music during sports, at work and while pursuing simple everyday activities. In terms of music listening behavior, it can therefore be said that Germany and South Korea are very similar.

MONEY SPENT ON MUSIC — MONEY MATTERS

Money matters - and that is also the case with music. Both Seoyeon and Marek are only conditionally willing to spend money on their music. While Seoyeon uses free streaming services and only sporadically spends money on CDs, Marek uses special offers from streaming services for students to save money. But he also uses them as his single source for listening to music. Both students' behavior is contrary to the trends in their countries. In Germany, for example, the willingness to spend money on music has increased across all media. Between 2018 and 2020, there was a 26% increase in users of paid streaming providers. The number of people willing to spend money on physical or digital albums rose by 4% for physical albums and by 12% for digital albums. An upward trend in paid music content can also be seen in South Korea. In a study conducted in 2021, 65% of all South Koreans said they had spent money on digital music content and 35% on physical recordings.

MUSIC GENRES — MUSIC DEFINES CULTURES

For as long as music has existed, it has played a major role in the cultural context. Marek replied that he likes German hip-hop the most, Seoyeon on the other hand said that although Korea is centered on the idol market (the market consists of South Korean pop stars, often part of a K-pop group), she likes ballads more, especially old ballads. As Seoyeon said, the most consumed music genre in Korea is K-pop, which has an unrivaled influence in the Korean music market. K-pop includes a variety of styles and ballads are also included. In fact, a survey of the most popular music genres confirmed that ballad and dance/idol music are the types of music Koreans have listened to the most in the past three years. Germany, however, is the center for electronic music and launches one of the world's largest metal music festivals. This shows that there's an active rock and metal music community in Germany. Furthermore, hip-hop is gaining popularity in Germany as German rap artists have gained commercial success and recognition.



MUSIC LANGUAGE — MUSIC IS INTERNATIONAL

Marek replied that personal preference for the music itself is important when listening to music and that language does not really matter. But Seoyeon said that she tends to prefer Korean or English songs because she likes to listen to music while understanding the lyrics. The German music market is open to music in a relatively diverse range of languages. This can be seen from the considerable popularity of music that has a mixture of Spanish and English lyrics. Naturally, German music also accounts for a considerable share, which appears in various music genres such as pop, rock, hip-hop and Schlager. In Korea, there is a high preference for Korean language music, which is deeply located in the cultural context and linguistic background of Korea. However, the consumption of English music is an important part.

Famous bands, singers and record labels – every country has its own stars

Every country has its own music stars, some of them even reach worldwide notoriety. The most famous German bands or singers Marek knows are "Die Toten Hosen", "Rammstein", Herbert Grönemeyer and Helene Fischer. Herbert Grönemeyer as well as Helene Fischer are especially popular among German-speaking singers and "Rammstein" has many international fans as a German rock band. In addition, "Sospetal" and Paul van Dijk are famous in Germany. Seoyeon said "BTS" and "Blackpink" are popular singers not only in Korea but also internationally. In fact, they have maintained the top spot in the K-Pop representative runner category for the third consecutive year, showing their popularity.



CONCERTS AND FESTIVALS — LIVE MUSIC IS BOOMING

How often a person attends concerts depends, among other things, on what their personal preferences are as well as on their financial means. Marek told us that concerts are more of a special event to him and has attended two concerts per year in the recent years. So he belongs to the 25% of Germans who have attended one or two concerts/festivals a year. The majority of Germans, about 40%, has not attended a single concert or festival. However, it must be remembered here that these figures were recorded during the Corona Pandemic (2020) and are therefore not entirely representative.

Seoyeon has reported that she has never been to a specific singer's concert, but since there is a big festival at every university in Korea about twice a year where various famous and popular singers perform, she has always attended them. According to a 2019 Gallup Korea survey, 44% of respondents said they had attended at least one concert or festival in the past year. This is an increase compared to previous years. Due to the ever-increasing popularity of K-pop groups, the number of concert and festival attendance in South Korea has increased significantly in recent years.

THE CHANGE OF THE MUSIC MARKET — PHYSICAL SOUND CARRIERS VS. STREAMING

The music market has changed fundamentally. The digital transformation has changed the way music is consumed in particular. The sale of physical media, such as CDs and vinyl has declined, while music streaming in particular has become increasingly popular. This change can also be seen

