

INTERNATIONAL MEDIA MANAGEMENT

DISNEY'S SUCCESS STORY

AND THEIR STORYTELLING

5G IN INDIA

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

JEFF BEZOS

APPLE'S DARK SIDE

DESIGNED IN CALIFORNIA — MANUFACTURED IN CHINA

PERFECT MATCH?

The RTL and
Gruner + Jahr Story



HOCHSCHULE
DER MEDIEN



medien
wirtschaft

IMPRINT

Study Program: Media Management / Media Economics

Class / Course: International Media Management

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DISCOVER INTERNATIONAL MEDIA MANAGEMENT!

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

This is exactly what 50 students of the International Media Management class did during the winter term 2022/2023. And the result is the magazine you are now holding in your hands. The students looked at topics related to international media management from various perspectives, analyzed markets and dealt with international digital and media companies – sometimes using a UBU [YaYbh' hcc`gž' gcaYh] aYg'] b 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.

8] X' h\Y' ghi XYbhg' WUhW\` mci f'] b information about the minor program "Media Creation & Management" at Stuttgart Media University (Hochschule der Medien) and the idea of studying in Stuttgart in this magazine or online with the top QR-Code on the left.

Kind regards and see you in Stuttgart.

Yours

Uwe Eisenbeis

PROF. DR. UWE EISENBEIS

Dean of Studies, Program Media Management

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FROM MEDIA LOVER TO MEDIA EXPERT

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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, c Y f g '] b h Y f b U h] c b U ' ' X Y [f Y Y g ž ' U b X ' a U] MUS+ 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.

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WE ARE THE HDM!



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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 aYX]U`k]g\Yg`fYaU]b`i bZi` ``YX" projects, and enable our students to become true team players and solve practical challenges together.

5`c b[`k] h\` a cXYf b` `YWhi fY` \U` `g ž` kY` 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, ~~Meran~~ and diversity. Among other k] h\` \U b Xg! c b`



LIVING IN STUTT GART

WHERE TO START?

en but don't know where to live during your time in Stuttgart? Since 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.

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Filderbahnplatz

Filderbahnplatz 31-37

70567 Stuttgart-Möhringen

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E-Mail: SB-Filderbahnplatz@sw-stuttgart.de

www.studierendenwerk-stuttgart.de/wohnen/wohnanlagen/filderbahnplatz

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Mettinger Straße 127,129

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Phone: +49 711 203731-101

E-Mail: SB-Rossneckar1@sw-stuttgart.de

www.studierendenwerk-stuttgart.de/en/accommodation/dormitories/rossneckar-i

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Phone: +49 711 203731-101

E-Mail: SB-Rossneckar1@sw-stuttgart.de

www.studierendenwerk-stuttgart.de/en/accommodation/dormitories/rossneckar-i

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

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



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THE MINOR PROGRAM

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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 WUd] hU`] n] b [` aYX] U" ` Z ` mc i ` Uf Y `] b 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.



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b h Y f b U h] c b U ` ` A Y X] U ` A U b U ` Y a Y] b h X p ` H f] 9 7 H G i X m ` D f c ^ Y W h p ` & ` 9
b ` h \] g ` W c i f g Y ` g h i X Y b h g ` k] ` ` ` U d ` d ` H x `] U g ` ` g W c Y i W] g Y W `]] g b ` h] Y b f h b y U b h X] Y c X b ` U h ` c ` ` a c Y X Y] F U `] a b U h b Y f management framework to media and technology markets and compa- the real media world of Germany or a variety of hands-on projects b] Y g " ` H \ Y ` Z f U a Y k c f _ ` d f Y g Y b h Y X ` X i f r j u b d [t h e u n i v e r s i t y . f Y g ` k] ` ` ` f Y ` Y W h `] U f] c i g ` perspectives to analyze, understand and apply to international/global markets.

7 c f d c f U h Y ` :] b U b W Y ` U b X ` 9 b h f Y d f f a W b i ` @ U b] d U p Y * ` 7 9 7 H G Y p ` & ` 9 7 H
The goal of this module is to gain entrepreneurial experiences – during this course you will develop an innovative idea and turn it into a f g h ` V i g] b Y g g ` a c X Y ` " `

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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 t g i a a Y f ` g Y a Y g h Y f "

b h Y f b Y h ` U b X ` 8]] h U ` ` A Y X] U t t ` p ` * ` 9 7 H G
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 k c f _ g ` k \] W \ ` U] a ` h c ` X Y `] j Y f ` ` f g h ! M d W b X W U X b ` h f b Y X d f H Y b W i] j f b] Z U c ` f ` a Y U i h d] Y c f b] ` Y Z b c W Y ` g h " \ Y ` ` U This course can **only** be selected in the t t k] b h Y f ` g Y a Y g h Y f "

A Y X] U ` D f c X i W h] c b ` p ` , ` 9 7 H G
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.

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the real media world of Germany or a variety of hands-on projects

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 a] l ` W c i f g Y g ` Z f c a ` X] ` Y f Y b h ` A] b c f g " ` b 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 d f c ` W] Y b W m `] b ` h \ Y] f ` U d d `] W U h] c b ` X c W i a

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



SCAN ME

DISNEY AND VALUE BEYOND CONTENT

The Walt Disney Company is a media company known by every child. They inspire the world with its wide range of entertainment content and continually are successful in many countries of various cultural

In part, this large presence in the global market also results in challenges like cultural-linguistic challenges. Some symbols are only known within one cultural group and would not hold the same relevance to

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languages. Some words in jokes and the like are often not translatable. So, studios under Disney are at the discretion to change aspects to

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

8 i Y · h c · h \ Y · W i · h i f U · · X] Y f Y b W Y g ·] b · W c
a geocentric focus into their transnational strategy. This is seen in the
b U · · W i h g · c Z · g W Y b Y g ·] b · h \ Y] f · · a g " · · :
Riley's dad tries to feed her broccoli in the US version, however, in Japan broccoli is considered a tasty treat. Since movies are about portraying emotions in a believable and comprehensible way, children's aversion in the Japanese version is therefore directed against green peppers to communicate Riley's distaste for vegetables better.

Full name: Pixar Animation Studios

Specialized in: Computer animation and CGI (Computer Generated Imagery)

Headquarter: Emeryville, California (US)

Founded: 1979 as Graphics Group; 1886 as Pixar

Since 2006: part of the Walt Disney Company (in the department "Walt Disney Motion Pictures Group")

U a c i g · Toy Story, Finding Nemo

Awards: 12 Oscars

“
The mission of The Walt Disney Company is to entertain, inform and inspire people around
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 d U f U · · Y · Y X · g h c f m h Y
 ”



The team behind Zootopia animated various animals' representative

In retrospect, Disney's worldwide success is due to their eye for detail, every person in the world can experience and understand the magic.

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

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



THINK GLOBAL - ACT LOCAL

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 H < 9 ' A 9 8 = 5 ' G H F 5 B 8 ; 9 M F 9 D F 9 G 9 B H 5
 A C @ 8 H = C B

readers a unique perspective on the latest trends and styles. But the magazine has also been a leader in international media management. Through a strategic approach to its global presence, Vogue has been able to tailor the magazine to its local audience while its global readers enjoy a diverse range of perspectives and experiences. At the heart of Vogue's international media management strategy is its network of local editorial teams. In part, this is achieved through local editorial teams.

Vogue Portugal, the highest-circulated publication of any Vogue franchise in Europe, serves as a leading example in Vogue's commitment to diversity through its international media strategies. Recently featured in Major Fashion Magazine and Javaz, Vogue has been a vocal advocate for body positivity and people of color in fashion. Vogue Portugal has continually sought to push boundaries and challenge beauty standards, creating an environment of innovation, inclusion, and acceptance in a historically white-dominated industry. Acting as the only Vogue franchise with a dedicated women's platform and digital platform, it has normalized the presence of minorities in the fashion industry, allowing for more excellent representation and more visibility in the mainstream.



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

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

VOGUE

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Despite being one big brand, their strategy allows them to speak to a Ub m' d Y c d ' Y ' Z f c a ' X] ' Y f Y b h ' W c i b h f] U h ' \ Y U f h " ' K] h \ ' h \] g ' W c b W Y d h z ' h \ Y m t h U f o n t e n t t h e y c r e a t e t h r o u g h o u r m e g g l o b a l o r g a n i z a t i o n . V o g u e ' X] j Y f

8 = J 9 F G = H M ' = B ' G H

Despite Vogue's international focus and orientation, "local" remains as the guideline in everything they are doing - true to the motto "think global, act local". That explains why Vogue is always aligned to the host-country that it is being published in. The magazine is taking the country's culture in consideration, as well as representing its people and their interests. To do so, the brand is working with in-country-teams for each market. These teams are acting as representatives of the host-country and usually consist of local journalists. That facilitates the engagement between the brand and the audience. Accordingly, the magazine is successful all over the globe and able to serve M i g ' k] X Y ' V i a ' Y f ' c Z ' X] ' Y f Y b h ' a U f _ Y h g of backgrounds, cultures and views. They believe in equal treatment and equal opportunity. The goal here is to promote inclusion by en- W u g a g i n g p e o p l e w h o a l w a y s b e a u t h e n t i c . T h i s i n c l u d e s t h e w o r k p l a c e W U ' ' U h o n t e n t t h e y c r e a t e t h r o u g h o u r m e g g l o b a l o r g a n i z a t i o n . V o g u e ' X] j Y f is orienting its future to the current trends all around the world. For example, the target group tends to be oriented to the present ideal of beauty, which Vogue also pursues. The mission is to show the reader what will happen next by showing fashion. Vogue always wants to V Y '] b i Y b h] U ' z ' X Y ' b Y g ' h \ Y ' W i ' h i f Y ' c Z U l t i m a t e] c b ' c f ' V Y U i h m ' h] d g '] b ' k Y g h Y f b



AXEL SPRINGER SE

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The shift that happened from print media to digital media had an impact on the company. Digitalization has opened various doors for internationalization to take place and happen more rapidly, which is why both digitalization and internationalization are connected to each other. A company that follows the success story of the company started right after the CEO decided to shift from print media to digital media, as they were able to expand

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

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

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

In conclusion, it is clear to say that Axel Springer is a perfect example to show how two aspects can be strongly interdependent, and that the same, namely to expand Axel Springer internationally and digitally. Lastly, the importance of the medium depended on the income it generated. The more important the medium, the more caution was taken regarding strategy changes.





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To get a further look into the company Axel Springer, it is useful
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Marketing Media and Services/ Holding.

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A 9 8 = 5

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clients

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

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A 9 8 = 5

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

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

INTERVIEW

PROF. DR. EVA STADLER

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

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

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

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

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

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

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

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



Every incoming student

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

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

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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 benefit from contact with a foreign culture and learn the language in a mandatory German course.

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

STUDENTS CHOICE

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Pathmatics

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

Trend Watching

TrendWatching is one of the world's leading consumer trends companies. A Trend intelligence platform, as well as presentations and workshops, are U a c b [· h \ Y · g Y f j] W Y g · U j U · ` U V ` Y Y f " " · B \$ Y \$ h · a] c l f z Y · W c a d U b] Y g · U f Y · U a c b [· h \ Y · a U b m b g] " [b] W U b
 (<https://www.trendwatching.com>)

Dataxis

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

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

NASDAQ Data Link

H \] g · g c i f W Y · d f c j] X Y g · X Y g W f] d W h j · Y m · Z f U a W] U · · U b X · Y W c b c a] W · X U h U · X] f international stock markets. This is a valuable source to understand global W c b g i a d h] c b · V Y \ U j] c f ·] b · U · e i U b h]
 (<https://data.nasdaq.com>)

CB Insights

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

Statista

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

Media Landscapes

The platform provides expert summaries and analyses of the state of media in 54 European countries as well as its neighboring states. The country d f c · ` Y g · U f Y · g i] h U V ` Y · U g · U · V U g] g · Z c f · W c
 (<https://medialandscapes.org/>)

Mc i ; c j

Mc i ; c j · d f c j] X Y g · a U f _ Y h · f Y g Y U f h W c b X] AppWhiz provides insights by combining consumer and market data a variety of industries. Providing what they call "living data" which is characterized by its regular updates throughout time and around key events and incidents such as the pandemic.
 (<https://business.yougov.com>)

App Annie

AppWhiz provides insights by combining consumer and market data a variety of industries. Providing what they call "living data" which is characterized by its regular updates throughout time and around key events and incidents such as the pandemic.
 (<https://www.data.ai/de>)

THE GLOBAL GAMING INDUSTRY

< = G H C F M · 5 B 8 · 8
A 9 B H · C : · J = 8 9 C

The video gaming industry as we know it today constitutes one of the V] [[Y g h · U b X · a c g h · d f c ·] W · a U f _ Y h g ·
cial data, just in Germany, the revenue generated by computer and video games and related hardware increased by 32 % in 2020 – compared to 2019. And regarding worldwide data, the global game industry is expected to exceed \$200 billion in revenue this year, having the biggest growth in the mobile sector, which will surpass \$100 billion.

