

# International Media Management **INSIGHTS**

**30/**

GLOBAL COMMUNICATION AND SOCIAL  
CONTACTS VIA THE SCREEN?!

**17/**

TOP-10 SOURCES FOR INSIGHTS, DATA,  
TRENDS, AND STATISTICS

**22/**

THE HOLTZBRINCK PUBLISHING GROUP. INTERNATIONAL SUCCESS STORY  
OF A STUTTGART-BASED MEDIA CORPORATION

**07/**

SONY - AN INTERNATIONAL  
POWERHOUSE

**16/**

INTERVIEW PROF. DR.  
EVA STADLER, DIRECTOR  
OF THE MINIOR PROGRAM



# INTERESTED IN SPENDING ONE SEMESTER IN STUTTGART AND STUDYING MEDIA CREATION & MANAGEMENT AT HDM?



Find out more about the minor program here

## General information about the Minor Program Media Creation & Management

Exchange students 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 in the minor program Media Creation & Management are distributed over seven courses, which are taken during the semester. The individual courses give international students the opportunity to gain inside knowledge in creating and capitalizing media. If you are interested in different aspects of media business, these courses are just right for you:

### Courses in the program

#### International Media Management

This module will allow the student to apply a specific international media management framework to media markets and gives **6 ECTS**.

#### Corporate Finance and Entrepreneurship

The goal of this module is to gain entrepreneurial experiences - during this course you will develop an innovative idea and turn it in a first business model and gives **6 ECTS**.

#### Marketing Management and Digital Marketing

The module provides students with a basic knowledge of marketing in general and media marketing in particular and gives **6 ECTS**.

This module can only be selected in the summer semester.

#### Internet and Digital Media

In this module, students acquire competencies to make a sound assessment of new digital technologies such as Artificial Intelligence, Blockchain, Big Data, Internet of Things, Autonomous Driving, and Smart Cities. The module gives **6 ECTS** and can only be selected in the winter semester.

#### Media Production

This module is a practical course in which various projects from the TV or radio sector are implemented and gives **8 ECTS**.

#### Field Trip/Study Project

This module offers a variety of hands-on projects around the university. The course gives **2 ECTS**.

#### German Language Course

You can find information on the application process here



## DISCOVER INTERNATIONAL MEDIA MANAGEMENT!

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

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

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

*Kind regards and see you in Stuttgart.*

*Yours*

*Uwe Eisenbeis*

**PROF. DR. UWE EISENBEIS**

Dean of Studies, Program Media Management

# IMM INSIGHTS

01/ INTRODUCTION

10/ LEADING NETFLIX

22/ THE HOLTZBRINCK PUBLISHING GROUP. INTERNATIONAL SUCCESS STORY OF A STUTTGART-BASED MEDIA CORPORATION

36/ FACTS ABOUT STUTTGART

04/ FROM MEDIA LOVER TO MEDIA EXPERT

16/ INTERVIEW PROF. DR. EVA STADLER, DIRECTOR OF THE MINOR PROGRAM

26/ DEGREE OF INTERNATIONALIZATION

38/ UK STEPS OUT OF LINE AGAIN

06/ TRANSNATIONAL MEDIA CORPORATIONS AND BORN GLOBALS

17/ TOP-10 SOURCES FOR INSIGHTS, DATA, TRENDS AND STATISTICS

28/ INTERVIEW WITH TWO INCOMINGS

40/ QUIZZ

07/ SONY - AN INTERNATIONAL POWERHOUSE

18/ FROM AN ONLINE BOOK STORE TO A GLOBAL MARKETPLACE

30/ GLOBAL COMMUNIKATION AND SOCIAL CONTACT VIA THE SCREEN?!

42/ SOURCES

08/ EXPLORING PROSIEBEN-SAT.1

20/ FROM DVD RENTALS TO STREAMING SUCCESS

32/ THINK LOCAL-STREAM GLOBAL

44/ IMPRINT

# FROM MEDIA LOVER TO MEDIA EXPERT

## From media lover to media expert

Are you looking for a practical university where you can learn a lot about the digital world of media during your semester abroad? Perfect, then the HdM in Stuttgart is the right place for you!



With approximately 5,500 students, the Stuttgart Media University is a state university (sponsored by the state of Baden-Württemberg) and trains a wide variety of media specialists. 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.

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

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

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

**WE ARE THE HDM!**



## The big media world

The Hochschule der Medien covers all media areas that might interest you. From printing to the Internet, from design to business administration, from library science to advertising, from content for media to packaging technology, from computer science to information science to publishing and electronic media. At the HdM, no media wishes remain unfulfilled.

In addition to its media expertise, the Hochschule der Medien unites a mission statement that stands for values such as appreciation, innovation, tolerance and diversity, among others.



# TRANSNATIONAL MEDIA CORPORATIONS AND BORN GLOBALS

A Transnational Media Corporation (TMC) refers to a context-controlled network of corporate units (subsidiaries of companies) that are geographically distributed. In other words, a transnational company that operates in more than one country. These companies tend to have offices and headquarters located around the world, and they usually combine transnational integration and national differentiation. For better understanding, transnational integration refers to economics of scale, while national differentiation refers to the firm developing of unique products for overseas or domestic markets (responsiveness). This requires company managers to have a deep understanding of international and intercultural management.

A TMC has many advantages. A TMC has a high demand in new markets and a growing middle class with high purchasing power throughout many countries.

COMCAST would be a great example of a TMC. This is a global media and technology company with two primary businesses: Comcast Cable and NBCUniversal. Comcast Cable is one of the United States' largest video, high-speed Internet, and phone providers.

COMCAST is a global leader in media and technology. It is well positioned to profit on major trends and in our markets. The company principally focuses on broadband aggregation and streaming, as they serve more than 56 million people in the US and Europe. The TMC has a special culture; they share high integrity, they are innovative, collaborative, entrepreneurial and growth driven.

## Characteristics of TMCs:

- They seek competitive advantage and maximization of profits through efficient production locations across the world.
- They have geographical flexibility – they can shift resources and operations to any location in the world
- A substantial part of their workforce is located in the developing world, but often employed indirectly through subsidiaries.

## Born Globals

The term "Born Global" can be used to describe a business that enters the marketplace as an international player. Moreover, a Born Global company begins their market journey as a global entity and thus, its starting business idea, model, and foundation must derive from the overarching goal of globalization. Typically, entrepreneurs who are interested in establishing a Born Global company are motivated by their knowledge of internationalization and their perception of a "borderless marketplace." Furthermore, Born Global companies are made possible by the increasing presence of modern communication technologies, international networks, globally standardized products and services, and international investors.