in the music consumption behavior of the two students: they both also listen to music almost exclusively via streaming services. Marek belongs to the 60% of all Germans who use streaming services, in his case he mainly uses Spotify. However, the dominant music platform in Germany is the free video-sharing service YouTube, which 60% of all Germans are using actively. Among the offline music streaming services, Spotify is the market leader in Germany with an estimated market share of 31%, followed by Amazon Music with 21% and Youtube Music with 12%. Although the vast majority of music consumption in Germany is via digital streaming platforms and the sales of CDs and vinyls are dwindling, they still contribute a significant share of 20% to the total revenue of the German music industry. Vinyls in particular have great collector value and aesthetics. In South Korea, CDs and vinyls play a comparatively smaller role in the music market compared to digital music formats and streaming services. In this country, music streaming services achieve a slightly higher usage among people with 64%. As for Germany, the free music sharing platform YouTube is the most used one, followed by the streaming service Melon with 29%, Genie Music with 19%, Bugs with 14%, Naver Music with 9% and FLO with 6%. Seoyeon is one of the 6% that uses the streaming service FLO, which offers users a selection of songs based on their music taste every day. While Germany and South Korea are very different in terms of their culture, Marek and Seoyeon were able to realize that both music markets share many aspects. The advance of digital music continues and streaming platforms generate more and more users worldwide. People change the way they listen to music and the music market is changing – but most importantly, music means culture and identification. And while the distribution of music is getting unified, it's the music, which stays unique and will always be a symbol for the variability of cultures and their people.





FROM RISE IN SEOUL TO GLOBAL SUCCESS: THE IMPACT OF K-POP ON THE INTERNATIONAL MEDIA MARKET

GLOBAL SUCCESS AND MARKET GROWTH

The international success of K-Pop music has had significant implications for the global media market in recent years. With artists like BTS, BLACKPINK, and EXO gaining worldwide fans and topping charts, K-Pop has ushered in a new era in the international music industry. The success of K-Pop music has greatly expanded the international media market. Korea has emerged as a key player in the global music industry, and international record labels have shown increased interest in collaborations with Korean artists. This has led to significant growth in the Korean music market and created new opportunities for K-Pop artists on an international level.

DIGITAL DISTRIBUTION AND STREAMING

K-Pop has fully embraced the possibilities of digital distribution and streaming. Platforms like YouTube, Spotify, and Apple Music allow K-Pop artists to make their music accessible to a wide audience worldwide. The high demand for K-Pop music has resulted in impressive streaming numbers, with K-Pop artists regularly charting globally and building a loyal international fan base.



K-Pop has experienced unprecedented global expansion. In 2020, there were over 8.3 billion K-Pop streams in Spotify, a 46% increase from the previous year

CULTURAL DIVERSITY AND INTERCULTURAL EXCHANGE

K-Pop has contributed to promoting cultural diversity and fostering intercultural exchange. The fandom of K-Pop is international, consisting of people from different nationalities and backgrounds. Through their enthusiasm for K-Pop music, fans have the opportunity to engage with a different culture and gain new perspectives. This intercultural exchange promotes tolerance and understanding among different communities. Overall, the success of K-Pop music has not only transformed the global music industry but also influenced the international media market. With its global impact, digital prowess, and cultural significance, K-Pop continues to shape and redefine the landscape of the global media industry.

Top countries with the most K-Pop views on Spotify

- ✦ USA
- ✦ Mexico
- ✦ Indonesia
- ✦ Brazil
- ✦ Philippines

BTS was the most streamed artist group on Spotify in 2020 in:

- ✦ USA
- ✦ Great Britain
- ✦ Canada
- ✦ Australia





QUIZ

RECOGNIZE THE INTERNATIONAL MEDIA COMPANY

1. Which international media company is responsible for the world's most successful streaming service?

a) Disney ☐

c) Amazon ☐

b) Netflix ☐

d) WarnerMedia ☐

4. Which global news organization is known for its distinctive red logo and operates an international television network?