6 i h · \ c k · X] X · h \ Y ·] b X i g h f m · a U b U [Y · h c · Y h · h c · h \] g · d ·] h h 3 · @ Y h · a · g h U f h · f g
with a little insight on the history and evolution of video games to get W c b h Y I h i U · · m · g] h i U h Y X · · h \ Y · f g h · j] X Y c [U a Y · Y j Y f · W f Y U h Y X · k U g · H Y b b] g · Z c f ·
H k c · ž · V m · K] · ·] U a · <] [[] b V c h \ U a ž ·] b D · 5 F · 5 @ @ 9 @ 8 · 9 J · 9 @ C
% - * \$ g ž · a c f Y · j] X Y c [U a Y g · k Y f Y · V Y] b [· W f Y U h Y X · V m · X] · Y f Y b h · f Y g Y U f W · Y f g ž ·
·] _ Y · G d U W Y k U f · · f l % - * & Ł ž · V i h ·] h A 9 B H · D F C 7 9 G G ·
commercially available video console was released: the Magnavox Odyssey. It was also in the 1970s when the Arcade market exploded, with the release of the video game "Pong!" in 1972. From then on, the gaming industry started to grow more and more, with several famous [U a Y g · U b X · W c b g c · Y g · V Y] b [· f Y · Y U g Y X c h a n d n o t e p a r a l l e l i n t h e g a m i n g d e v e l o p m e n t . I t w o u l d b e l i k e _ Y ·
the Nintendo NES and its respective superstar game Super Mario U · W U f · U g g Y a V · m · ·] b Y ž · V i h · h \ Y · W U f · [Y h
6 f c g · f l % - ,) Ł · c f · G c b m · g · D · U m G h U h] c b a n d a s s e m b l e d e n g i n e a t t h e s a m e t i m e . B e c a u s e t h a t i s h o w m o d e r n g a m e s a r e d e v e l o p e d . W h i l e t h e g r a p h i c s t e a m w o r k s o n m a y b e s o m e t h i n g l i k e a n e w b i o m e o r t e r r a i n f o r a c e r t a i n l e v e l , a n o t h e r t e a m w o r k s o n t h e c h a r a c t e r m o d e l s u s e d i n t h a t l e v e l , w h i l e a t h i r d t e a m w o r k s o n t h e q u e s t t h a t i s p l a y e d i n t h a t l e v e l a n d a l l t h e s e p r o c e s s e s h a p p e n a t t h e s a m e t i m e . T h i s s o u n d s o f c o u r s e v e r y c o m p l e x a n d X] W i · h · h c · a U b U [Y · U b X · h \ U h ·] g · c b Y · c Z · [U a Y · X Y j Y · c d a Y b h · · M c i · b Y Y X · U · j Y f m · g h c e s s t o m a k e t h i s k i n d o f p r o d u c t i o n m e t h o d w o r k . O n t o p o f t h a t , y o u U · g c · b Y Y X · U · · c h · c Z · a Y Y h] b [g · U b X · W \ Y W · e n t p r o j e c t t e a m s . B e c a u s e e v e n i f a l o t o f t e a m s w o r k o n t h e s a m e g a m e a t t h e s a m e t i m e , t h e y d o t h i s w h i l e h a v i n g a l m o s t n o p e r s o n a l c o n t a c t t o e v e r y o n e e l s e w o r k i n g o n i t , s i n c e t h o s e t e a m s w o r k i n a v e r y s p e c i a l i z e d e n v i r o n m e n t . c Z · h \ Y · k c f · X "

< C K · A C 8 9 F B · ; 5 A 9 G
5 F 9 · A 5 8 9 · C B · 5
; @ C 6 5 @ · G 7 5 @ 9

All these games and video consoles were produced locally by their respective studios, having only small teams with few people working in them, but today the whole mechanism has changed. Nowadays, as we will see later in the article, due to globalization and the appearance of newer technologies, several studios work and develop their projects g] a i · h U b Y c i g · m ·] b · X] Y f Y b h · d U f h g ·
But why exactly is that internationalized process of game development now in use? Well that of course is not the only way games are made today. There are a lot of small studios or even single people developing very good and successful games. But today we will focus more on the industry giants and why exactly this international process c · Y f g · U · · c h · c Z · d f c g · U b X · W c b g · h c · h \ Y · d f c X i W h] c b · d f c W Y g g "

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

D F C G · 5 B 8 · 7 C B G · C
D · 5 F · 5 @ @ 9 @ 8 · 9 J · 9 @ C
A 9 B H · D F C 7 9 G G ·

One of the most important pros is the parallel development process. M c i · W c i · X · W c a d U f Y · h \ U h · h c · h \ Y · W U f · U g · c o m p a n i e s l i k e M e r c e d e s , B M W , e t c . B u t i t g e t s e v e n m o r e c o m p l i c a t e d a n d n o t e p a r a l l e l i n t h e g a m i n g d e v e l o p m e n t . I t w o u l d b e l i k e _ Y · U · W U f · U g g Y a V · m · ·] b Y ž · V i h · h \ Y · W U f · [Y h · a n d a s s e m b l e d e n g i n e a t t h e s a m e t i m e . B e c a u s e t h a t i s h o w m o d e r n g a m e s a r e d e v e l o p e d . W h i l e t h e g r a p h i c s t e a m w o r k s o n m a y b e s o m e t h i n g l i k e a n e w b i o m e o r t e r r a i n f o r a c e r t a i n l e v e l , a n o t h e r t e a m w o r k s o n t h e c h a r a c t e r m o d e l s u s e d i n t h a t l e v e l , w h i l e a t h i r d t e a m w o r k s o n t h e q u e s t t h a t i s p l a y e d i n t h a t l e v e l a n d a l l t h e s e p r o c e s s e s h a p p e n a t t h e s a m e t i m e . T h i s s o u n d s o f c o u r s e v e r y c o m p l e x a n d X] W i · h · h c · a U b U [Y · U b X · h \ U h ·] g · c b Y · c Z · [U a Y · X Y j Y · c d a Y b h · · M c i · b Y Y X · U · j Y f m · g h c e s s t o m a k e t h i s k i n d o f p r o d u c t i o n m e t h o d w o r k . O n t o p o f t h a t , y o u U · g c · b Y Y X · U · · c h · c Z · a Y Y h] b [g · U b X · W \ Y W · e n t p r o j e c t t e a m s . B e c a u s e e v e n i f a l o t o f t e a m s w o r k o n t h e s a m e g a m e a t t h e s a m e t i m e , t h e y d o t h i s w h i l e h a v i n g a l m o s t n o p e r s o n a l c o n t a c t t o e v e r y o n e e l s e w o r k i n g o n i t , s i n c e t h o s e t e a m s w o r k i n a v e r y s p e c i a l i z e d e n v i r o n m e n t . c Z · h \ Y · k c f · X "

c · Y f g · U · · c h · c Z · d f c g · U b X · W c b g · h c · h \ Y · d f c X i W h] c b · d f c W Y g g "



Of course, this is another pro of this production method. Those teams work in the international world. And of course, mentioning the international part, this includes problems every company faces that is working in international teams. Huge companies like Ubisoft have production teams on every continent of the world and in over 30 countries. They must adapt to a globalized organization model an internat-

ional standards that are used in every studio around the globe, while at the same time being able to work with local cultural and national standards. But for very important reasons, the international development process is a highly skilled, highly organized and complex work environment. Every language is the same in every nation and every language is not really exist. To summarize this, the international development process is a highly skilled, highly organized and complex work environment.

1958
H 9 B B = G : C F H
 developed by **ONE** physicist
 = F C H to game ever

1972
D C B ;
One video game studio: Atari
 5 f W U X Y ; U a Y

2018
RED DEAD
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3000 developers WORLDWIDE
 (* A = @ @ pi @ B old

2020
5 G G 5 G G = B % d G 7
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 developed by **17 studios**
\$1 Billion franchise

5G - INDIA IS BECOMING A SERIOUS COMPETITOR

“

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

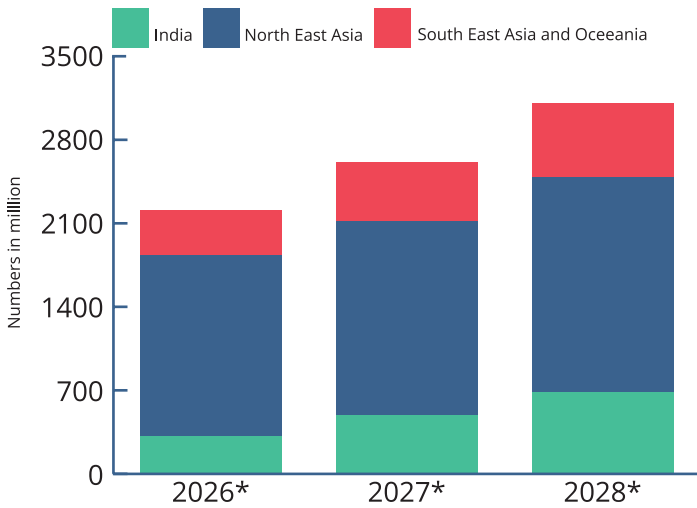
”

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

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

Narendra Modi, Prime Minister of India

The industry association GSMA estimates the economic impact of 5G in India at \$455 billion by 2040. Additionally, with the ability to access technologies like augmented or virtual reality. Therefore the IT industry is likely to grow from 7.4% of India's GDP in 2022, to 10% of India's GDP by 2025.



* Forecast
* South East Asia (11 countries): Brunei, Burma (Myanmar), Cambodia, Timor-Leste, Indonesia, Laos, Malaysia, the Philippines, Singapore, Thailand and Vietnam.
* North East Asia (7 countries): China, Japan, Mongolia, North Korea, Russia, South Korea, Taiwan
Source: Ericsson



As reported by the Economic Times, India has overtaken the UK to become the world's largest 5G market, ahead of the USA, China, Germany and Japan. Even though the Indian government does not see 5G as a blanket solution for economic growth, it is predicted to have a great future in order to drive India's economy. It is striking that many of the predictions about competition between India and other world powers can be traced back to the fact that India is still a long way to go before the digital infrastructure projects are implemented and many other factors, such as innovative strength, location factors and physical infrastructure, play a non-negligible role in India's economic recovery.

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

DESIGNED IN CALIFORNIA - MANUFACTURED IN CHINA

H < 5 H G · K < 5 H G 6 9 < = B 8 ·
H < 9 · D C K 9 F : I @ · 5 D D @ 9

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

5 D D @ 9 · ? 9 9 D G · H < 9 = F
A 5 F ? 9 H = B ; · G = A D @ 9 · I ·
5 B 8 · = H · K C F ? G °

Their clean imagery and straightforward text captures the attention of the general public, perhaps because it is so unique to the brand. Nearly everyone, regardless of age, education, or language, can understand and identify their ads immediately. We have all seen these ads at work; a brief slogan follows some short, high-quality visual that sells a lifestyle, a brand, an ease, and maybe even some general coolness. Apple achieves consistency through simplicity. In fact, Apple uses this same principle of simplicity to manufacture 'hype' for their products before they even hit the market. The brand creates a consistent schedule for the release of their products, and never reveals too much about what is to come. Apple focuses on loyal customers rather than perpetual customer acquisition. Using direct marketing, like continual subscriptions, Apple maintains constant contact with their followers and the result is an almost unbelievable level of brand loyalty. Apple aims to create an entire customer experience, rather than a simple transaction. Apple compromises nothing when it comes to branding. All of this would be in vain, however, if their products did not match the high quality simplicity their advertisements boast. 5 d d \ Y ·] g · U V g c \ i h Y \ m · W c b X Y b h · h \ U b r a r t i s y o p u l a r a n d c o n t i n u e s t o b e b o u g h t d e s p i t e a l l t h e c o n - b ·] _ Y any other brand, marketing people call this a unique value proposition f l i j d e " · H \ Y] f · W c b X Y b W Y · \ U g · d U] X · c t h a t A p p l e ' s Y o p c o m p e t i t o r s a n e v e r u s i n g s i m i l a r d y u n e W h a t p r o d u c t c f · \] [\ prices, never with a discount, and customers continue to buy into the W · i v " · H \ c i [\ h \ Y · g h f U h Y [m ·] g · g] - a p o w e r z B y c o n t i n u i n g t o p u r c h a s e A p p l e p r o d u c t s W h o s e g n e r s a r e a d · Y · i b derstands all of the principles of traditional marketing. They introduce d f c X i W h g · h \ f c i [\ · g d Y W] W · W \ U b b Y · g n u m b e r s f [Y h · b] W \ Y · a U f _ Y h g z · W f Y U h Y · awareness through stylized advertisements

that correspond to these markets, and always focus on developing a need globally. Also, Apple has a mixed product portfolio, the brands a U f _ Y h] b [· a] I · g h f U h Y [m · h U _ Y g · U X j U b h U W d i s t r i b u t i o n c a n a l s i n T h e y p r o m o t e t h e i r p r o d u c t s t h r o u g h p e r s o n a l z · U b X selling in Apple Stores or others, PR, advertisements and sales promotions. Last but not least, Apple uses two main strategies by pricing their products: premium pricing and freemium pricing strategies. Behind the stylized ads and exclusive membership, however, exists a complicated and dark history. The highly American brand secretly rests on the backs of mistreated workers in China, India, Vietnam, Taiwan and other countries with weak labor laws. Apple targets regions where workers have few opportunities or rights, and pays them the absolute bare minimum to manufacture some of the most expensive products commonly bought in rich western society.

EVERY STORY HAS TWO G = 8 9 G

Laborers are expected to produce rapidly, to the point of exhaustion, or face a disciplinary management team. Though labor conditions are similar in all of their factories, the press recently gained insight into one warehouse in Suqian, China and the reality is horrifying. Hundreds of laborers squeeze through a door that only opens 12 inches, and g h U b X · Z c f · a c f Y · h \ U b · h Y b · \ c i f g ·] b · g h] causing tangible damage to their eardrums as they breathe noxious fumes and handle chemicals with bare hands. In Addition workers generally make around 2 USD per hour while producing thousands of cell phones sold for 770 USD a piece. Apple has fought hard to hide the real story of their products. By outsourcing these factories to third parties, they claim limited responsibility for the poor conditions. Their U h h Y a d h g · h c · g h] Y · d i V ·] W · _ b c k · Y X [Y ·] , g W U b X U · · c f · c i h W f m · k \ Y b · h \ Y · d f Y g g · b X g i v i n g s . T h a t b e i n g s a i d h o w e v e r , a l l o f t h i s i n f o r m a t i o n i s p u b l i c , a n d m o s t p e o p l e h a v e b e e n a w a r e o f i t a t s o m e t i m e o r a n o t h e r . B u t i n a t w i s t e d w a y , i t p r o v e s t h e s t r e n g t h o f t h e i r m a r k e t i n g s t r a t e g y : t h e i r U h h Y a d h g · h c · g h] Y · d i V ·] W · _ b c k · Y X [Y ·] , g W U b X U · · c f · c i h W f m · k \ Y b · h \ Y · d f Y g g · b X c h a t A p p l e ' s Y o p c o m p e t i t o r s a n e v e r u s i n g s i m i l a r d y u n e W h a t p r o d u c t c f · \] [\ tion methods. We must also acknowledge here that the consumer has p o w e r z B y c o n t i n u i n g t o p u r c h a s e A p p l e p r o d u c t s W h o s e g n e r s a r e a d · Y · i b lowing the institution to exploit workers on unfair terms that disregard g n u m b e r s f [Y h · b] W \ Y · a U f _ Y h g z · W f Y U h Y ·

HOW NETFLIX CONQUERED THE WORLD

series that no one can decide on. But how did they make it into the bedrooms of over 200 million people worldwide? The story began in August 1997 in Scotts Valley, California. Reed Hastings and Mark Rudolph were about to lose their jobs and needed a new opportunity. A DVD rental service. In the early stages users could order DVD's on the were done. It was a simple process, and there were no late fees if you missed the return date. This service was a blessing for people without a local video store.