There are several reasons for why Born globals are increasing in importance. Firstly, the rise in market niches, which are of less interest to large, domestic companies, offer Born Globals a space to compete. Secondly, the rise in digital production technologies has led suppliers to give global customers highly efficient and customer-targeted offers. This benefits Born Globals, as it creates a market demand for globalization. Thirdly, the high flexibility and adaptability of Born Global companies puts them as an advantage to domestic businesses, especially in the case of changing market conditions. Lastly, Born Globals are increasing in importance, as the trend of virtualization and the movement away from classic hierarchical business structure enables them to work quickly.

An example of a Born Global company is Trivago. Trivago is a transnational technology company that focuses on online travel services. The company is classified as a Born Global company due to the nature of the travel services it provides. Not only this, trivago can be seen as a Born Global due to its wide-ranging global metasearch, which covers 190 localized websites and 54 mobile apps.

## Characteristics of Born Globals

- Highly flexible
- Limited financial and tangible resources
- Emphasize differentiation strategies
- Present across many industries
- Tend to be smaller than large multinational enterprises.

# SONY- AN INTERNATIONAL POWERHOUSE

## THE JOURNEY OF SONY FROM ITS FOUNDING IN JAPAN TO BECOMING AN INTERNATIONAL COMPANY KNOWN ALL AROUND THE GLOBE

**CEO:** Kenichiro Yoshida  
**Revenues:** \$88.816 million  
**Profits:** \$8.412 million  
**Market value:** 143,764 million  
**Number of countries active in:** ca. 200  
**Headquarters:** Tokyo, Japan

	Japan	USA	Europe	China	Asia Pacific	Other Areas
03/2020 - 03/2021	33%	24%	20%	8%	10%	5%

Sony's high degree of internationalization can also be seen when looking at the locations of their different production sites: The company develops and produces their products all around the globe with facilities not only in Japan, but also in Malaysia, China, the USA and many more.

Now in the year of 2022, the story of Sony is far from over. With fast changes in technology, rising demands and a more interconnected world than ever before, the company with Japanese roots is sure to face many new challenges. But as they have proven many times before, they will certainly prevail and grow even more in the years to come.

Tokyo, Japan. The year is 1946 and the second world war has just ended. People around the world are euphoric, the economy is steadily rising.

It was then that a small company named Tokyo Tsushin Kogyo K.K was founded, releasing a magnetic tape recorder and transistor radio under its name. Not long after, in 1958, the company we know today was born with its renaming as Sony Corporation.

Only two years later Sony began its international rise by taking the first step in their globalization plan: The establishment of Sony Corporation of America. Europe quickly followed, starting with Sony Switzerland, Sony U.K. Ltd., Sony Deutschland and Sony France. Nowadays, Sony is active in over 200 countries. Nevertheless, Japan still is their biggest and most important market, followed by the USA in second place and their headquarters can still be found in Tokyo.

Over the years, Sony Corporation has established itself in many more business sectors than only the Electronics business they've once started in, spanning from their biggest segment video game technologies to music and film entertainment and even finance.

While their financial services are only available in Japan, they show an extraordinary degree of internationalization with all their other segments: After all, Sony is operating in 21 of 22 Subregions and all 7 super-regions. Due to their high BSID and MNSID, it can be said that the company has a very high international diversity.\*

This can be supported further when looking at their percentage of consolidated sales by geographical location: While Japan takes first place with 33% of sales, the remaining 67% of all their sales are divided across all the different regions they now operate in.

\* for more on measuring a company's degree of internationalization see pages 26-27.

## 03/2020 - 03/2021

Game and Network Services	29%
Electronic Products and Solutions	21%
Financial Services	18%
Imaging and Sensing Solutions	11%
Music	10%
Pictures	8%
All other	2%



# EXPLORING PROSIEBENSAT.1

A German media company establishing itself as a global player

The German media company ProSiebenSat.1 is primarily known for its TV entertainment with shows such as "The Masked Singer", "Late Night Berlin" or "Germany's Next Topmodel – by Heidi Klum". But there is much more to it than popular TV shows. ProSiebenSat.1 Media SE combines leading entertainment brands with a successful Dating & Video and Commerce & Ventures portfolio. In the following article, you will learn how this portfolio is structured and how the company is establishing itself as a global player.



But first, some basic information to get a first impression of the company:

Taking a closer look at the group portfolio of the company, it becomes apparent that it is very broadly diversified. The portfolio consists of three strong segments which complement each other.

1. The first one is the Entertainment sector. It focuses on markets such as Germany, Austria, and Switzerland, as the company's goal is to become the strongest representative in the "DACH" region (area of Germany, Austria and Switzerland) in the future. To achieve this goal, they place value on locally relevant content with their production.
2. The second segment refers to Commerce and Ventures. With this sector, ProSiebenSat.1 Media SE focuses extensively on the "DACH" region as they want to introduce a digital consumer brand.
3. The third segment is Dating & Video, which is the best example of their success regarding the investment strategy. The division, which also houses the ParshipMeet Group, grew out of a thriving Commerce & Ventures business. Today, the ParshipMeet Group offers a wide range of online dating platforms. The main goal is to establish it as one of the leading international mobile-first players in dating and social entertainment.

ProSiebenSat.1 Media SE owns many different international brands, which becomes obvious when examining the latter two segments:

- **ProSiebenSat.1 Media SE is a German media company which has its headquarter in Unterföhring near Munich.**
- **The company was formed in October 2000 out of the merger of ProSieben Media AG and Sat.1 Satelliten Fernsehen GmbH.**
- **ProSiebenSat.1 Media SE currently employs around 7,906 people worldwide**
- **Its current revenues amount to around 4.4 billion Euros.**

The Commerce and Ventures segment includes companies such as "7Travel.de". 7Travel, in turn, contains brands such as "weg.de", "mydays" and "Tropo", which are well known in Germany as a travel provider to book trips across countries. Companies and brands such as "Flaconi", "Amorelie" and "Valmano" also belong to ProSiebenSat.1 Media SE in the segment 7Commerce.de which are again very popular brands and companies in Germany. This clearly indicates the international influence and the broadly positioned portfolio of the company. In many cases these companies are not even associated with the entertainment provider.