a) BBC ☐

c) Al Jazeera ☐

b) CNN ☐

d) Fox News ☐

2. Which company is known for its leading position in the music streaming industry?

a) Apple ☐

c) Tencent Music ☐

b) Spotify ☐

d) Sony Music ☐

5. Which company is the world's largest social media service with over 2.8 billion monthly active users?

a) Facebook ☐

c) Twitter ☐

b) Instagram ☐

d) TikTok ☐

3. Which Hollywood studio is known for its iconic superhero movies and the Marvel Cinematic Universe?

a) Warner Bros ☐

c) Universal Pictures ☐

b) Paramount Pictures ☐

d) Marvel Studios (Disney) ☐

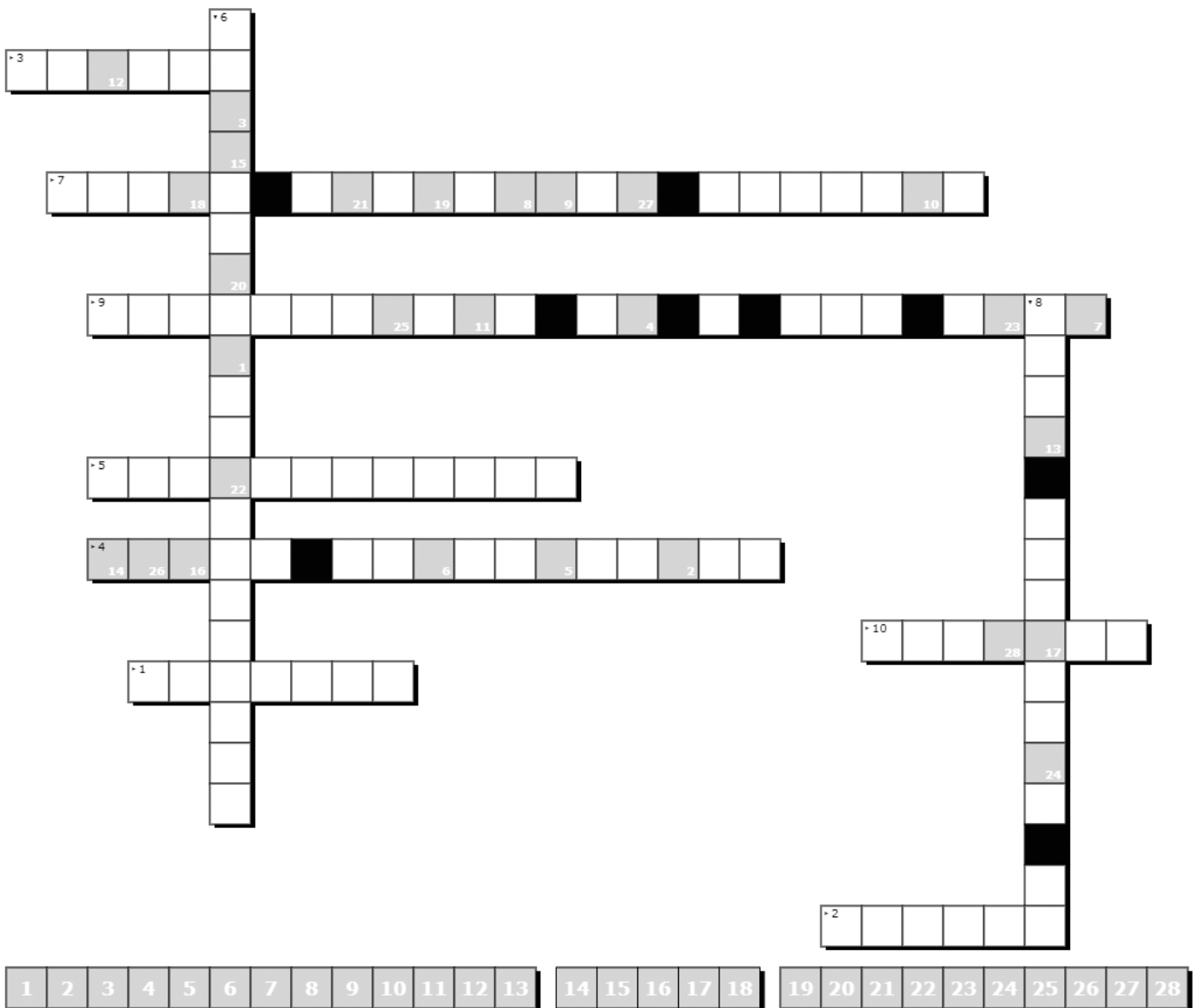


Right answers
1. b) Netflix, 2. b) Spotify, 3. d) Marvel Studios (Disney), 4. a) BBC, 5. a) Facebook

CROSSWORD PUZZLE

WHAT DO YOU KNOW ABOUT INTERNATIONAL MEDIA MANAGEMENT?

1. Which video streaming service is known for its original series like "Stranger Things" and "The Crown"?
2. Which company is known for its search engine and uses the slogan "Don't be evil"?
3. Which company is known for its e-commerce platform, Kindle-reader, and cloud services?
4. Which term refers to a company's ability to effectively use different media channels to send a consistent message to its target audience?
5. Which strategy refers to the process of adapting media content to different cultural and linguistic contexts in order to appeal to an international audience?
6. Which strategy refers to the targeted adaptation of marketing messages and content to different countries and cultures?
7. Which company is known for producing groundbreaking animation technologies and blockbuster films such as "Toy Story" and "Frozen"?
8. Which German media company is known for its daily newspaper "Bild" and operates various TV stations?
9. Which European media company is known for its magazines, newspapers and digital media presence?
10. Which Swedish music streaming platform was founded in 2006 and has millions of songs available worldwide?





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Class / Course: International Media Management

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Photo-Credits: Hochschule der Medien, Nobelstraße 10, 70569 Stuttgart

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Envato Elements; Freepik Company; Pixabay

Hochschule der Medien is a public university (funded by the state of Baden-Württemberg) and is legally represented by the Rector, Professor Dr. Alexander W. Roos.

This magazine was a study project, made by students of the course International Media Management under the supervision of the responsible lecturer Prof. Dr. Uwe Eisenbeis.

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Printing: FLYERALARM GmbH, Alfred-Nobel-Str. 18, 97080 Würzburg

Number of printed Copies: 100 Copies, also available (on request) in digital format (PDF)

Date of Publication: July 2023



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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.

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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.

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