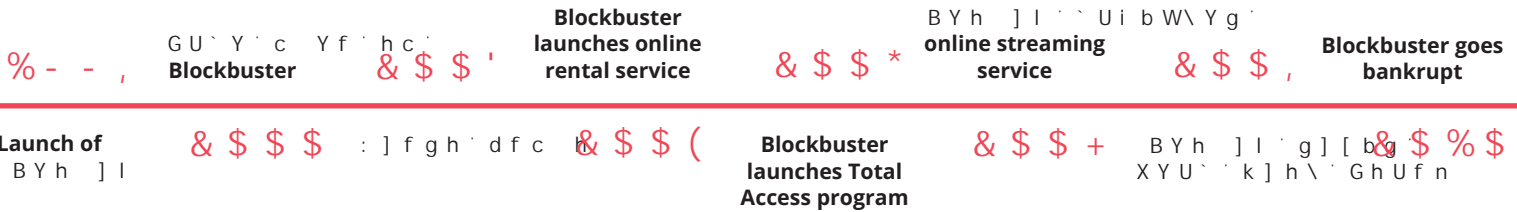
Blockbuster was a brick-and-mortar VCR rental company with stores all over the world, and one of their primary streams of income were late fees. After incurring a \$40 late charge, Reed Hastings was not happy. Imagine a world where Blockbusters had no late fees? he thought to himself. Hastings and his business partner, Rudolph, got to work and

While it may seem like a great idea now, only 2 % of American households match for Blockbuster who relied on the ubiquitous VHS technology. The Blockbuster CEO nearly laughed in their faces and sent Blockbuster.

“Don't be afraid to change the

Why late fees? You can't return late fees, when you can't save time, and not have to worry about paying extra money?

Their user base was rapidly increasing, but only one year later, in 2004, Blockbuster created their own online DVD rental service to go a free DVD rental if they returned their mail in DVD to a brick-and-mortar store. With this new promotion they were stealing customers from Blockbuster were looking bad, Blockbuster fumbled the ball, and through a series of bad leadership decisions, they cut their Total Access program, development to more brick-and-mortar stores. It was around this time with the American media company Starz, which gave users access to stream about 1000 movies that were available in Blockbuster stores. And by 2010 they signed deals with Disney, Warner Bros, MGM, Paramount, and Blockbuster went bankrupt.



NETFLIX

B 9 H : @ = L % G · 9 L D 5 B G = C B

They also developed relationships with device makers, mobile and TV operators, and internet service providers to improve the mobile experience. They carefully selected their initial markets in terms of geography and culture.

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The second phase involved a more intense and faster expansion. They also developed relationships with device makers, mobile and TV operators, and internet service providers to improve the mobile experience.

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B 9 H : @ = L % G · 9 L D 5 B G = C B

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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.

<Y`c`AYfY`" `H\Ub`_`mci`g`c`ai W\`Zc`
k]h`i`g`UbX` `]jY`i`g`gcaY`]bg]` \h`
k\Uh`dfc`fUa`mci`ghiXm`Uh`mci`f` \c`

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

g`h`YfY`gcaYh` \] b` `h`Uh`g`i`f`d`f`]gYX`
; YfaUb m3

The thing about studying in Germany that surprised me the most
]g`h`Y`_`bcW_]b[`c`b`h`Y`hUV`Y`UZ hY`
thing that really took me by surprise because it is something we
Xcb`h`Xc`]b`H`Y`BYh`Yf`UbXgž`Vi`h`
teacher.

5fY`h`YfY`Ub m`X]`YfYbWYg`]b`ghiXm`
cf`mci`f`i`b]jYfg]hm#Wci`b`h`f`m3

H`Y`V][[Ygh`X]`YfYbWY`]g`h`Uh`]b`
a lot: as something to pay with and for the laundry where in The
Netherlands it is only used whenever you take an exam or as proof
that you're a student.

K`m`X]X`mci`W`ccgY`hc`Udd`m`Uh`<XA3

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

K`Uh`Xc`mci` `]_Y`UVci`h`h`Y`a]b`c`f`
<XA3

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

K`Uh`UFY`#kYfY` `h`Y`V]`Ygh`W`U` `Y`c`Yrg`Si` ` \Uj`Y`Ub m`UXj]WY`Zcf`Zi`hi`f`Y`]b`h`

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



“

Trust the process and enjoy

YjYfm`acaYbh`”

”

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

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

H`Ub`_`g`Zcf`h`U`_]b` `h`c`i`g`UbX`g`Uf]b`



<Y`c`AUf]Ua" `H\Ub_`mci`gc`ai W\`Z
gdYU_`k]h\`ig`UbX`]jY`ig`gcaY`]b
_bck`k\Uh`dfc`fUa`mci`ghiXm`Uh`mc

I study New Media Design in Jönköping, Sweden

g`h\YfY`gcaYh\`]b`h\Uh`g`i`f`d`f`]gYX
;YfaUb m3

`[iYgg`k\Uh`g`i`f`d`f`]gYX`aY`h\Y`acg
more and longer lectures here than in Sweden.

5fY`h\YfY`Ub m`X]`YfYbWYg`]b`ghiXm
cf`mci`f`i`b]jYfg]hm#Wci bhfm3

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

K\m`X]X`mci`W\ccgY`hc`Udd`m`Uh`<X

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

K\Uh`Xc`mci`]_Y`UVcih`h\Y`a]bcf`mci`ghiXm`f]`h`bck`Uh`
<XA3

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

K\Uh`UfY`#kYfY`h\Y`V]`Ygh`W\U`Y#cYgSi` \UjY`Ub m`UXj]WY`Zcf`ZihifY`]bh

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

K\Uh`Y`gY`kci`X`mci`]_Y`hc`Xc`]b`Ghihh`Ufh3
=`kUbh`hc`X]gWcjYf`acfY`cZ`]hž`acfY`Zfca`U`cWU`g`dYfgdYWh]jY`h\Ub`
Zfca`U`ZcfY`]bYf`#hcf]ghž`UbX`hf m`hc`gYY`UbX`YidYf]YbWY`Ug`aiW\`Ug`=
WUb`VYZcfY`=`YUjY`"



“

=`]_Y`h\Y`ZfYYXca`kY
WfYUh]jY`Wci`f`gYg`”

AU_Y`h\Y`acgh`ci`h`cZ`]hž`mci`]Yb^cm
to the table.

DON'T TAKE OUR FREEDOM OF PRESS FOR GRANTED

8 = GF 9GD 97H = B ; 89A € 9F 57M' 1' .
FI @ 9G' @ 958G- H **FREEDOM?**
CI G' 7CBG 9EI 9B 79G

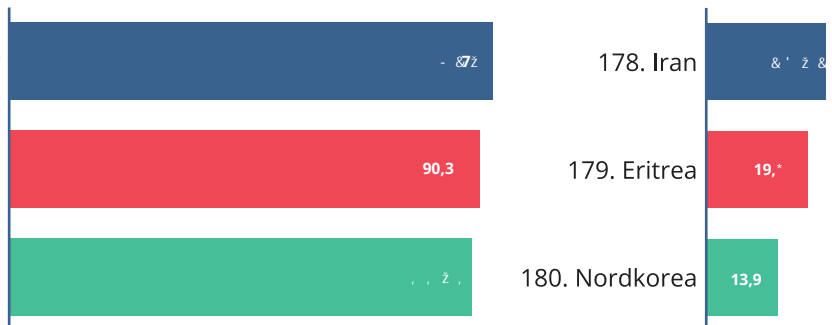
Qatar is known as a strikingly bad example when it comes to freedom of press. Ever since the football championship 2022, the global focus has been put on their inhumane conditions and lack of freedom for reporters. There are many stories to tell about how journalists were treated in this country. According to the broadcast producer DW, a German television reporter wanted to spread awareness of the inhumane conditions in Qatar. He has been arrested by local police and VYYb' ei Ygh] cb YX' Zcf' c j Yf' %(\ ci f
lic prosecutor, he has been freed. That is not the only case: According to the German news website Spiegel, a Danish television team has been harassed by local security forces who threatened to take and destroy their camera equipment. After the team has managed to still publish the footage they have made, a Qatar supervisor has openly apologized for the circumstances, probably to save the countries redi hUh] cb " ' Gc' k \ Uh' \ UddYbg' k \ Yb' mc i' ' ca k \ Yf Y' mci' Uf Y' bch' U' ck YX' .
to? There are surveillances paid by the government everywhere that k ci' X' \ c' X' mci f' WUa Yf Ug' g \ i h' Ub X' Uff Ygh' mci'] bghUbh' m" ' Mci' WUb' U' gc' .
count time in jail. The consequences for media companies are hugely restricting. Companies can only be successful when they are not X] gc VY m] b [' EUhUf' g' i bdf YX] Wh UV' -Y
nitely not the safest place for news stations if you consider the many risks. But why has Qatar's government allowed these steps? As stated by Amnesty International, Qatar has made laws to ban public critics against their country. Nationals have been imprisoned and forced to „confess“ in unfair court cases. Even if someone criticizes the situation of working immigrants it can count as a reason to get imprisoned. People in Qatar have to comply with their laws and count with the consequences.

Based on a recent story about press freedom in Qatar and the World Cup, this article considers a comparison with other countries around the world and their press freedom situation. If you have a look at the Zf Y Y X ca' c Z' h \ Y' df Y gg'] b' X] Yf Ybh' Wci b' g Y Y' h \ Uh' h \ Yf Y' Uf Y' UWhi U' ' m' U' ' ch' c Z' h \ Y' Zf Y Y X ca' c Z' df Y gg' z' h \ Yf Y' Uf Y' U' ' ch' Zcf a' c Z' [c j Yf ba Ybh'] b' U' Wci bh f m'] b' i
of press freedom. Typically countries with the form of democracy are more developed in their freedom of press situation and/or laws than the 57% of governments. A reason for this is the dependence of democracy and the freedom of speech and press. One can not really exist without the other because freedom of press and -speech are one of the fundamentals for democracy.

8 = : : 9F 9B 79G - H < F
< CI H' H < 9' KCF @ 8

In question of the country with the most freedom, Norway is the current leader. Reporters and journalists there can actually work freely from censorship and without pressure. Aggressions and attacks X Y
against journalists are also quite rare there. Last place in the ranking is North Korea. By being in total control of the media and the press and having punishments for consuming other countries' press and information, there is barely any freedom for reporters and the public. Looking at the history of press freedom in general, freedom of press is a topic that is around longer than assumed.

F 5 B ? = B ;
C : ' DF 9 G G'
FREEDOM -
H C D' J G'
6 C H H C A'



In England's Bill of Rights, the freedom of speech for people of the par-
 this guarantee was rewritten and from this point, censorship was not
 a part anymore and freedom of press were partened. So the thought
 of freedom in speech and press has been around since the 17th Cen-
 h i f m" G k Y X Y b U W h i U m k Y f Y h Y
 people a way to take part in political debates through law. Because
 of them in 2016, 250 years of freedom of speech have been able to
 V Y W Y Y V f U h Y X 5 b X G k Y X Y b j Y f m a i
 press. It was a requirement for their democracy and motivated their
 people to share opinions and ideas in debates. It was the key for in-
 novation and success.

H < 9 = A D C F H 5 B 7 9 C : F 9 9 8 C A C : D F 9 G G

G k Y X Y b g U k h Y d f c h g c Z d f Y g g Z f
 opinion and your ideas is important for the fairness and the common
 well-being in a country. Also it provides fairness and allows a democ-
 racy to work. Just imagine: not being able to participate in a demon-
 stration, not being able to post your thoughts on social media and not
 being able to inform yourself about the news in the world, minorities
 not having the opportunities to tell their stories and thoughts to give
 themselves attention. All of that wouldn't be possible without freedom
 in speech and press. Freedom of your own opinion means publishing
 it without the risk of getting into jail or having other negative conse-
 quences. The EU believes this is so important that they have made
 sure it is one of their basic laws. Not only Sweden in the EU, but also
 ; Y f a U b m g U k U b X g Y Y g h Y V Y b Y h g
 5 g U J h J g U V J h X Y f Y b h K Y
 better in the past hundred years, China still ranks on the bottom of
 the press freedom index, according to the Reporters Without Borders.
 In fact, Germany is on the 16th place while China is only on the 175th
 d U W Y 6 i h k U h g h Y f Y U g c b Z c f
 censorship. In Germany, since the 15th century, many texts and books
 have been censored. In the 20th century, censorship was more re-
 laxed, only to be strict again during the nazi-regime.

In 1949, it was written down in the constitution on paragraph 5 that
 everyone has the right to express their opinion, the freedom of the h Y f
 press is given and that censorship is forbidden. In China on the other
 hand, censorship is still a daily problem. As a result, in accordance with
 the Tagesschau, only companies from the state are allowed to distri-
 bute journalistic news. In Germany, the national broadcaster ARD
 system was also reformed after WW2 so that today it is completely
 separated from the state. In fact, it is also forbidden that the state is
 involved in these systems. Z f c a h Y Z f Y Y X c a c Z

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

In countries like China, like many other countries in Asia, still b
 rank quite low in the press freedom index which can be dangerous for U c h
 local people if they say what they want to say. But also the European
 countries, who are now on top of the ranking, came from such strict
 rules in the past. Hopefully, the stricter countries will recognize the
 d f g h i d Z X Y Y d f Y b g y 3 U b X d Y Y W Y Z B Y K X
 countries will maybe have similar rules like the countries in the north
 of Europe who currently ranks on the top in the future.



KEEPING TELEFÓNICA GLOBAL AND COMPETITIVE FOR THE NEXT 100 YEARS

8 = G 7 C J 9 F ' < C K ' H 9 @ 9 : ® B = 7 5 ' 6 9 7 5
7 C A D 5 B Mž ' 5 B 8 ' = H G ' : I H I F 9 ' D @ 5 B

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

G H F I 7 H I F 9 ' C : ' 5 @ @
@ C 7 5 H = C B G ' 5 B 8
7 C I B H F = 9 G '

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

“
Internationalization is a strategic bet that must be made and that
”

This is a quote by Mr Álvarez-Pallete, Executive President of Telefónica. The company has a big number of sponsored conferences with international business of the communication sectors to debate about key social and economic issues in the phenomenon of the internationalization of telecommunications. This is possible now because the company, giving priority to its company TID (Telefónica I+D) to design strategies associated with technological change - changing the size of speed communications than other European options.