Finally, the Group's dating and video sector also operates internationally. In the US, for example, they are represented with apps such as "Tagged", "MeetMe" or even "GROWI". In Asia, they offer the dating app "Skout", and in Europe, the Group's subsidiaries include the popular providers "Parship", "Elite Partner" and "Lovoo". That means that the Dating & Video segment is divided according to the individual apps. Each app covers different countries and regions.



## Internationalization of ProSiebenSat.1

ProSiebenSat.1 Media SE is located in eleven countries around the world:

- Europe: Germany, Austria, Switzerland, Denmark, United Kingdom, Norway, Sweden
- Middle East: Israel
- North and Central America: USA, Canada
- Asia: Hong Kong

In management research, ProSiebenSat.1 Media SE can be, considering the large number of countries and moderate number of overarching regions, classified as an international unrelated diversified firm on its way of becoming a company with a very high international diversity\*.

## International producer network

Although the home market refers to German-speaking countries (Germany, Austria, and Switzerland), the ProSieben/Sat.1 group has international locations in eleven countries, including Canada, Hong Kong and Sweden and is represented by 14 companies producing TV content for the worldwide television market.

Red Arrow Studios is a holding company founded by ProSiebenSat.1 Media SE in January 2010 for the areas of production, program distribution and format development.

The group's significant output includes scripted, non-scripted and formatted content and IP, from TV and film to short-form and branded content, made for an array of global networks and platforms.

When it was founded, Red Arrow Studios comprised five subsidiaries: Producers at Work, Magic Flight Film, Redseven Entertainment, Redseven Artists and SevenOne International (now Red Arrow Studios International), which previously belonged to ProSiebenSat.1.

It has five subsidiary companies:

- Studio71
- Snowman Productions
- Red Arrow Entertainment Ltd.
- Red Arrow International
- CPL Productions

In conclusion: Although ProSiebenSat.1 is primarily known as a German-speaking TV broadcaster, it has a huge international impact in several industries due to its brands and subsidiaries which produce content and offer other services and products worldwide. Thus, ProSiebenSat.1 Media SE was and is able to grow beyond the German-speaking area.

\* for more on measuring a company's' degree of internationalization see pages 26-27.

# LEADING NETFLIX

Netflix is one of the most internationally diversified companies in the world. As of 2022, Netflix has achieved more than 220 million subscriptions in more than 190 countries, to whom Netflix is offering its streaming service with its internationally produced and licensed content. This content is being produced and managed through 28 offices and 11,300 staff worldwide. But looking at Netflix's degree of international diversity, it is also important to consider the international diversification represented at the leadership level of the company.

## CEOS & DIRECTORS

### REED HASTINGS

Founder and Co-CEO, Director at Netflix

Reed Hastings co-founded Netflix in 1997. He received a BA from Bowdoin College in 1983 and an MSCS in Artificial Intelligence from Stanford University in 1988. During his studies, Hastings taught mathematics at a secondary school in Southern Africa.

In 1991, he founded Pure Software, a software development company, which was acquired by Rational Software in 1997. Hastings is an active educational philanthropist and is on the board of several American educational organizations and companies.

### TED SARANDOS

Co-CEO and Chief Content Officer, Director at Netflix

Sarandos has led teams at Netflix that are responsible for acquisition and creation since 2000. He is responsible not only for American series and films, but also for international content in Germany, Spain, India, Poland, etc. such as "Stranger Things", "Dark", "La Casa de Papel" and so on. Ted Sarandos also led the transition into original content production and launch of Netflix Originals in 2013, which began with the series "House of Cards" and "Orange is the New Black". Since Sarandos grandfather comes from the island of Samos, he has Greek roots. Sarandos studied journalism at Arizona State University.

## LEADERSHIP-TEAM

### MARIAN LEE

Chief Marketing Officer

Before being named chief marketing officer in March 2022, Lee was Netflix's Vice President of UCAN Marketing. Prior to that, she worked at Spotify as Co-Head of Music, Vice President of music, Global Head of artists & Label, and other leading positions in the global consumer marketing & creator marketing teams at Spotify.

### SPENCER NEUMANN

Chief Financial Officer

Spencer Neumann has served as CFO at Netflix since 2019. Previously, he was also CFO at Activision Blizzard, a computer and video game company in California and worked for several years at the Walt Disney Company. Today, Neumann additionally serves on the board of the nonprofit organization Make-A-Wish America. He studied economics and business administration at Harvard University.

### DAVID HYMAN

Chief Legal Officer

Hyman earned his JD and bachelor's degrees from the University of Virginia, and then practiced law for some years. Since 2002, he has served as Secretary of Netflix, with additional responsibility for all legal and policy matters. Hyman joined Netflix when it was still a startup and now manages a team of more than 650 legal professionals worldwide.

### RACHEL WHETSTONE

Chief Communications Officer

The Chief Communications Officer of Netflix, Rachel Whetstone, has spent the last 13 years working for US technology companies. At Google, her first role was based in London and then she permanently moved to San Francisco Bay Area, working for Uber and later for Facebook before she joined Netflix. She grew up in East Sussex, holds a degree from Bristol University and spent part of her career working in UK politics as a policy advisor, including at the Interior Ministry.

## LEADERSHIP-TEAM

### BRYONY GAGAN

Vice President, Business & Legal Affairs

Bryony Gagan is responsible for business and legal affairs surrounding the production, acquisition and distribution of all content at Netflix produced domestically and internationally. Gagan is a graduate of Georgetown University and Stanford Law School. After graduation, she worked as an associate at Munger, Tolles & Olson LLP in San Francisco and as a clerk for Honorable William W. Schwarzer in Northern California.

### DEAN GARFIELD

Vice President, Public Policy

Dean Garfield works to build and strengthen global policy expertise at Netflix. Prior to his work at Netflix, he also held leadership roles at other companies such as the Information Technology Industry Council, representing the company as president and CEO. He was appointed to the U.S. Trade Advisory Council by President Obama and President Trump, and now also serves on the Department of Transportation Advisory Committee on Automation. Garfield studied at New York University School of Law and at Princeton University.

### GREG PETERS

COO and Chief Product Officer

Greg Peters has a degree from Yale University in physics and astronomy and is the Chief Operating Officer for Netflix. He gained international exposure in his role as International Development Officer in Tokyo, being responsible for global partnerships that enable Netflix to deliver content across devices and platforms.

### DEBORAH BLACK

Vice President, Engineering

Deborah Black is Vice President of Engineering at Netflix. Prior, she held the position as Vice President both at the US technology companies Amazon and Microsoft. She holds a degree in Computer Science and Engineering from the University of Michigan and serves on the university's Computer Science and Engineering School National Advisory Board.