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

H 9 @ 9 : ' B = 7 5 G ' D @ 5
: C F ' H < 9 ' : I H I F 9 '
“
A company prepared for our next
”

H\] g' ghUhYaYbh' cZ' >cgÁ' AUfÉU' s' j
 Group might give you a little smirk on your face when reading it. Af-
 ter all, in these times of intense technological disruption and ever-in-
 creasing globalization, how would one want to make a "giant" corpora-
 tion ready for the next 100 years? The current CEO seems convinced
 that with their developed "5-point plan" they will grow sustainably and
 fYU'] nY' h\Y] f' dchYbh] U' " ' H\Y' UWh
 es, each of which has a strategic aim. Particularly interesting from an
 international perspective are the focus on Telefónica's core markets
 UbX' h\Y] f' cdYfUh] cbU' ' gd] b! c' ' Zfc
 single unit. As mentioned, Telefónica's beginnings were in Spain and
 later they expanded especially in the Latin American region. In 2020,
 Telefónica had market shares of 20 to 30 percent in almost all Hispan-
 ic states, and in Venezuela they even reached 55.7 percent.

they want to invest high sums in the further development of these
 businesses and devote as many resources as possible to this purpose.
 Telefónica is thus pursuing a growth strategy in its international, ex-
 isting markets. In summary Telefónica is a great example of the great
 potential of expanding into foreign companies. Or as Jose Maria Alva-
 fYb! @UUbYWC b gU] Xg] t:Z&\$\$,Y' aU] b' W\Ub [

F 9 5 G C B G : C F H < 9
 7 < 5 B ; 9 ' = B ' G H F 5 H 9 ; M'

Simply said, they have realized that the potential of these countries
 for further growth is exhausted and therefore want to bring the dif-
 ferent Telefónica business structures together, they hope to become
 a c f Y' U h h f U W h] j Y' Z c f'] b j Y g h c f g' U b
 market with synergies. In contrast, Telefónica's further expansion in
 its core markets - Brazil, Spain, the United Kingdom, and Germany -
 appears to be particularly interesting. Although the corporation was
 represented in 14 countries around the world in 2019,

“h\Y' @Uh] b' 5aYf] WUb' aUf_Yhg'] b' U'
 ; c] b ['] bhYf bUh] cbU' ' \
key factor for Telefónica being
 k \ U.h' k Y' Uf Y' hcXUm" ”

9gdYW] U' ' m'] b' h\Y] f' VY [] bb] b [z' -h\Y' g f
 can countries was a boost for their success, because it was an advan-
 hU [Y' hc' VY' UV' Y' hc' _YYd' c' Yf] b [' h\Y] f
 able to use their international compatible systems and infrastructure.
 Furthermore, due to the similarity of cultures and needs of customers \ Y'
 UbX' Ya d' c mY Y g z' h\Y m' k Y f Y' UV' Y' hc' Uj c
 expansion phases. Nevertheless, their latest decision regarding their
 future shows how they will continue to exploit the potential of their
 internationalization.

H 9 @ 9 : - B = 7 5 % G ') ! D C = B H ' D @ 5 B

= B J 9 G H A 9 B H G ' 5 B 8 :
 ; F C K H < ' = B ' ? 9 M H 9 @ 9 : - B 7 5 ' H
 A 5 F ? 9 H G

Spain, Brazil, UK and Germany

Creation of
 H 9 @ 9 : - B 7 5 ' H

CdYfUh] cbU' ' gd] b! c' ' cz
 < = G D 5 B O É B A 7 5
 in a single unit

F 9 B 9 K 9 8 ' A 5 - B 5
 A 9 B H ' A C 8 9 @
 to become more agile and lean

Creation of
 H 9 @ 9 : - B 7 5 '

THE PERFECT MATCH?

H < 9 · F H @ · 5 B 8 ·
; F I B 9 F · Ž · > 5 < F

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

K < M · H < 9 M · ; C H ·
H C ; 9 H < 9 F

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

match as it became increasingly important in correlation with increasing market density patterns. How could they do this? By setting non-negotiables and displacing competitors.

H 5 ? 9 · 5 K 5 M

Just remember- conditions will never be perfect in a relationship with.

B C B ! B 9 ; C H = 5 6 @ 9 G

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

Individual successes and goals

When entering a partnership, each individual needs to bring something to make the relationship thrive. At the time of the acquisition, RTL Group and G+J had goals to strengthen their core business through various investments and consolidation, expand the Group's business with global content production and much partnerships across all their businesses.





G+J also had a slew of successes prior to their partnership with RTL. Expanding to subsidiaries and corporations across Europe, China, and the United States. Eventually, they had over 500 titles in more than 30 content types. These successes and future goals pointed to one of both of their minds.

Both RTL and G+J were interested in expanding their sphere of internationalization strategies.

The RTL Group had a transnational strategy that provided high standardization advantages and specialization advantages. They think globally and act locally, meaning that they have business strategies that govern all their subsidiaries but tweak their practices depending on the home country of the individual corporations/subsidiaries. G+J also had a transnational strategy, but they used that by localizing their product to individual markets, which yielded fewer specialization advantages. For other tasks, like market cultivation, they used a similar strategy to achieve them.

Together, RTL and G+J continue to use a transnational strategy, but it is a mingling of growth strategies from one company to another. The individual countries that they make products for, but are run using the same systems and values as the RTL Group as a whole.

Ambition

With the same goals and mindsets, RTL and G+J looked towards how to grow together. How did they choose to do this? Corporations and smaller national and regional markets to plant their roots in new markets. Their place in foreign market.

The ambitious new partners also acquired already established companies in foreign countries and integrated them into their marketing mix. By acquiring already established companies, the two were able to use their transnational strategy and are one of the largest media companies in the world.

Sector / Media	Foundations	Acquisitions
Websites/ Internet	Foundations	Acquisitions
Streaming		Foundations/ Holdings/ Acquisition (G+J)
Publisher	Foundations/ Holdings/	Acquisition (G+J)
Print	Foundations/ Holdings/	
		Foundations
		Foundations/ Acquisitions

The relationship began in August of 2021, when RTL Deutschland and G+J completed the acquisition. Currently, the two continue to use their transnational strategy and are one of the largest media companies in the world. The two have the same goal and similar strategies to achieve them. Though no match is 100% perfect, they are compatible partners in their time of need.

H5? 9 · 5K 5M

Successes and goals, a growth mindset, and ambition led the two to be compatible partners in their time of need.

With the same goals and mindsets, RTL and G+J looked towards how to grow together. How did they choose to do this? Corporations and smaller national and regional markets to plant their roots in new markets. Their place in foreign market.

STUTTGART



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

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

G = ; < H G 9 9 = B ; ' = B ' G H I H H ; 5 F H



TV Tower



Cannstatt Volksfest



Stuttgart Christmas Market



Mercedes-Benz & Porsche Museum



Wilhelma



Stuttgart Wein Museum

6 5 F G · 5 B 8 · 7 @ I 6 G



; 5 @ 5 C
 A 5 F G < 5 @ @ ' K = ? = B ; 9 F
MATT
DILAYLA
SCHANKSTELLE
 D F C H C B
HI LIFE **SCHOCKEN**

7 5 : ¥ G ·

KUCHENLIEBE 7 5 : ¥ · H F 9 D D 9
LUMEN
 B 9 H N 9 F
 F 5 I D 9 · = A A 9 F G 9 H H
COTIDAIANO ; I G H 5 J



F 9 G H 5 I F 5 B H G



C ; ; =
BONAME **PINSA**
ALTE KANZLEI @ " 5 " · G = ; B C F = B 5
SUSHI-YA I A 5 A = · F 5 A 9 B

J = 9 K D C = B H G

6 = G A 5 F 7 ? H I F A 6 = F ? 9 B ? C D :
 6 I F ; < C @ N < C :
 ? = @ @ 9 G 6 9 F ; H I F A
 G 5 B H = 5 ; C ! 8 9 ! 7 < = @ 9 ·
PLATZ



MEDIA AND YOUTH

5 · 7 C A D 5 F = G C B

6 9 H K 9 9 B · G K 9 8 9 B · 5 B 8 ·

; 9 F A 5 B M

Media have always been an important part of functioning societies around the world. Children and young people today learn to use digital devices at a young age. Various causes such as digitization and, as a recent example, the Covid-related shift to online education are] b i Y b W] b [· h \ Y · k U m · m c i b [· d Y c d · Y · y-dents from the Hochschule der Medien in Stuttgart investigated the media usage behavior of teenagers and young adults. Since two of them are from Germany and the other is doing a semester abroad, a comparison is made between Germany and Sweden. Because media among young people is mainly received via electronic devices, this article focuses on the use of digital devices and platforms.

H < 9 · = B : @ I 9 B 7 9 C :
A 9 8 = 5 · I G 9 · 5 B 8 · D 9 F
G C B 5 @ · 9 L D 9 F = 9 B 7 9

A U f] U a · f l G k Y X Y b Ł ž · %- .

"During the Covid-19 Pandemic, I noticed that I started using Social Media a lot more often, and pushed up my screen time on my devices, Z f c a · U b · U j Y f U [Y · c Z · * · \ c i f g · d Y f · X U something that I've never actively used to do before. At some point I noticed I was kind of dependent on my devices, I really spend a lot of time on my smartphone. I would have used it basically in every aspect of my life, mainly chatting with friends, scrolling through social media. Listening to music, searching the Internet, Online-Shopping etc. Also, the look on my smartphone got more and more unconscious and habitual, simply because it was always at hand. As I learnt that excessive i g Y · c Z · a Y X] U · W U b · \ U j Y · U · V U X ·] b i Y b W Y tracking the screen time on my phone, which really helped with being more aware of my media usage and also to reduce the time I spend there."

J U b Y g g U · f l ; Y f a U b m Ł ž · & ' .

"During the last two years, my media usage increased a lot. I did a lot more voice messages on WhatsApp because you couldn't meet each other. Therefore, I used Houseparty, an app that can be used to j] X Y c · W \ U h · k] h \ · Z f] Y b X g · U b X · d · U m Apps like Houseparty, WhatsApp or other were kind of the only way to stay in contact with my friends. Besides friends or family, working and studying also only took place online, so therefore and for group work you also had to meet online. In addition to that I listened to a lot more music and especially podcasts throughout the day, and I also watched a lot more movies and series than before the lockdown. All in all I spent a lot more time on the media until today."

> Y g g] W U · f l G k Y X Y b Ł ž · & & .

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

9 ·] g U · f l ; Y f a U b m Ł ž ·

As I was younger I didn't really care about my media usage, or more g d Y W] W U · · m · h \ Y · h] a Y · · g d Y b X · c b · W Y f h of the Covid-19 Pandemic, I started using media a lot more. My screen time increased as I spent more time on Social Media e.g. on Insta- [f U a · U b X · M c i H i V Y " · A c f Y c j Y f ž · · g h U f h Y c b · g h f Y U a] b [· d · U h Z c f a g ž · g i W \ · U g · B Y h something that I've never actively used to do before. At some point I noticed I was kind of dependent on my devices, I really spend a lot of time on my smartphone. I would have used it basically in every aspect of my life, mainly chatting with friends, scrolling through social media. Listening to music, searching the Internet, Online-Shopping etc. Also, the look on my smartphone got more and more unconscious and habitual, simply because it was always at hand. As I learnt that excessive i g Y · c Z · a Y X] U · W U b · \ U j Y · U · V U X ·] b i Y b W Y tracking the screen time on my phone, which really helped with being more aware of my media usage and also to reduce the time I spend there."

A] W \ Y · · Y · f l ; Y f a U b m Ł ž · & ' .

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

8 = : : 9 F 9 B H · 7 C I B H F = 9 G · !
 8 = : : 9 F 9 B H · I G 5 ; 9 · D 5 H H 9 F B G

; 9 F A 5 B M

A c g h · i g Y X · G c W] U · · A Y X] U · d · U h Z c f a g · f l % (* d g & h) · i m j Y U X f · g G c c W] X L · · A Y X] U · d · U h Z c f a g · f l %

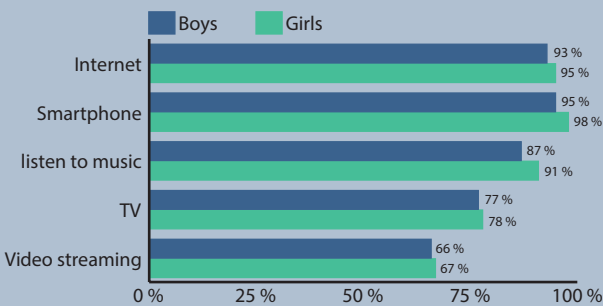
1. WhatsApp
2. Instagram
3. Snapchat

F Y W Y] j] b [· b Y k g · j] U · G c W] U · · A Y X] U

) \$ · I

8] Y f Y b h · a Y X] U · i g U [Y · V Y h k Y Y b · V c m g · U c b X U h [Z] c f f · a g g · h \ U h · k Y f Y · i g Y X · X i f] b [· h \ Y

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



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

D · U h Z c f a g · h \ U h · k Y f Y · i g Y X · X i f] b [· h \ Y

As the Covid-19 situation started and ramped up into a pandemic, h \ Y · i g Y · c Z · G c W] U · · A Y X] U · V Y [U b · h c · j U f m · U b X · h U _ Y · X] Y f Y b h · Z c f a g · " · 5 g · h \ Y · d U b X Y a] W · g h U f h Y X ž · i g Y · c Z · G c W] U · · A Y X] U ·] b W f Y U g Y X · g] [b] W U b h · m ·

G K 9 8 9 B

1. Snapchat
2. Instagram
3. Facebook

F Y W Y] j] b [· b Y k g · j] U · G c W] U · · A Y X] U

+ \$ · I

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

H c · g i a ·] h · i d · k Y · W U b · g U m · h \ U h · h \ Y f Y · U · age, like which media is more popular or which one is the most used. But in many cases, young people in both countries showed very similar usage patterns and interests. Besides, if you compare our personal Y I d Y f] Y b W Y g · k] h \ · h \ Y · f Y g i · h g · c Z · h \ Y · B Y j Y f h \ Y · Y g g ž ·] h · W U b · V Y · g U] X · h \ U h · h \ Y · e n c e d o u r b e h a v i o r i n t e r m s o f m e d i a u s e , a c r o s s c o u n t r i e s , w h i c h c o u l d b e s e e n i n o u r p e r s o n a l e x p e r i e n c e s . H o w e v e r , b a s e d o n t h e e x p e r i e n c e f r o m S w e d e n , i t c a n b e a s s u m e d t h a t t h e p a n d e m i c h a d f e w e r i m p a c t t h e r e , a s S w e d e n t o o k l o o s e r m e a s u r e s t h a n G e r m a n y .

h \ Y · i g Y · c Z · G c W] U · · A Y X] U · V Y [U b · h c · j U f m · U b X · h U _ Y · X] Y f Y b h · Z c f a g · " · 5 g · h \ Y · d U b X Y a] W · g h U f h Y X ž · i g Y · c Z · G c W] U · · A Y X] U ·] b W f Y U g Y X · g] [b] W U b h · m ·

CREATIVITY AND INSPIRATION AMIDST POLITICAL DIFFERENCES?