## LEADERSHIP-TEAM

**SERGIO EZAMA**

Chief Talent Officer

Sergio Ezama, Chief Talent Officer of Netflix, holds previous international experience in several leadership positions at PepsiCo from working in the US and across Europe, Sub-Saharan Africa and Latin America leading the company's efforts across more than 200 countries. He holds a BS and master's in law from University of Deusto, a master's in Health and Safety Management from Instituto Europeo de Salud y Bienestar Social and he is a graduate of Harvard Business School's General Management Program.

**MINYOUNG KIM**

Vice President, Content, APAC ex-India

Minyoung Kim leads content in South Korea, Southeast Asia, Australia and New Zealand and works with developers in these countries. Under their direction, Netflix published many beloved Korean series. Since 2016 she has been one of the first content executive

managers in Asia. She built and managed Netflix's growing portfolio of Korean original series and led the establishment of the Seoul office. Prior to Netflix, she has worked for companies such as NBC Universal (France) and CJ E&M (South Korea).

**VERNĀ MYERS**

Vice President, Inclusion Strategy

Vernā Myers serves as an inclusion strategist, cultural innovator, thought leader and social commentator at Netflix. She has been the Vice President of Inclusion Strategy at Netflix since 2018.

**MARIA FERRERAS**

Global Head of Partnerships

Maria Ferreras oversees all partnerships for Netflix from the headquarters in Los Gatos California. She has previous experience serving as Vice President, Business Development for Europe, Middle East and Africa at Netflix and prior 10 years of

experience working at Google as Director of Partnerships for YouTube for Southern Europe and Emerging Markets. She was responsible for the YouTube partnership ecosystem in key markets and the content strategy for direct partners. She moved from her home country Spain to the Netherlands and now lives in California. She holds her postgraduate degree from Madrid based ESIC Business & Marketing School and her graduate degree from Universidad Politécnica de Madrid.

**BELA BAJARIA**

Head of Global TV

Bela Bajaria is Head of Global TV, overseeing English language and local language scripted and unscripted series taking a country-first approach prioritizing local content preferences and supporting authentic local voices and representation of underrepresented communities on a global scale. Before being appointed the Head of Global TV she oversaw local language originals, original series across Europe, the Middle East, Turkey, Africa, India, Asia, and Latin America. Bela's parents are of Indian descent and she moved to Los Angeles when she was 8 years after living her early childhood in London and Zambia.

**PABLO PEREZ DE ROSSO**

Vice President, Strategy, Planning &amp; Analysis

Pablo Perez De Rosso runs the company's strategy, planning and analysis group in the areas of content, studio, marketing, communications, product, partnerships and games. He is responsible for the Latin America business. Prior to joining Netflix, he helped theatrical exhibition company Cinepolis launch their business in India. He completed part of his academic training at the Universidad Torcuato Di Tella in Argentina.

## LEADERSHIP-TEAM

**SCOTT STUBER**

Head of Global Film

Stuber's responsibilities include developing, producing, and acquiring Netflix films. Previously, he founded and ran Bluegrass

Films, which produced such hits as Ted, Central Intelligence, and Safe House. Scott is on the board and active with a variety of organizations, such as the Charlotte + Gwyneth Gray Foundation, Baby2Baby and Chrysalis.

**ELIZABETH STONE**

Vice President, Data &amp; Insights

Stone joined Netflix in April 2020 and led the Product Data Science and Engineering team. She previously worked in finance, both as a trader and as an economic consultant, before transitioning to the tech industry, where she led teams at Nuna and Lyft. Now she leads a globally distributed team at Netflix but is based in California, United States. She is a graduate of MIT and Stanford University.

She built and managed Netflix's growing portfolio of Korean original series and led the establishment of the Seoul office. Prior to Netflix, she has worked for companies such as NBC Universal (France) and CJ E&M (South Korea).

**FRANCISCO RAMOS**

Vice President, Latin American Content

The Mexican-born Ramos is Vice President of Latin American Content and responsible for all original series, films and licensed content for the Latin America region. He began his career at the media company Grupo Zeta in Spain. At Antena 3 Television, he was head of acquisitions and programming. He then joined the Spanish distribution company Aurum Producciones. He also produced projects for the audiovisual branch of Grupo Zeta. Ramos Graduated in Law from the National Autonomous University of Mexico.

**LARRY TANZ**

Vice President, Original Series for Europe, Middle East and Africa

Tanz's job is to acquire content from independent producers and studios. Shows such as El Chapo, Fauda, and Castlevania are among the recent highlights of his team's work. He was the

former Chief Executive Officer of Michael Eisner's digital studio, Vuguru. He studied Behavior Psychology in Harvard University and completed his master degree there. After his BA he got his Master of Business Administration in the Wharton School of Philadelphia.

**TODD YELLIN**

Vice President, Product

Yellin is responsible for creating an easy, compelling way for Netflix members to find great streaming content. In addition to his short film The Eternal Pitch, he directed and wrote Brother's Shadow before joining Netflix in 2006. During his time as a documentarian, he covered unrest in places such as Tibet and Burma. He received a BA from the University of Pennsylvania, and an MFA in Film Production from USC.

**AMY REINHARD**

Vice President, Studio Operations

Amy Reinhard has been Vice President of Studio Operations since 2020 and Vice President of Content Acquisition since 2016. She is managing global studio licensing for films and TV series, as well as acquiring local languages from Latin America, Europe, Africa, the Middle East and India. She also oversees physical production, production facility management, consumer products as well as creative services, including casting, literary scouting, intellectual property management and music business development.



## DIRECTORS-TEAM

### RICHARD BARTON

Director at Netflix since 2002

Group co-founder and CEO Rich A. Rich co-founded Zillow in 2005 and served as CEO until 2010, when he became the company's executive chairman. He founded Expedia within Microsoft in 1994, and successfully spun the company out as a public company in 1999. At Stanford University, he earned a Bachelor of Science in General Engineering: Industrial Economics.

### RODOLPHE BELMER

Director at Netflix since 2018

Belmer previously held several roles at Canal + Group, most recently serving as its CEO from 2012 to 2015. Furthermore, he is a board member of Brut, a private company based in Paris. Before joining McKinsey in 1998, he worked in Procter & Gamble's marketing department in France. He is a graduate of France's HEC business school.

### MATHIAS DÖPFNER

Director at Netflix since 2018

Matthias Döpfner is a German manager who is the Chairman, CEO, and one of the largest shareholders of Europe's largest publisher, Axel Springer SE. In addition, he is the president of

the Federal Association of Digital Publishers and Newspaper Publishers BDZV and a member of the Board of Directors of Warner Music Group, and holds honorary offices at the American Academy, the American Jewish Committee, and the European Publishers Council.

### BRAD SMITH

Director at Netflix since 2015

His area of expertise includes competition law, intellectual property, government surveillance and privacy. He became general counsel in Microsoft in 2002. He led the company's legal and corporate affairs team in Europe for three years and served as deputy general counsel responsible for such teams outside the United States for five years. He holds a BA in international relations and economics from Princeton University and a JD from Columbia University School of Law.

### TIMOTHY HALEY

Director at Netflix since 1998

Timothy Haley is an American manager and the co-founder of the venture capital firm Redpoint Ventures whose Managing Director he has been since October 1999. In addition, Haley has been and still currently is a board member of several private American companies.

### ANN MATHER

Director at Netflix since 2010

Ann Mather is also a board member of many other well-known companies such as AirBnB and Google Inc. the Walt Disney Company as well as Pixar are also part of her CV.

She has worked in London and Amsterdam at Paramount and other production companies around the world, including Disney in Europe.

### STRIVE MASIYIWA

Non Executive Director since 2020

Strive Masiyiwa holds a degree from Cardiff University and serves on several international boards and is the Chairman and founder of Econet Group, a telecommunications and technology group operating in 29 countries in Africa and Europe. He is a longstanding board member of the United States Holocaust Museum's Committee on Conscience and a Chairman at Emeritus of the Alliance for a Green Revolution in Africa (AGRA) and African Union Special Envoy to the continent's COVID response.

He was born in Zimbabwe and left the country in 2000 and is now based in London.

### JAY HOAG

Director at Netflix since 1999

Jay Hoag is an American manager and a founding General Partner at the venture capital firm Technology Crossover Ventures. In addition, he has been a board member of several other companies and currently serves on the board of directors of Zillow

Group, Inc., TripAdvisor, and Peloton and is on the Investment Advisory Committee at the University of Michigan, the Board of Trustees of Northwestern University, and the Board of Trust at the Vanderbilt University.

### LESLIE KILGORE

Director at Netflix since 2012

Leslie Kilgore is a member of the board of directors at Netflix and served as Chief Marketing Officer at the company from 2000 to 2012. Previously, she was Director of Marketing at Amazon.com,

Inc. and Brand Manager at The Procter & Gamble Company. She also serves on the boards of Nextdoor, Pinterest and Medallia. She earned her master's degree from Stanford University Graduate School of Business and her bachelor's degree from the University of Pennsylvania.

### ANNE SWEENEY

Director at Netflix since 2015

Anne Sweeney is an American businesswoman and manager. She was the co-chair of Disney Media, President of the Disney-ABC Television Group, and the President of Disney Channel from 1996 to 2014. She has also previously occupied a senior

role at Viacom and served as Chairman and CEO of the FX Networks, part of the Fox Entertainment Group of 21st Century Fox.

The share of Directors and People in roles of leadership at Netflix that either are international or boast international experience is 33%. This number is impressive when compared to other globally operating companies, but is even more impressive when considering that even amongst all the other Netflix employees, the share of international workers is only 24%.

With that, Netflix, as one of the most internationally diversified companies in the world, is also equipped with one of the most internationally diversified Board of Directors and Leadership teams.

And while that is surely needed to be able to run a global company that is the international market leader in streaming, one might ask if that number is still not high enough, considering that 70% of Netflix's consumers are abroad.

# INTERVIEW PROF. DR. EVA STADLER

**DIRECTOR OF THE MINIOR PROGRAM**



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

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

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

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

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

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



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

**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.”

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

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

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

# STUDENTS CHOICE

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

### Pathmatics

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

### Dataxis

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

### NASDAQ Data Link

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

### Statista

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

### YouGov

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

### Trend Watching

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

### RECMA

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

### CB Insights

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

### Media Landscapes

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

### AppAnnie

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

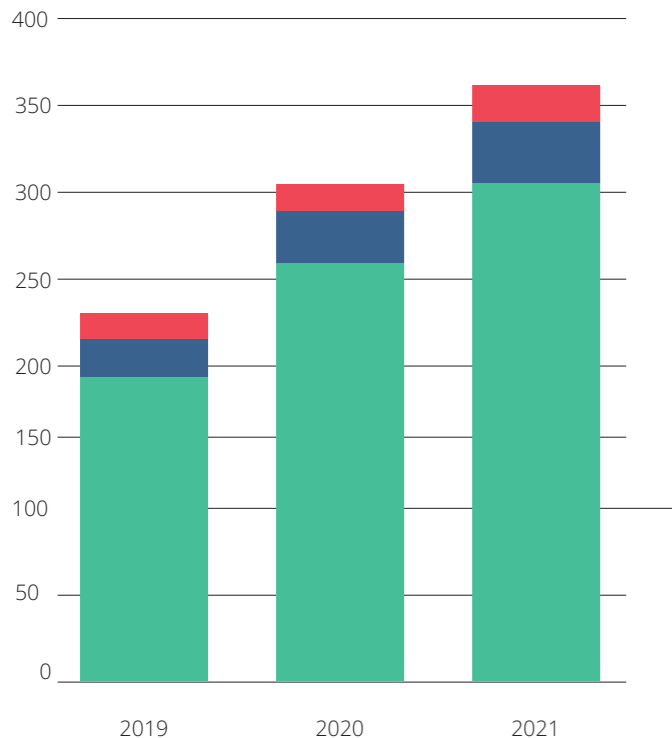
# FROM AN ONLINE BOOKSTORE TO A GLOBAL MARKETPLACE

A brief overview of the transnational company Amazon.com, Inc.

## AMAZON'S TOP MARKETS

Annual Net Sales in Mio. US \$

	2019	2020	2021
U.K.	17,527	26,483	31,914
Germany	22,232	29,565	37,326
U.S.	193,636	263,520	314,006



Founded: 5th July 1994  
 Focus: e-commerce, cloud computing, digital streaming, artificial intelligence  
 Headquarter: Seattle, Washington, U.S.  
 CEO: Andy Jassy  
 Headcount (consolidated): 1,608,000 (2021)  
 Common Stock: 470 Billion US\$ (2021)

Twenty-eight years ago, Amazon was founded by Jeff Bezos in his tiny garage in Bellevue, Washington. Recognizing the rapid growth of the internet, Bezos moved to Seattle to start his own internet company, more specifically an online marketplace for books with only a handful of employees. All those years ago, he already laid the foundation for how the company does business today.