G D C H = : M B 9 9 8 G
5 6 5 @ 5 B 7 9

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

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

A I G = 7 : C F 9 J 9 D M @ B 9 3 7 5 @ D F C 6 @
5 F 9 : C F 7 = B ; - H < 9
D 5 B M H C H 5 ? 9 5 7

The question of how easy it actually is for artists to make a living from their art in the form of Spotify streams has been asked many times in f Y W Y b h \ m Y U f g \ U b X \] g \ X Y \ b] h Y \ m \ X Y U h U \ V \ B \ c k Y \ f \ k \] H \ U \ b i a \ Y \ f \ c \ 5 \ 7

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



K \] \ Y \ G d c h] Z m \] g \ U j U \ \ U V \ Y \] b \ c j Y f \ % ,
cessible to everyone in those countries, nor is it necessarily the same in each of those countries. A very recent case is a good example to answer the above question. Russia's attack on Ukraine at the beginning of last year had an impact on various areas of life, and Spotify was not g d U f Y X \ \ 5 g \ U \ f g h \ f Y U W h \] c b ž \ h \ Y \ W c a d ensure the safety of its employees. The company began reviewing and removing content, especially from Russian state media, but stated in its newsroom that it was important for the company to still maintain V i g \ b Y g g \ c d Y f U h \] c b g \] b \ F i g g \ U \ h c \ W c b h and serve as a trusted source for listeners. Shortly thereafter, when a b Y k \ \ U k \ k Y b h \] b h c \ Y \ Y W h \ h \ U h \ Z i f h \ Y f curbs free speech, and criminalizes certain types of news, Spotify issued a statement citing security concerns for their employees and listeners as the reason that forced them to completely shut down their service in Russia as of April 11.



Another example from the U.S. contrasts somewhat with Spotify's U.S. stance for global and regional laws a year later, after Russia started its war against Ukraine, it doesn't sound quite so logical anymore. After all, whether it's a war or a pandemic, people may weigh these sources of information equally important in both cases?

After looking for arguments that Spotify should continue to serve as a source for global and regional laws a year later, after Russia started its war against Ukraine, it doesn't sound quite so logical anymore. After all, whether it's a war or a pandemic, people may weigh these sources of information equally important in both cases?

After looking for arguments that Spotify should continue to serve as a source for global and regional laws a year later, after Russia started its war against Ukraine, it doesn't sound quite so logical anymore. After all, whether it's a war or a pandemic, people may weigh these sources of information equally important in both cases?

H < 9 · J = G = C B · = G ·
G H = @@ · 9 L D 5 B 8 5 6 @

Many began to blame Spotify for continuing to provide Rogan with a platform on this scale and enabling the spread of this type of misinformation. In an interview with Howard Stern, he explained that he did not want to generate 60% of his revenues on a platform that at the same time has a very lucrative contract with Joe Rogan and therefore seems to tolerate the spread of misinformation. An open letter signed by more than a thousand doctors, scientists and health experts, asking Spotify to moderate the content published on their platform, as other platforms or social networks where content is generated (e.g. Instagram, Facebook, etc.) must do.

Ultimately, the current stance in Russia meant that Spotify had to shut down its service there completely. Accordingly, people in Russia can now no longer be part of this "big picture" from Eyk's vision. Turkey is another good example of a country where Spotify must abide by certain rules to maintain its service there, according to the Committee for a Free and Open Internet in the U.S., where some of Joe Rogan's podcasts are now marked with a blue info sign that leads directly to a page with curated information about Covid-19, you can say almost anything you want in podcasts (or songs). It's worth noting that Spotify introduced a new Security Advisory Board in June, tasked with helping Spotify evolve its security policies while respecting its creators' means of expression.

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

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

THE GLOBAL VIDEO STREAMING MARKET

8 = G B 9 MŽ

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

Due to globalization, we nowadays share behaviors with people across the globe. For example watching video-on-demand content on g h f Y U a] b [` d ` U h Z c f a g ` `] _ Y ` B Y h] I ž . No matter where we live, if it's Canada or Germany, no matter which language we speak, the chance that we are watching the same content on video streaming platforms is really high. So, what is possible in the [` c V U ` ` j] X Y c ` g h f Y U a] b [` a U f _ Y h 3 ` are the streaming platforms spending billions of dollars to produce original content like "Lord of the Rings: The rings of power"? Furthermore, as the list of streaming services and competition grows, so does consumer app fatigue. This means that users are growing increasingly frustrated with the number of streaming services they need to pay for to get all the content they want. The streaming providers not only have the challenge of acquiring new customers but averting losing their customers to other platforms; for example, about 34% unsubscribe from an existing contract when they complete a new subscription elsewhere.

The move towards on-demand and often fragmented consumption makes it harder for any company to dominate world viewing habits and become a monopoly. So from this battle, the consumers are high- ` m ` V Y b Y ` h] b [` V Y W U i g Y ` `] h ` f Y g \ U d Y X ` of creative endeavors: every streaming platform does its utmost to satisfy its consumers and recruit new customers. In this regard, com- d U b] Y g ` U ` g c ` `] a d ` Y a Y b h Y X ` U f h] W] U ` algorithms to analyze user behavior, preferences and demographics. That helped to recognize audience interests and provide content recommendations to keep them constantly engaged with a highly personalized experience. Technological advancements such as AI and blockchain technology are therefore anticipated to drive the growth of this market. Furthermore, AI has an immense impact on improving video and content quality by easing certain operations such as cinematography, scriptwriting, editing, and voice-overs, which facilitates the original production of content for streaming platforms.

Disney is the undisputed king of the global streaming market in November 2019. The Walt Disney Company launched its brand new streaming service Disney+ in North America and the Netherlands after months of presumptions and anticipation. The service has 12,010 movies and TV shows available on the platform, including all classic and new era originals, the entire Marvel universe, Star Wars, Pixar, National Geographic etc., and is part of Disney's growing direct-to-consumer business, which also includes ESPN+, Hulu and Hotstar. Disney+ disrupted the market and after a short time in the business, it took over more and more of the global streaming market, thanks to an inherited image: Disney as one of the most beloved ` a ` g h i X] c g ` c Z ` U ` ` ` h] a Y " ` H \ U h ` g ` U ` g c ` gy: repurpose old content with classic animated movies and series brought out via modern technology. In addition, it uses the emotion of b c g h U ` [] U ž ` c ` Y f] b [` V Y ` c j Y X ` W \ U f U W h Y f g ` in one accessible streaming service, focusing on storytelling and quality content from their famous franchises like Marvel and Star Wars.

H \ Y] f ` `] b h Y f b U h] c b U ` `] n U h] c b ` g h f U h Y [m ` `] raising a strong global original content strategy. [Y ` Therefore at the beginning of 2022, the Walt Disney Company has created an international content group to expand the pipeline of original local and regional content for the streaming services. So they b [` continue to grow the global direct-to-consumer business: talented creators in the international markets are producing new stories with local relevance to delight customers around the world with the goal c Z ` U h h f U W h] b [` `] b h Y f b U h] c b U ` ` ` j] Y k Y f g ` Z ` Disney+ aimed to spend \$33 billion on content production, which is U b ` `] b W f Y U g Y ` c Z ` ` , ` ` V] ` ` `] c b ` Z f c a ` & \$ & % ` extremely competitive market situation where no streaming service wants to spend less on content.

B 9 H : @ = L

Subscribers	164 million
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an initial launch in the United States in 2007. Since its launch, Net- Launching internationally with Canada in 2010, then Latin America and the Caribbean in 2011, followed by the United Kingdom, Ireland worldwide, with the exception of China, Crimea, North Korea, Russia subscribers from 190 territories across the globe in 2022. With the largest market being North America with over 75 million subscribers. C b m V Y \ b X 5 a U n c b D f a Y J X Y c z - est catalog of all streaming platforms, with an average of over 5,000 titles in large regions such as the USA and Australia. Over the years, B Y h I I \ U g a I Y X h \ Y f W U h U c [g d y b X] b [c j Y f % , V] c b X c U f g with the rapidly expanding competition, spending is expected to increase by 1 billion dollars yearly.

create and release content made regionally in countries to attract lo- WU U i X Y b W Y g A U b m B Y h I I c f [] record-breaking originals like the Korean hit Squid Game with 1.65 billion views. Financial success is dwindling from the pandemic high. 8 i f b [h \ Y 7 c j] X ! % - d U b X Y a W z B Y H 5] M f Y g U K h W _ a b f c f & j b W Z Y b Y a] G U r i W \ U h h 5 ^ c Z h \ j g f Y Y W h g] b 5 a U n c b g V i g] B Y H s J m d e l g i m e g W f n e e d y o f t h e i r c u s t o m e r s i n a b r o a d r a n g e o f Y X z segments. And they are still going strong with this strategy, especially w a t c h i n g P r i m e V i d e o . I n t h e p a s t f e w y e a r s , A m a z o n h a s b e e n i n v e s t i n g [\ h \ Y] f Y c f h Z c f Y I W i g] j Y z g Y Z I d f c X 7 H 8 Y ~ H j b [g U c z c D o k Y a z f a j g h h \ Y f g h] b content regarding the Lord of the Rings, set new standards in budget- ing exclusive content. Besides that, Amazon is also investing more in regionally produced content like Die Discounter in Germany. This seg- ment of video-on-demand content is getting more and more relevant i n o r d e r t o a t t r a c t a n d k e e p c u s t o m e r s e s p e c i a l l y i n t h e E u r o p e a n c f Y markets. Amazon Prime Video is available in more than 200 countries, with a staggering 200 million prime members around the globe. 12.6 million of them are in Germany and 13.3 million in Canada.



Amazon Prime Video

Amazon Prime Video is, even though it also provides their subscribers k] h \ A c j] Y g U b X \ G \ c k g z U \] h h \ Y X] Y Be Y . K u s t o m e r s a d j o b j o s t p a y f o r A m a z o n P r i m e V i d e o X P r i m e V i d [Y c] g ^ i g h c b Y g Y f j] W Y \ h \ U h 5 a U n c b c V Y g] X Y g V c c _ g z Z f Y Y g \] d d] b [z Y I W i g k s t a t e d i n 2 0 0 5 a s a l o y a l t y p r o g r a m t o b i n d c u s t o m e r s t o A m a z o n ' s b h z g r o w i n g e - c o m m e r c e b u s i n e s s . I n 2 0 0 6 A m a z o n l a u n c h e d t h e i r v i d e o Y j Y f z streaming service Amazon Prime Video in the US. And studies have shown that Amazon made the right decision. Prime Members who use the streaming service are more likely to renew their membership than those who do not; they fit, and those who watch Prime video content during their free trial are more likely to convert to a full membership. H \ Y V Y f g \] d " h g ^ i g h U h c c h c [Y h W i g h e A m a z o n P r i m e v i d e o s o t h a t u s e r s c o n t g e n e r a l l y r e g i s t e r s c r i b k] h \ i n g t o o t h e r s e r v i c e s . A n d e s p e c i a l l y i n t h e y o u n g e r g e n e r a t i o n , t h o s e b e t w e e n t h e a g e s o f 2 0 a n d 2 9 , t h i s s e e m s t o w o r k a s t o n i s h i n g l y w e l l . H 5] M f Y g U K h W _ a b f c f & j b W Z Y b Y a] G U r i W \ U h h 5 ^ c Z h \ j g f Y Y W h g] b 5 a U n c b g V i g] B Y H s J m d e l g i m e g W f n e e d y o f t h e i r c u s t o m e r s i n a b r o a d r a n g e o f Y X z segments. And they are still going strong with this strategy, especially w a t c h i n g P r i m e V i d e o . I n t h e p a s t f e w y e a r s , A m a z o n h a s b e e n i n v e s t i n g [\ h \ Y] f Y c f h Z c f Y I W i g] j Y z g Y Z I d f c X 7 H 8 Y ~ H j b [g U c z c D o k Y a z f a j g h h \ Y f g h] b content regarding the Lord of the Rings, set new standards in budget- ing exclusive content. Besides that, Amazon is also investing more in regionally produced content like Die Discounter in Germany. This seg- ment of video-on-demand content is getting more and more relevant i n o r d e r t o a t t r a c t a n d k e e p c u s t o m e r s e s p e c i a l l y i n t h e E u r o p e a n c f Y markets. Amazon Prime Video is available in more than 200 countries, with a staggering 200 million prime members around the globe. 12.6 million of them are in Germany and 13.3 million in Canada.

G 5 A 9 · 6 I H · 8 = : : 9 F 9 B H . · 7 5 B 5 8 5 · J G " · ; 9 F A 5 B M

The average German spends 34 minutes each day consuming Video on Demand content. A lot of people, especially younger people, would say that's not even close to their actual viewing behavior and the older generation will say they spent way less time. While the average Canadian spends 11 hours a week, which represents 1.6 hours a day streaming video games, television, movies and sports. Canadians currently have access to various streaming services and packages available through promotions with media corporations such as Rogers, Bell U b X · G \ U k " · A c g h · W c f d c f U h] c b g · k] · when joining. Rogers has partnered to give free Disney+ for a year, k \] · Y · 6 Y · \ U g · V Y Y b ·] b _ Y X · k] h · promotions have aided to Canadian's viewing habits, as they feel a need to get the most out of their deals. In times of globalization, it is no wonder that the favorite streaming services in Germany and Canada g \ c k · g] a] · U f] h] Y g · U g · k Y · " · B Y h] I ; Y f a U b m " · 6 c h \ · U f Y · Y e i U · " m ·] _ Y X · W c b g i a Y · j] X Y c ! c b ! X Y a U b X · W c b h Y b h " and it's the same with Prime Video. So, there are a lot of people that have at least two memberships at the same time. Third place in Germany takes Disney+, which is rather new on the market in Germany. In comparison, around 51% of Canadians subscribe to at least one streaming service, with 12% subscribing to only one platform.