In 2021, Amazon achieves a revenue of about 470B US\$ and is the fourth-largest company worldwide (according to market value) after Apple, Microsoft and Saudi Aramco ... but how did the company become that successful?

Jeff Bezos has been making sure to keep up with rapid growth from the very beginning of Amazon. The company has always wanted to do more and better than other businesses, which lead to an **exponential growth**.

In addition, Amazon wants to be earth's most customer-centric company and puts **customer satisfaction** first. Finally, if a profit is made, it is immediately invested in new business areas and products to keep the company growing (**long-term thinking**).

Today, varying from country to country, Amazon offers entertainment (e.g. Prime Video, Amazon Studios, Twitch), the Amazon Store (e.g. Amazon.com, Amazon Prime, Amazon Music), Amazon Web Services ("AWS"), devices and services (e.g. Echo, Kindle) and delivery and logistics services (e.g. Amazon Fulfillment, Amazon Air).

### Amazon – A Transnational Media Company

Amazon has **21 marketplaces on six different continents, headquarters in over 30 countries, over 1.6M employees worldwide** and **over 2,400 delivery service partners** across Brazil, Canada, Germany, Ireland, Italy, Spain, the UK and the U.S. The company also owns **over 40 subsidiaries worldwide**, including Whole Foods Mar-



ket, Goodreads, IMDb, Shopbop, Twitch and Zoox. In addition to that, Amazon approximately operates **20M square meter of logistics space at more than 800 locations worldwide** (2019).

In summary, the business is **decentrally organized** due to the many different headquarters, subsidiaries, etc. However, this means that Amazon is automatically **anchored locally** and can **react flexibly** to local conditions.

### Think globally, act locally!

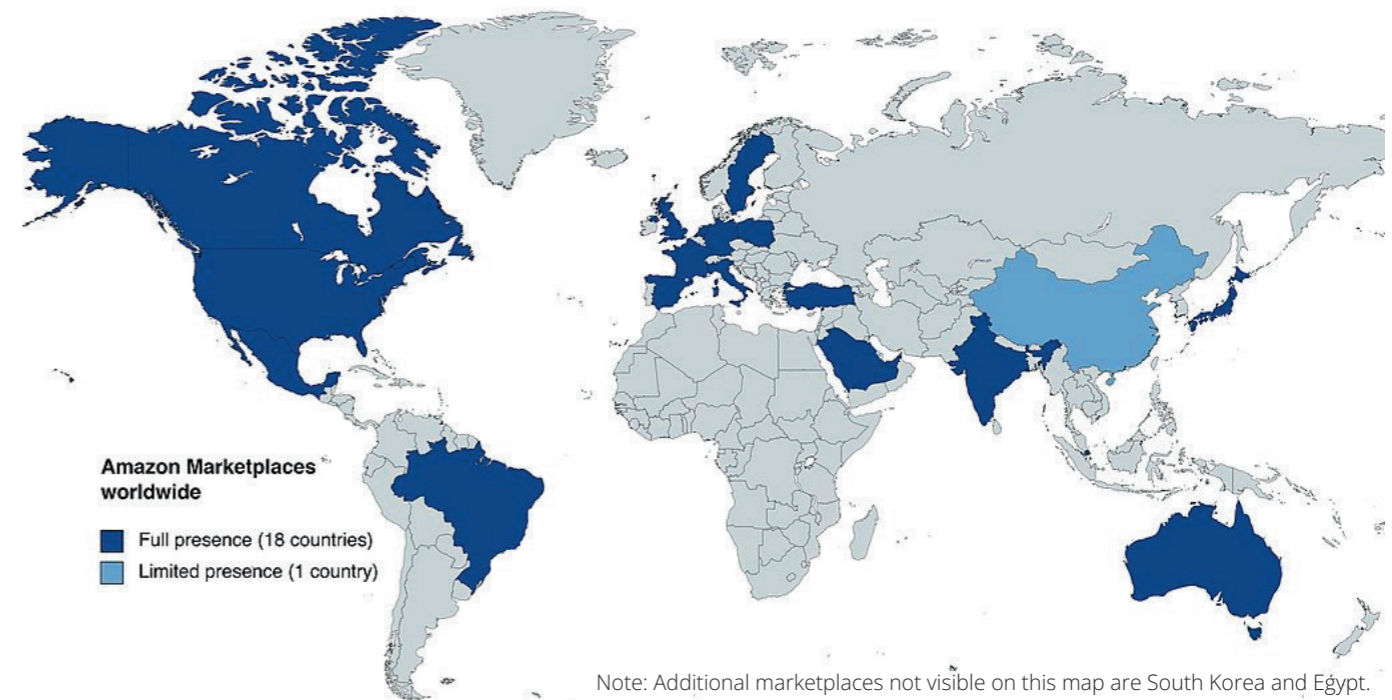
Due to Amazon's international sales and operations, the company faces **a number of different circumstances**, e.g. local economic & political conditions, government regulation, lower levels of use of the internet, fewer opportunities for growth compared to the US, limited technology infrastructure and geopolitical events. These circumstances require local adaptations: while having a global mindset/identity, Amazon has to adjust its business to local conditions, meaning that **global frameworks need to be interpreted locally**. By doing that, the company is following a so-called "**transnational strategy**".

Worldwide, Amazon and its affiliates' business and operations are being regulated in different ways – India will serve as an example. In this country, the government prohibits foreign organizations from owning

or controlling Indian enterprises engaged in online multi-brand retail selling activities. Thus, Amazon provides certain marketing tools and logistics services for www.amazon.in to third-party sellers to enable them to sell online and deliver to customers. In addition to that, they hold indirect minority interests in entities that are third-party sellers on the www.amazon.in marketplace.

Operating in 21 marketplaces on six continents – scientifically speaking, the company has a very high degree of international diversification, meaning that it is widely spreading its business across multiple geographical regions. The various countries react differently to market and economic incidents. This enables Amazon to spread risks and to make the best out of each area's economic volatility, and can also help to reduce country-specific risks, such as political, economic, currency and market.

In summary, Amazon is a highly successful company that is offering a diverse range of products and services and has gained entry into several markets around the world by following Bezos' strategy from the beginning. The decentrally organized and locally anchored company is adjusting its business to local conditions while having an overall global mindset and is reducing risks and volatility by spreading its business widely across the globe.



Note: Additional marketplaces not visible on this map are South Korea and Egypt.