The largest age demographic is 55-64-year-olds, and the largest income demographic is lower-income households, and the popularity of streaming decreases as income increases. Even though Germans and Canadians tend to have more than one subscription for streaming g Y f j] W Y g " · H \ Y · Y W c b c a] W · U b X · W i · h i f U · the willingness to spend money for those double memberships. Canada is currently experiencing a high cost of living crisis, with constantly rising interest rates and fewer and fewer dollars to spend on extras. 1/3 of Canadians are expected to cut streaming services and search for cheaper alternatives such as free online video streaming services. A similar economic crisis is visible in Germany, and you can also expect a decrease in extra expenses like streaming service memberships. On top of that, Germany still has an "I want it for free" mentality, making the German market especially tough for newcomers and existing services. Besides that, original content like Amazon's international U W Y g · U b X · K U b W \ M X Y V n] b [g · Z Z U b W k · a g W g c R \ B Y h] I · is important in the regionally, especially in Germany, because the number of subscriptions Germans are willing to pay for won't match those in North America. So in the end even though Germany and Canada U f Y · c b · c d d c g] h Y · Y b X g · c Z · h \ Y · [· c V Y · U b share a lot in terms of our viewing and consuming behaviors regarding video streaming.

G I 6 G 7 F = 6 9 F G

Streaming Service	K c f \ X k] X Y	Canada	; Y f a U b m
8] g b Y m Ž	164 million	4.4 million	5 million
B Y h] I	223 million	%, · a] · ·] c b	12 million
Prime	200 million	13.3 million	12.6 million

D F = 7 = B ;

Streaming Service	; Y f a U b m	Canada
8] g b Y m Ž	, ž - -	\$11.99
B Y h] I	€4.99€ (ads) €7.99 (basic) €12.99€ (standard) €17.99 (premium)	\$5.99 (ads) \$9.99 (basic) \$16.49 (Standard) \$20.99 (Premium)
Prime	, " - - · f l f Y [i €4.49 (student)	\$9.99 (regular) \$4.99 (student)

THE MEDIA USAGE OF TEENS

This article highlights the collected data about media habits of teenagers in the USA, Germany, and Canada. The following data gives insight into the social media apps frequented by the collective "teens" in each country as well as the habits, interests, and mental health issues associated with social media. Each interview is written to serve as a representation of the data. Going into this, the assumption was that there would be apparent similarities across all countries mentioned. Our b X] b [g Wc b f a h \ g ž \ c k Y j Y f h \ Y f

g Y f j] W Y g] b ; Y f a U b m U b X 7 U b U X U g \ c k g D f] a Y h U _ Y h \ Y f g h h k c d U W Y g] b ; Y f k U h W \ Y X V m (, i c Z ; Y f a U b g k \ c W c b g i a h Y b h " H k c ! h \] f X g c Z h \ Y a k U h W \ B Y h] Video. So, there are a lot of people that have at least two memberships at the same time. Third place in Germany takes Disney+, which is rather new on the market in Germany. In comparison, around 51% of Canadian subscribers to the most popular streaming service with b2WY g In times of globalization, it is no wonder that the favorite streaming subscribing to only one platform.

F C 6 9 F H H F 9 A 6 @ 5 M ž ' & \$
A C B H F 9 5 @ ž ' 7 5 B 5 8 5
: 5 J C I F = H 9 ' 5 D D . ' H = ? H C ?

K \ Y b X] X m c i f [Y h m c i f f g h d \ c b Y U b X k \ Y b X] X m c i f g [b i d Z c f A m d U f Y b h g [U] Y a Y a m f g h g a U f h d \ c b Y c b a m % h \ V] f h \ X U m " h k a Facebook account. After a few years I downloaded Instagram, then Snapchat, and during the Covid quarantine Tik Tok.

K \ U h X f Y k m c i h c h \ Y g Y U d d g 3
I downloaded Facebook because it was so famous at the time. I always saw my bigger sister and her friends using it. Then Instagram became more and more used. My friends and I decided to download it. After using it for a short time I realized that it was so much better h \ U b : U W Y V c c _ " k U g b c h h Y f f] Y X k \ Y b Y j Y f] _ Y X g c a Y h \] b [h] b [" G b U d W \ U h ž k \ Y b] h k U g f g h W f Y U h Y X ž k U g W c a d Y h Y m X] Y f Y friend or have a serious conversation, and those messages will just disappear once you've closed the chat. And then Tiktok. I downloaded it during the covid quarantine because I was stuck at home, like everyone else, and I had nothing to do. I immediately became addicted because of the highly personalized algorithm. The app always shows me videos I like. Nowadays I don't use Facebook anymore. I still use Instagram and Snapchat but not as much as before.

K \] W \ U d d X c m c i i g Y h \ Y a c g h b c k 3
Now Tiktok is the app that I mostly use, just like my friends. I spend almost 2 hours on it every day.

< c k a i W \ h] a Y X c m c i g d Y b X c b m c i f d \ c b Y d Y f X U m U b X k c i X m c i A m d U f Y b h g g U m h \ U h i g Y a m g a U f h d \ c b Y h c c a i W \ ž U b X U [f Y Y the morning and the last at night. I also use it when I'm watching Tv or when I'm eating, even if I'm with other people. I use my phone for b g h U [f U a ž H] _ h c _ ž G d c h] Z m c f B Y h] I + \ c i f g U X U m " A U m V Y g d connected worldwide and being constantly entertained but it happens a lot that because of my phone i dont get any work done. I should try to use it less.

8 c m c i h \] b _ m c i f G c W U A Y X] U i g U [Y \ U g U Y W h Y X m c i f a Y b h U \ K \ Y b k U g m c i b [Y f g c W U a Y X] U \ i f h a m g Y Z ! Y g h Y Y a " B c k U X U m g ago it was not like this. My biggest problem now is my attention span. Because of Tik Tok, I can now concentrate on a 15-second video and b X] h X] W i h h c Y j Y b b] g \ U b Y d] g c X Y c Z U h j g Y f] Y g "

8 F I · A = @ @ G ž · % +
 G 5 7 F 5 A 9 B H C ž · 7 5 @ = : C F B = 5
 : 5 J C I F = H 9 · 5 D D . · H = ? H C ?

K \ Y b · X] X · m c i · [Y h · m c i f · f g h · d \ c b Y · U b X · k \ Y b · X] X · m c i · g [b · i d · Z c f ·
 · [c h · a m · f g h · W Y · d \ c b Y · U h · U f c i b X · % \$ ž ·] h · k U g · U b ·] D \ c b Y · * g " ·
 Christmas. I started using Social Media when I was about 12. Snapchat was really big and all my friends had it. I also got Instagram too.
 C \ · 5 b X · M c i h i V Y · V i h · · X c b · h · f Y U · m · W c i b h · h \ U h · U g · G c W] U · A Y X] U ž

K \ U h · X f Y k · m c i · h c · h \ Y g Y · U d d g 3
 The concept for Instagram was cool and I got to post my art, see my friends, and have a way to look at memes. Snapchat was fun because
 I got to see my friends and text them at the same time. It was like instant shots of their lives. We would always send "Good Morning" Streak
 a Y g g U [Y g ž · a m · c b [Y g h · k U g · % ž) * + · X U m g " · H \ U h ·] g ž · i b h] · a m · Z f] Y b X ·
 constant, the creators on the platform have really good content and there is always something interesting to watch. I watched it before I
 had a phone on my family computer. My brother likes the Gaming channels, I'm more on the Make-up Community side and Commentary
 channels. My favorites right now are Cody Ko, NikkieTutorials, and Kurtis Conner.

Today I don't really use Snapchat anymore because Instagram took the Stories like Snapchat had, so there really wasn't a use for it. I will
 U · k U m g · i g Y · M c i h i V Y " ·

K \] W \ · U d d · X c · m c i · i g Y · h \ Y · a c g h · b c k 3
 M c i h i V Y ž · Z c f · g i f Y ž · b g h U [f U a ž · U b X · H] _ · H c _ " · H] _ · H c _ · \ U g · X Y · b] h Y
 is so good. It knows exactly what you want to see and gives it to you. There's an endless amount of content there.

< c k · a i W \ · h] a Y · X c · m c i · g d Y b X · c b · m c i f · d \ c b Y · d Y f · X U m · U b X · k c i · X · m c i ·
 I hate this question! My phone updates me every week and that last time I was at 7 hours per day. I think it's because of the videos on
 M c i h i V Y · U b X · H] _ · H c _ · Z c f · g i f Y " · G c · b c ž · · k c i · X · b c h · f Y U · m · W c b g] X
 my day staring at a screen. I would like to, but I don't think it's possible to do much without Social Media. Everything is connected to it now.
 h · k c i · X · X Y · b] h Y · m · V Y · \ U f X · h c · [] j Y · i d · W c a d · Y h Y · m " ·

8 c · m c i · h \] b _ · m c i f · G c W] U · A Y X] U · i g U [Y \ U g · U · Y W h Y X · m c i f · a Y b h U · \ ·
 I don't really like seeing my friends post after hanging out without me. That doesn't make me feel the best. Or if I do spend all day on my
 phone I feel a little useless like maybe I'm wasting my time. It's very distracting and I tend to use it as an escape from chores or school so it
 U · k U m g · Z Y Y · g ^ i g h] · Y X · k \ Y b · · X c · i g Y · h \ Y g Y · W c b g h U b h · m " · · k c i · X b
 for a long time isn't fun. It sometimes feels like a lot of people my age are more motivated and successful than me. I know not everything
 is to be trusted online, but sometimes I can't help but feel I'm behind and I'll never catch up to their level.



9 A A 5 : G 7 < B 9 = 8 9 F ž : % *
 : F 5 B ? : I F H ž : ; 9 F A 5 B M
 : 5 J C I F = H 9 : 5 D D . : K < 5 H G 5 D D

K \ Y b : X] X : m c i : [Y h : m c i f : f g h : d \ c b Y : U b X : k \ Y b : X] X : m c i : g [b : i d : Z c f :
 : [c h : a m : f g h : g a U f h d \ c b Y : k \ Y b : : k U g : - : m Y U f g : c : X : : 6 Y W U i g Y : U : : a
 phone from my father and immediately signed up for WhatsApp. It was important for me to be in contact with my parents and friends.
 We also exchange information in class via WhatsApp, form study groups or ask questions.

K \ U h : X f Y k : m c i : h c : h \ Y g Y : U d d g 3
 I can keep in touch with my friends here. I can also discuss content with my class group or exchange documents. Especially during the
 Corona Pandemic, the app has become very important for people my age. I think that's most of the people that use it actually. WhatsApp
 is probably the most important communication tool for me since everyone I know uses it. It's very relevant I'd say.

K \] W \ : U d d : X c : m c i : i g Y : h \ Y : a c g h : b c k 3
 I use WhatsApp the most, but Instagram and Tiktok are also very popular. I use Snapchat at least several times a week. Instagram is good
 for trends and photos but, I don't think it's as personal as it was. It's mostly used to kill time or keep up to date with people I don't see all
 the time.

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

8 c : m c i : h \] b _ : m c i f : G c W] U : : A Y X] U : i g U [Y : \ U g : U : Y W h Y X : m c i f : a Y b h U : : \
 C Z h Y b : : h f m : h c : g i d d f Y g g : h \ Y : d f c V : Y a g : : \ U j Y : h \ f c i [\ : c b :] b Y : a Y X]
 es having a good time so a certain pressure arises. Am I not as happy as them? Why can't I go out and have fun like that? I think the phrase
 is called FOMO (Fear of missing out) which a lot of people experience because of how frequent we're online and comparing ourselves to
 one another.

7 C A D 5 F = G C B

H \ Y : U [Y : U h : k \] W \ : m c i b [: d Y c d : Y : f Y W X] j Y f m b W Y f : H K g h : m a c d \ b [: Y d Y d c \ d c : b Y : :] b g : i Z \ U Y] f h
 similar in all three countries, ranging from 9 to 11 years. It is striking
 that Instagram, Snapchat and Tiktok are used by young people in all
 three countries. This highlights the overarching emphasis these apps
 \ U j Y : c j Y f : h \ Y : G c W] U : : A Y X] U : k c f : X
 daily use. In Germany it is "only" 4.6 hours, while it is 7 hours in both
 Canada and the USA. The assumption here is that it could be a cultural
 they spend too much time on their mobile phones and should at least
 keep an eye on their consumption. It is also true for all three countries
 h \ U h : c b :] b Y : a Y X] U : V Y \ U j] c f : \ U g : U b : Y
 "least one of us has felt bad about it at some point. As a whole, it was
 g U] X : h \ U h : h \ Y : m c i b [: d Y c d : Y : c Z : h \ Y : X]
 and their habits can be assumed equal to one another.

GLOBAL MUSIC STREAMING BEHAVIOR IN 11 COUNTRIES

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

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

G D 5 = B

Most used streaming service:
Spotify

Number of its users:
79.6 % (4th quarter 2021)

Most listened artist of Spain:
Morad



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

Do you think that the streaming service you're using represents... cal and new singers/groups. Also, there are a lot of Spanish podcasts.

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

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

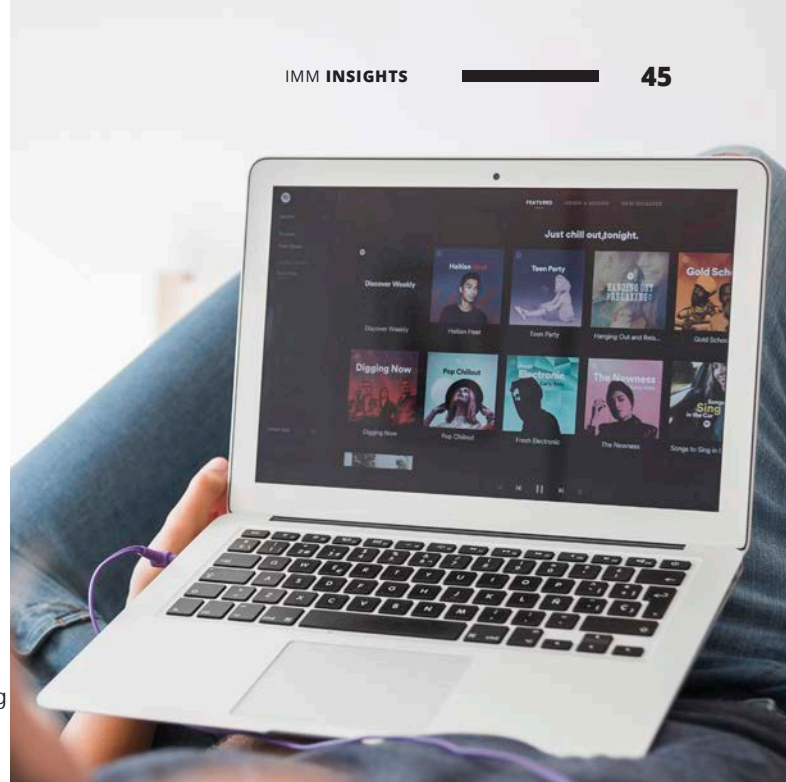
Which music is popular in your environment (from your country)?