# FROM DVD RENTALS TO STREAMING SUCCESS

## HOW NETFLIX BECAME INTERNATIONAL

It all began in April 1998, when video rental stores dominated the home entertainment market. The Netflix founders Reed Hastings and Marc Rudolph saw an opportunity to do rentals differently, so Netflix began renting out DVD's by mail. Not only that was a big shift in the industry, just one year later, Netflix introduced a subscription model, where customers could rent DVD's online for a fixed fee per month. Today, we don't need to tell you. When you think about binge-watching series and movies you think of... right: Netflix.

**Mission:** „At Netflix, we want to entertain the world.“

**SVoD revenue worldwide: 67bn USD**

**Netflix annual revenue in 2021: 26.7bn USD**

**Number of Netflix paying subscribers: 221.64m**

**Countries in total: 190+**

**Original content share of its total catalog: 83%**

### Exponential Globalization - Netflix's three stage expansion

Netflix's international success can be attributed to its timing decision: A combination of waterfall and sprinkler strategy. The waterfall strategy describes a step-by-step entry into the markets over a long time period. Companies following the sprinkler strategy enter several markets at the same time. Netflix has entered several markets at the same time, but has done this again over several time periods.



1

#### First step: Entering Canada

In 2010, Netflix expanded to Canada. A country which is geographically close to and shares many similarities with the U.S. This allowed Netflix to develop its internationalization capabilities in locations where the challenges of foreignness are less acute. Consequently, the company learned how to expand and enhance its capabilities outside the U.S.

2

#### Second step: 50 more countries

At this stage, Netflix expanded into more-distant markets, mostly in Latin America and Western Europe. This helped the company to learn more about internationalization and partnering with local companies.

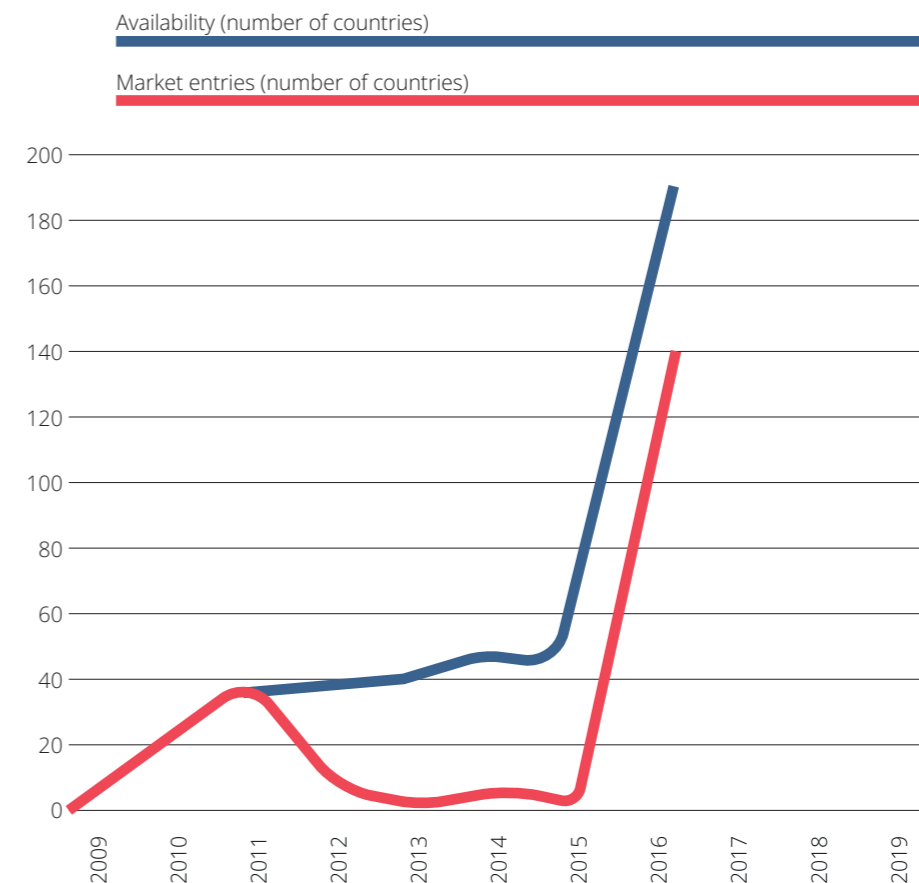
3

#### Third step: 140 more countries

During the final phase, Netflix entered into the remaining markets. All the knowledge acquired in the previous phases was applied now: From the content people prefer, to the marketing they respond to and how the company had to organize itself.

### A very high international diversity - Netflix's degree of internationalization

Netflix operates in in all superregions, which the company penetrates entirely. That's why the streaming platform is classified as a company with a very high international diversity\*. In other words: Netflix is highly diversified in areas which are unrelated, or at least less closely related to each other. At the same time Netflix is operating in regions within the border areas which are closely related to each other. Thus, Netflix is facing a double challenge.



\* for more on measuring a company's degree of internationalization see pages 26-27.

# THE HOLTZBRINCK PUBLISHING GROUP

## INTERNATIONAL SUCCESS STORY OF A STUTTGART-BASED MEDIA CORPORATION

### How Holtzbrinck Expanded Globally

The Holtzbrinck Publishing Group was founded in 1971 in Stuttgart. Holtzbrinck is the 4th biggest media company in Germany with about 14000 employees. The publishing group is a decentralized family company. The head of the group is Dr. Stefan von Holtzbrinck.

Maybe you are asking yourself what's so special about a family company. The goal of a family company isn't mainly to make profit, like exchange-oriented companies, they rather want to fulfill the educational mission and also ensure science and learning. Family concepted companies can decide on different projects with the background of a more rational aspect.

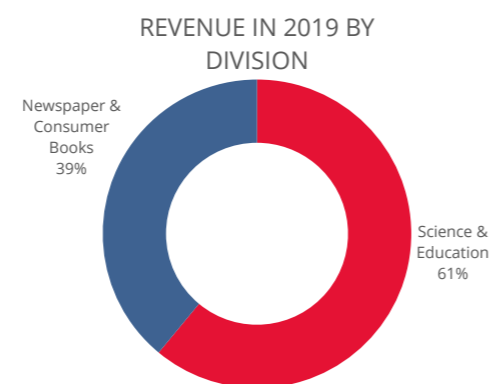
Holtzbrinck enables sales in 100 countries and has two different business divisions. In case of revenues, the first area "fiction/ non-fiction and newspaper" accounts for 39% of revenues and the other area "science and education" covers the bigger part with 61%. This company has an extent of 400 companies which are part of the Holtzbrinck publishing group.