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

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

7 < = @ 9

Most used streaming service
 Mc i Hi V Y
Number of its users
 67 % (as of January 2021)
Most listened artist of Chile
 Marcianeke
 F Y j Y b i Y ' c Z ' h \ Y ' Y b h] f Y ' a i g] W
 & \$ & &
 \$44.96 million in 2022



K \] W \ ' g h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g
 Nicolás: Spotify

K \ m 3
 Nicolás: I created the account a few years ago, and I kept adding music since then. It also has compatibility with my "google home" speaker, something that other services like Apple Music did not.

G h U h] g h] W g ' g \ c k ' h \ U h '] b ' m c i f ' W c i b
 g h f Y U a] b [' g Y f j] W Y z ' k \ m ' X c ' m c i ' b c h
 B] W c ' ½ g . ' H \ Y ' Z U W h ' h \ U h ' M c i H i V Y '] g
 ple to listen to music at no cost. From my experience, young people seem to listen to music through Spotify the most, while people in the 45-60+ age range are more likely to search the internet for the song they like. This can be attributed to the fact that most parents are apprehensive about leaving their bank details on a website, due to the fear of being scammed or robbed. Thus, they are less likely to pay for streaming services on their own. However, if their child helps them set i d ' h \ Y ' d U m a Y b h ' U b X ' [] j Y g ' h \ Y a ' h \ Y
 is a safe site, they may be willing to do so. This fear does not exist in younger generations.

Do you think that the streaming service you're using repre-
 g Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l] b ' Z c f a ' c Z ' U f h] g h g ' c f ' h \ Y ' c ' Y f g l
 Nicolás: I think that Spotify has a lot of Chilean and Latin American artists or Spanish speaking singers. So I feel comfortable enough using it. The fact that there are options for independent artists to upload their songs independently helps to expand the music catalog on the platform.

K \] W \ ' U f h] g h # g ' c Z ' m c i f ' \ c a Y ' W c i b h
 Nicolás: Camila Gallardo, Polima Westcoast

K \] W \ ' U f h] g h # g ' c Z ' U b c h \ Y f ' W c i b h f m
 Nicolás: Quevedo (Spain), Morat (Colombia), Bad Bunny (Puerto Rico)

Which music is popular in your environment (from your coun-
 h f m l 3
 Nicolás: Trap, pop and reggaeton

K \ U h ' X c ' m c i ' j U ' i Y '] b ' U ' g h f Y U a] b [' g Y f j]
 Nicolás: The library of content and the feeling of thinking that the streaming service cares for you.

A 9 L = 7 C

Most used streaming service
 Mc i Hi V Y
Number of its users
 ,) ") ' i ' f l] b ' & \$ & % t
Most listened artist of Chile
 Grupo Firme
 F Y j Y b i Y ' c Z ' h \ Y ' Y b h] f Y ' a i g] W
 & \$ & &
 \$131.20 million

K \] W \ ' g h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g Y 3
 Carlos: Spotify
 K \ m 3
 7 U f ' c g . ' h ' c ' Y f g ' U ' k] X Y ' f U b [Y ' c Z ' U f h]
 good audio quality. It has perhaps the biggest library.

Do you think that the streaming service you're using repre-
 g Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l] b ' Z c
 Carlos: Nataniel Canj, g h Y b ' h c ' h \ Y ' a c g h 3

K \] W \ ' U f h] g h # g ' c Z ' m c i f ' \ c a Y ' W c i b h f m ' X
 Carlos: Drake, Pink Floyd

K \] W \ ' U f h] g h # g ' c Z ' U b c h \ Y f ' W c i b h f m ' X c
 Carlos: Drake, Pink Floyd

Which music is popular in your environment (from your coun-
 h f m l 3
 Carlos: Reggaeton, trap, rock

K \ U h ' X c ' m c i ' j U ' i Y '] b ' U ' g h f Y U a] b [' g Y f j]
 Carlos: Sound quality, size of library, price

: = B @ 5 B 8

8 9 B A 5 F ?

Most used streaming service
 Spotify
Number of its users
 46 % (in August 2022)
Most listened artist of Chile
 Antti Tuisku
 F Y j Y b i Y c Z h Y Y b h f Y a i g W
 & \$ & &
 ~ (, " & + a] ^ ^] c b

Most used streaming service
 Spotify
Number of its users
 57 % (in 2020)
Most listened artist of Chile
 Gilli
 F Y j Y b i Y c Z h Y Y b h f Y a i g W
 & \$ & &
 ~) , " , * a] ^ ^] c b

K \] W \ ' g h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g
 5 _ g Y '] . ' A c g h ' c Z h Y b ' ' '] g h Y b ' h c ' a b g] W b
 SoundCloud sometimes.

K \] W \ ' g h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g Y 3
 5 _ g Y '] . ' A c g h ' c Z h Y b ' ' '] g h Y b ' h c ' a b g] W b
 SoundCloud sometimes.

K \ m 3
 Akseli: With Spotify I've never had much troubles with and therefore
 \ U j Y b h ' Z Y ' h ' h \ Y ' b Y Y X ' Z c f ' U ' W \ U b
 W c b W Y f h g ' U b X ' G c i b X 7 ' c i X ' Z c f ' g c a Y ' g a t e a d v e r t i s i n g

K \ m 3
 > c \ U b b Y . ' M c i G Y Y ' A i g] W '] g ' Z f Y Y ' k] h \ ' a
 doesn't have all songs therefore I also use Spotify but only for the few
 \ U j Y b h ' Z Y ' h ' h \ Y ' b Y Y X ' Z c f ' U ' W \ U b
 W c b W Y f h g ' U b X ' G c i b X 7 ' c i X ' Z c f ' g c a Y ' g a t e a d v e r t i s i n g

Do you think that the streaming service you're using repre-
 g Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l]
 Akseli: I think it does even though I necessarily wouldn't be aware if it
 X] X b h " ' ' W U b h ' f Y W U ' ' ' U ' g] h i U h] c s b e k e t . Y f Y ' ' X] X b h ' b X ' U ' :] b b] g \ ' g c b [']

Do you think that the streaming service you're using repre-
 g Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l]
 Johanne: I think mostly Danish people use Spotify. Some premium,
 X] X b h " ' ' W U b h ' f Y W U ' ' ' U ' g] h i U h] c s b e k e t . Y f Y ' ' X] X b h ' b X ' U ' :] b b] g \ ' g c b [']

K \] W \ ' U f h] g h # g ' c Z ' m c i f ' \ c a Y ' W c i b h
 Akseli: I haven't listened much Finnish music last years but here's
 some artist I like: Joose Keskitalo, Arppa, J. Karjalainen, Kingston Wall

K \] W \ ' U f h] g h # g ' c Z ' m c i f ' \ c a Y ' W c i b h f m ' X
 Johanne: I think Aqua, Dugeh, Hubbi-due, Nik og Jay, Alcegen, Tyr og
 Flamme, Scarlet Pleasure, Danseorkestet.

K \] W \ ' U f h] g h # g ' c Z ' U b c h \ Y f ' W c i b h f m ' X
 Akseli: It's quite seasonal, artists which has been on my Spotify lately:
 The Microphones, King Gizzard & the Lizard Wizard, Bright Eyes, Black
 Sabbath, Barcelona Gipsy Klezmer Orchestra, Alice in Chains, TOOL,
 list goes on.. haha.

K \] W \ ' U f h] g h # g ' c Z ' U b c h \ Y f ' W c i b h f m ' X
 Johanne: Marie Hårdberg, Hit og Bohrn, Backstreet Boys, c g h 3

Which music is popular in your environment (from your coun-
 h f m L 3
 Akseli: Rap (both Finnish and foreign) is quite popular.

Which music is popular in your environment (from your coun-
 h f m L 3
 Johanne: Popmusic and "Dakkedak" (sort of Hardstyle)

K \ U h ' X c ' m c i ' j U ' i Y '] b ' U ' g h f Y U a] b [' g Y f j]
 Akseli: Just play my music and I'm happy, although playlists are a nice
 functionality.

K \ U h ' X c ' m c i ' j U ' i Y '] b ' U ' g h f Y U a] b [' g Y f j]
 > c \ U b b Y . ' H \ U h ' m c i ' W U b ' b X ' U ' a c g h ' Y j Y
 nice on Spotify that you can see the texts also. I also value that there
 U f Y ' a U b m ' X] Y f Y b h ' d ' U m '] g h g ' m c i ' W U b ' ' g
 give the artists enough credit. I still like CDs even more because I value
 paying for the music. Maybe it sounds weird but I value buying a whole
 album and knowing the artist got money to make more music and
 maybe even listen to some songs you have not heard before.

7 < = B 5

= G F 5 9 @

Most used streaming service
 KuGou, QQ Music, Kuwo Player (all three are apps from Tencent)

Number of its users
 (as of December 2021)
 QQ Music: 275.12m monthly users

Most listened artist of Chile
 Lay Chang

Most used streaming service
 Spotify

Number of its users
 1.5 million (in June 2021)

Most listened artist of Chile
 Omer Adam

Because it has a huge selection of singers, songs and music in Hebrew. It's cheap, and it covers most of the songs I want to listen to. Reason for NetEase Cloud Music: With it you can enjoy high quality music and at the same time read the wonderful comments left by other users. China has a big population and most of the people are middle-aged or older. Those people do use one of these three apps.

Ela: Spotify

Ma3 Because it has a huge selection of singers, songs and music in Hebrew. It's cheap, and it covers most of the songs I want to listen to. Reason for NetEase Cloud Music: With it you can enjoy high quality music and at the same time read the wonderful comments left by other users. China has a big population and most of the people are middle-aged or older. Those people do use one of these three apps.

Do you think that the streaming service you're using represents your culture?

Do you think that the streaming service you're using represents your culture?

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

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

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

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

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

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

= H 5 @ M

Most used streaming service
G d c h] Z m ' / ' M c i H i V Y

Number of its users
5 [Y ' % , ! & (. ' *) ' i / ' 5 [Y ' &) ! ' (. ' +

Most listened artist of Chile
Eros Ramazzotti
F Y j Y b i Y ' c Z ' h \ Y ' Y b h] f Y ' a i g] W ' h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g

& \$ & &
\$107.10 million

G C I H < ' ? C F 9 5

Most used streaming service
MelOn

Number of its users
i ' 527 % (McAugHst: 2022)

Most listened artist of Chile
BTS
h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g

& \$ & &
\$306.60 million

K \] W \ ' g h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g
Leonardo: I use Spotify!

K \] W \ ' g h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g Y 3
A] b ^] . ' M c i H i V Y

K \ m 3
@ Y c b U f X c . ' ' '] _ Y ' h \ Y] f ' k] X Y ' f U b [Y
the user interface because compared to other providers everything is

K \ m 3
M i c j i Z There are plenty of various content, and they are optimized for
streaming service more than other platforms.

Do you think that the streaming service you're using repre-
g Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l]
@ Y c b U f X c . ' M Y g ' c Z ' W c i f g Y " ' G d c h] Z m ' c
lists sorted by trends, genres, rankings, etc. In addition, through an
algorithm it is possible to recommend the latest music according to
my preferences.

Do you think that the streaming service you're using repre-
g Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l] b ' Z c
A] m b X] : m B Y ' b] g M Y m ' m g h \ Y ' a c g h 3

K \] W \ ' U f h] g h # g ' c Z ' m c i f ' \ c a Y ' W c i b h f
Leonardo: My taste in music is quite broad. I like both the old classics
like "Nek", "Eros Ramazzotti", and as well as the new generation like
Sfera Ebbasta, Ghali and Blanco.

K \] W \ ' U f h] g h # g ' c Z ' m c i f ' \ c a Y ' W c i b h f m ' X
M i n j i : I U , B T O B

K \] W \ ' U f h] g h # g ' c Z ' U b c h \ Y f ' W c i b h f
Leonardo: When we talk about hip hop, there are a lot of artists who
make very good music. From France I like to listen to Booba, Niska and
Kaaris. Otherwise, I think "Bad Bunny" from the South American region
is pretty good.

K \] W \ ' U f h] g h # g ' c Z ' U b c h \ Y f ' W c i b h f m ' X c
M i n j i : C h a r l i e P u t h

Which music is popular in your environment (from your coun-
h f m L 3

Which music is popular in your environment (from your coun-
h f m L 3
M i n j i : K - p o p

Leonardo: Even though hip hop is becoming more and more impor-
tant, ballads and pop are very popular genres in Italy. Singing about
Z Y Y '] b [g '] g ' U ' W '] W \ A ' h \ U h '] g ' i b Z c f h i b U h Y ' m ' h f i Y "

K \ U h ' X c ' m c i ' j U ' i Y '] b ' U ' g h f Y U a] b [' g Y f j]
M i n j i : T h e q u a l i t y o f t h e s e r v i c e , f u n

K \ U h ' X c ' m c i ' j U ' i Y '] b ' U ' g h f Y U a] b [' g Y f j] W Y 3
@ Y c b U f X c . ' : c f ' a Y z ' h \ Y ' a c g h '] a d c f h U b h ' h \] b ['] g ' h \ U h ' j U f] U h] c b '] g ' c Y f Y X
and the music is available on time. In addition, the app must be easy to
use and it should make suggestions based on my preferences.

: F 5 B 7 9

9 ; MD H

Most used streaming service
 Spotify
Number of its users
 25 % (in 2020)
Most listened artist of Chile
 Aya Nakamura
 F Y j Y b i Y c Z h Y Y b h f Y a i g W & \$ & & ~ \$ ") , ' V] ^ ^] c b

Most used streaming service
 SoundCloud, Spotify, Anghami
Number of its users
 46 % (in 2020) Spotify users
Most listened artist of Chile
 Marwan Moussa, Marwan Pablo, Essam Sasa, Mohamed
 h f Y h a m k i b c a i r o k e a u a f d a y r h e d g a a d F Y j Y b i Y c Z h Y Y b h f Y a i g W & \$ & & \$30.77 million

K \] W \ ' g h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g Baptiste: I use Apple Music.

K \ m 3 Baptiste: For various reasons. I have almost the entire Apple ecosystem and it's the one which works the best with it. I also like how the library works, the sync lyrics, the fact that it includes lossless audio and Dolby Atmos. I also quite like its design, on iOS at least. Apple servers U ' g c ' k c f _ ' k] h \ [f Y Y b ' Y b Y f [m ' g c ' h \ D o l b y A t m o s . I a l s o q u i t e l i k e i t s d e s i g n , o n i O S a t l e a s t . A p p l e s e r v e r s U ' g c ' k c f _ ' k] h \ [f Y Y b ' Y b Y f [m ' g c ' h \ s w i t c h e d f r o m S p o t i f y (w i t h m y f a m i l y) , i t w a s l e s s e x p e n s i v e .

Do you think that the streaming service you're using repre-
 g Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l] Baptiste: I guess so. I heard this is one of the best in terms of artist b U b W] U ' ' W c a d Y b g U h] c b " ' 5 b X '] h ' \] [K \] W \ h g f h f Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l] b ' Z c France. There are also two shows dedicated to French music.

K \] W \ ' U f h] g h # g ' c Z ' m c i f ' \ c a Y ' W c i b h f m ' X Baptiste: Tough question cause I don't. In terms of French artists I would say Jain, Mika and Woodkid. They don't sing in French though. In terms of language, I like Angele quite a lot but she's Belgian.

K \] W \ ' U f h] g h # g ' c Z ' U b c h \ Y f ' W c i b h f m Baptiste: Taylor Swift (US), ABBA (Sweden), Lorde (New Zealand), Angele (Belgium), Radiohead (UK I believe), Selah Sue (Belgium), Arctic A c b _ Y m g ' f l I ? E z ' @ U b U ' X Y ' ' F Y m ' f l I G E z ' (US), Meghan Trainor (US), Muse (UK), Billie Eilish (US) and I should maybe stop the list here haha.

K \ U h ' X c ' m c i ' j U ' i Y '] b ' U ' g h f Y U a] b [Baptiste: The user experience of course! I want something intuitive, W ' Y U f z ' i] X ' f l b c h ' U ' k U m g ' h \ Y ' W U g Y ' the most devices possible. I don't want any friction to listen to what I want and I want my music to be beautifully highlighted. The price also comes into consideration and also the suggestions.

K \] W \ ' g h f Y U a] b [' g Y f j] W Y ' X c ' m c i ' i g Y 3 Sondos: Spotify

K \ m 3 Sondos: Student discount.

Do you think that the streaming service you're using repre-
 g Y b h g ' m c i f ' b U h] c b U '] h m ' Y b c i [\ 3 ' f l] b ' Z c S o n d o s : M a a w a r e , Z o u s a f & H i f i g W e b b e c f ' h \ Y ' c ' Y f g E

K \] W \ ' U f h] g h # g ' c Z ' m c i f ' \ c a Y ' W c i b h f m ' X Baptiste: Lana Del Rey and Shindy

Which music is popular in your environment (from your coun-
 h f m E 3 Sondos: Rap and hip hop

K \ U h ' X c ' m c i ' j U ' i Y '] b ' U ' g h f Y U a] b [' g Y f j] Sondos: Variety of options and good prices \ Y ' a c g h 3

Even though these interviews do not represent whole countries and
 A U W ' in fact are individual opinions, it's quite interesting to have a closer look at the answers: Spotify is not only the most used music streaming service according to statistics but also as stated by our friends g Y f h] W Y b h Y f j] Y k Y X " ' G Y W c b X ' d ' U W Y ' [c Y g some services mentioned in not-European countries which we were b ' 5 A U g W X Y m c z " W Y W U h] g z i ' h z Y W c a d f U h] b v ' h Y W c Europe like MelOn, Anghami, KuGou, QQMusic, Kuwo Player, NetEase 7 ' c i X ' A i g] W z ' V i h ' U ' g c ' M c i g Y Y ' A i g] _ ' Z that mainly artists from other countries are listened to make English language music. Taylor Swift was mentioned three times and Lana del Rey two times. Bad Bunny, who is the most streamed artist on Spotify of all time, is mentioned a few times, as well. The components men- h] c b Y X ' a c g h ' k \ Y b '] h ' W c a Y g ' h c ' j U ' i Y g ' and price, but also the possibility to create and share playlists and the quality of sound and service. In the three Spanish speaking countries (Spain, Chile and Mexico), reggaeton is pretty prevalent. Apart from this, pop and rap are the genres that are named as the popular music] b ' c i f ' Z f] Y b X g % ' Y b j] f c b a Y b h g " ' .

QUIZ

What kind of internationalization type are you?

H] W_`h\Y`Ub gkYf g`h\Uh` h`mci`h\Y`ac gh`hc` bX`ci h`

< c k` X c` mci` Wc b gi a Y` Z c f Y] b`` Ub i U` Y` a Y X] U 3

A - I often watch various foreign language original dubbing.

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

C - I only consume audiovisual media in their original dubbing.

D - I always consume audiovisual media in their original dubbing. Only when there's no other way, then I use another language.

Mc i` g h]` `` b Y Y X` 9 7 H G` Ub X` h\Y` c b` m` Z f Y Y` Wc i f g Y`] g` U` d f c ^ Y Wh` k] h\`] b h Y f b`

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

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

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

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

5` b Y k` Wc` ` Y U` i Y` Z f c a` A U` U mg] U` ^ c] b g` mci f` k c f` _` h Y U a` `` Mc i` " " "

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

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

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

D - ... welcome the new colleague but hold you are unsure about dealing with new cultures.

< c k` k c i` X` mci` f Y U Wh`] Z` mci` Y h` U` b Y k` Wc` ` Y U` i Y` Z f c a` :] b` Ub X` k\c` c b` m`

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

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

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

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

< c k ' c Z h Y b ' X] X ' m c i ' b X ' c i h ' U V c i h ' W i f f Y b h ' U U] f g ' U V f c U X '] b ' h \ Y ' ' U g h ' a c b

- A – At least 1 time per week.
- B – Daily
- C – Not at all.
- D – Less than 1 time per week.

< c k '] b h Y f Y g h Y X ' U f Y ' m c i '] b ' c h \ Y f ' W i ' h i f Y g 3

- A – I am happy when there is the possibility to get to know other people and their cultures.
- B – I have many friends. It is very exciting to constantly get to know other cultures with all their components.
- C – I feel uncomfortable dealing with other cultures and I don't want to deal with them.
- D – Sometimes I get to know parts of foreign cultures, but I don't actively approach them.

M c i ' k c f _ ' W ' c g Y ' m ' k] h \ ' U ' h Y U a '] b ' 7 \] b U " ' G c a Y h] a Y g z ' \ c k Y j Y f z ' h \ Y ' W c c d Y f V Y h k Y Y b ' m c i ' U b X ' m c i f ' W c ' ' Y U i Y g " ' K \ U h ' X c ' m c i ' X c 3

- A – So far I have little experience abroad, so I am doing a lot of research on the internet about Chinese culture and what could be the reason for the Wc b] Wh g " ' k c i ' X far to adapt to Chinese culture.
- B – I talk about these things from abroad. Their perspectives and my cultural experience help me decide how to proceed and how to adapt to Chinese culture.
- C – I suggest to my colleagues in the future I will only work on projects that speak my native language because that is where I can best contribute.
- D – I try to solve the way as I would solve it with colleagues from my home country.

How often did you choose:

A _ B _ C _ D _

The letter you chose most is your internationalization type:

5 ' 1 ' A f g " # A f " ' 6 U W _ d U W _ Y f M c i ' g Y Y a ' h c ' V Y ' j Y f m '] b h Y f Y g h Y X '] get to know new cultures and people and to deepen and consolidate your knowledge. So far, however, you have only partially put your plans, wishes and dreams into practice. Therefore: Keep at it and dare to simply tackle things. True to the motto: Where there's a will, there's a way.

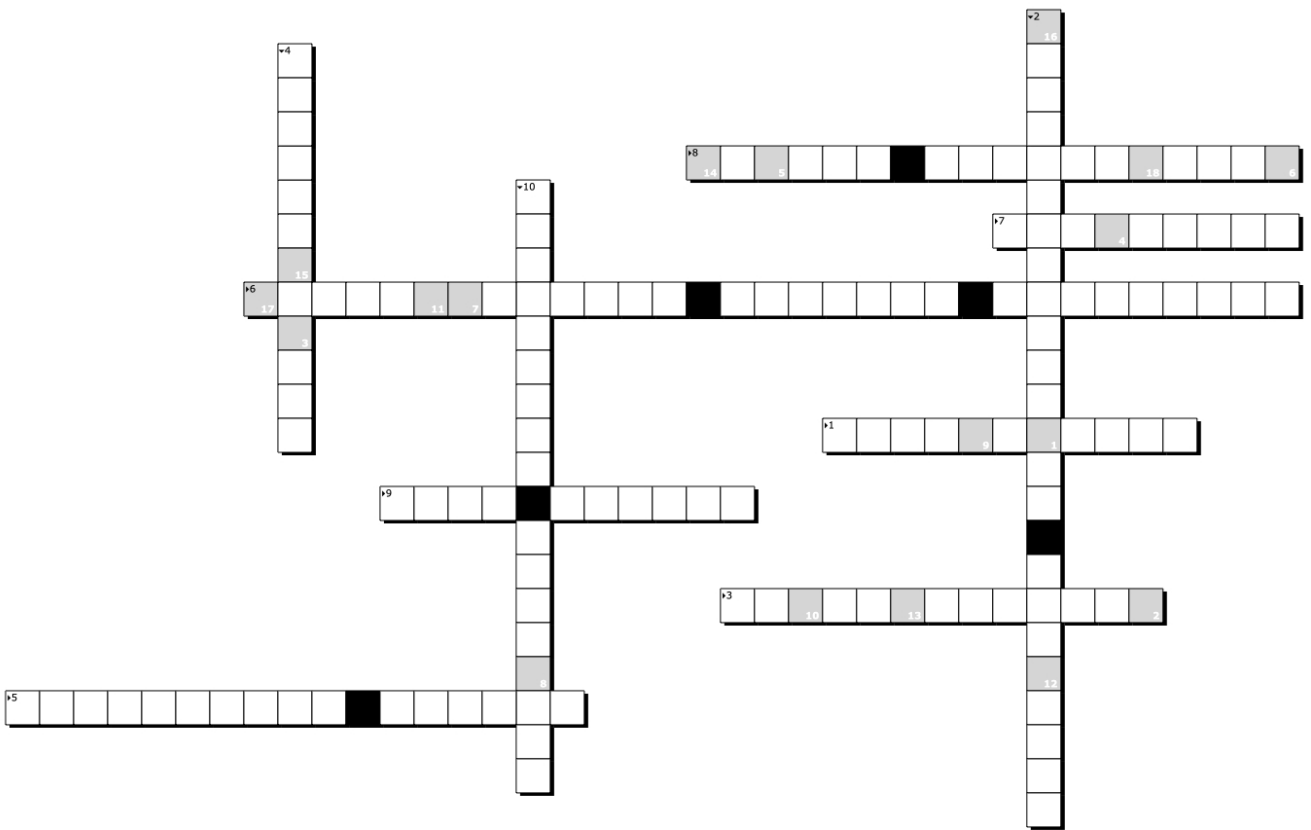
6 ' 1 ' A f g " # A f " ' K c f ' X k] X Y M c i ' U f Y ' j Y f m ' Z U a '] U f ' k] h \ ' c h \ Y f c d Y b ! a] b X Y X ' U b X ' Y I] V ' Y " ' M c i ' W U b W c i b h f] Y g " ' : c f Y] [b ' ' U b [i U [Y g ' U f - Y ously gained valuable experience in several countries, which will help you not only professionally, but also privately. Continue to be interested in and open to other cultures. Keep it up!

7 ' 1 ' A f g " # A f " ' 7 c i W \ ' D c h U h c b t ' s e e m s l i k e y o u w o n t b e r e f r o m i n t e r e s t i n d i s c o v e r i n g o t h e r c u l t u r e s . T h e r e ' s n o p l a c e l i k e h o m e . B u t b e a w a r e t h a t t r a v e l l i n g a n d g e t t i n g t o k n o w o t h e r c u l t u r e s a n d c u s t o m s a l s o e n r i c h e s y o u r o w n p e r s o n a l i t y . J u m p o v e r y o u r s h a d o w a n d g i v e t h e w i d e w o r l d a c h a n c e , m a y b e y o u w i l l l i k e i t m u c h b e t t e r t h a n y o u c a n i m a g i n e !

8 W i l ' h A f g " # A f " ' U f a Z ' c g f c h ' d W r c h b W i ' M c i g ' c U '] f a U U X] r b ' Y \ U j ' Y ' c g b c [a ' Y g ' h] U b n h ' Y] f b b ' U X h]] g c h b U r o s t a t h o m e i n t h e c o u n t r y z y o u l i v e i n r i g h t n o w . W h y i s t h a t ? W a s i t y o u p e r h a p s n o t t h e r i g h t c o u n t r y w h e r e y o u o n c e l i v e d , o r w a s t h e l a n - [i U [Y ' b c h ' f] [\ h ' Z c f ' m c i 3 ' C f ' \ U j ' Y ' a t t i t u d e ? L e a v e y o u r p o s s i b l y n e g a t i v e e x p e r i e n c e s b e h i n d a n d d a r e t o g e t o u t o f y o u r c o m f o r t z o n e !

CROSSWORD PUZZLE

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

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Keeping Telefónica global and competitive for the next 100 years

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Keeping Telefónica global and competitive for the next 100 years

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Keeping Telefónica global and competitive for the next 100 years

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IMMAA

International Media Management Academic Association (IMMAA)

Understanding and teaching the business of media around the world

IMMAA (International Media Management Academic Association) is a consortium of academic institutions all connected around the subject of Media Management.

The main goal of IMMAA network is developing an international research on publications on the subject.

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

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

Uwe Eisenbeis, Professor for Media Management and Economy at Hochschule To learn more about the organization and the IMMAA events and conferences, please visit the website:

www.IMMAA.org



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**HOCHSCHULE
DER MEDIEN**

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