Holtzbrinck has placed a great emphasis on the international market, so they have achieved a gradual development for various strategies that have led them to great success.

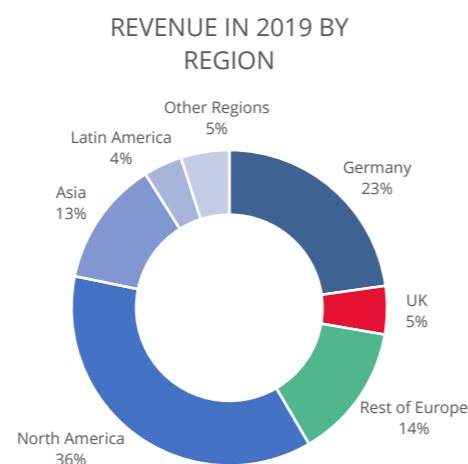
### Holtzbrinck's Internationalization Strategies

The Holtzbrinck Publishing Group unites world-leading publishing-houses all over the world. To the group belong Nature (1869), Macmillan (1843), Springer (1842), and S. Fischer (1886), but also millennial start-ups like Overleaf, Dimensions, Achieve or Research Square as well as venture funds, which backed numerous start-ups such as Zalando or Flixbus.

The subsidiaries, which are part from the Holtzbrinck Group, are following different internationalization strategies. These do depend on their products and the possible specialization & standardization advantages of each product.



Note: Sales split based on total revenues of EUR 3.2bn (Including Joint Venture Springer Nature)



Note: Sales split based on total revenues of EUR 3.2bn (Including Joint Venture Springer Nature)

### Transnational Strategy

Digital Science

The transnational Strategy at Holtzbrinck is controlled by the subsidiary Digital Science. Holtzbrinck has distributed itself in markets all over the world. They concentrate and show accountability for the cultural life and local structures of the population in that respective country. The focus is to give the customers their deserved appreciation. As a company Holtzbrinck makes conscious decisions for all of their individually special customers. This method allows them to have a firm initiate that maintains functions in foreign countries that simultaneously permit coordination at central locations. The joint goal is to ensure operational success and to create economic value.

### Global Strategy

Springer Nature Group

Springer Strategy Group is a global and progressive business that is part of the subsidiaries of Holtzbrinck. This company works as a single unit and uses the global strategy to expand into the global market. Developing a global strategy is important for Springer Nature Group because it generates them new sales that bring them access to new resources. For this strategy, Springer Nature Group coordinates important structures and rules that apply to everyone. This allows them to work as a unit and implement markets worldwide super fast and easily. One of the benefits of the global strategy is to have a scale for brand exposure. That is why Holtzbrinck indicates a focus plan to prevent overexposure.

### Local Strategy

Maximillian Learning

The subsidiary Macmillian Learning expanded globally while acting locally, since they are offering products, that cannot be standardised because of the differences of the countries learning systems. It ranks low on both global integration and local responsiveness. Their decisions and controlling are centralized, each of their global location is being part of a homogenous organizational culture, shaped by the parent company.

### Multidomestic Strategy

Maximillian Publishers

Macmillian Publishers is following a multi-domestic strategy, which ranks high on local responsiveness and low on global integration. The company is changing their products, message, and customer support based on each market they enter. Although they have headquarters in many countries across the globe, the different locations are acting autonomously, they are being controlled on a local level and their organizational culture is being adapted to local conditions.

### Market Entry Strategies

Holtzbrinck is using 3 market entry strategies, which are listed in the following:

#### Joint venture (related to Springer Nature)

In 2015 Holtzbrinck owned Macmillan Science & Education joined together with Springer Science + Business Media. Now they are two of the market's most influential consumer book publishing houses and further demonstrating the Group's international commitment in the area of Science, Academia and Education. The joint venture strategy is a recommended strategy in terms of emerging markets. This can cause many benefits, like further knowledge about the partner's infrastructure, local topics and reputation. There's also the possibility to avoid import restrictions and comply with local content regulations.

#### Direct investments

Foreign direct investments are also well known for a successful international market entry strategy. Holtzbrinck is using this strategy to invest in publishers in foreign countries. They are also buying other publishers or shares to achieve the acquisition of controlling interest in a company in different markets.

#### Licensing brand

Licensing is a transfer-related market entry strategy that is also used at Holtzbrinck. This strategy involves that they give another company the license to use their intellectual property for a defined time period. This has the benefit, that they don't have to use their domestic resources and they also get a faster access to foreign markets.

# THE HOLTZBRINCK PUBLISHING GROUP

## INTERNATIONAL WORKING CULTURE

### Have you ever heard of the Holtzbrinck Publishing Group?

Neither had we at first, that is until the company came to Hochschule der Medien (Stuttgart - Media University) for a presentation. However, the Holtzbrinck Group is based in Stuttgart and is one of the top-5 media companies in Germany. Among other things, they are responsible for the newspaper "Die Zeit". The special thing is that Holtzbrinck has been and still is an independent family owned media group since more than 50 years. They have a strong entrepreneurial spirit, that is why there are over 400+ companies across the globe, part of the publishing group. The company is passionately committed to the advancement of science, education and reading culture, all of which are fundamental factors for the future of humanity in over 100 countries. But all this has to be managed, in the following article you will find out how they work in a team and the challenges of an international organization and teamwork.

The company is divided into seven divisions, which have many subsidiaries. These include "Academic Publishing, Open Science, Digital Science/Research Solutions, Book Publishing, News & Classifieds, Digital Education, Venture Capital, Fund of Funds Investments." With such a broad and diversified portfolio, a proper working culture is fundamental.

**Their working culture** - based on diversity, equity, development, innovation and team spirit.

The following graphic shows all the qualities that are essential for Holtzbrinck to preserve a successful working culture. All the items in the chart are essential, and it's the interplay of all of them that makes Holtzbrinck so successful.



Because the company's organizational structure is so complex and international, many of the company's employees have a strong international connection, which shows how internationalized the company is. That's why the publishing house is on the search for courageous, innovative thinkers with fresh, unconventional ideas. Furthermore, the company fosters an environment that promotes independence and responsibility and offers room for creativity through productive collaboration in national and international teams. Holtzbrinck's working culture also focuses on discovering individual strengths. Social responsibility is also an important issue for the company. Holtzbrinck wants to drive the discussion on diversity and equality. For this reason, for example, the company already has many women in management positions.

### Challenges working with an international team

Strategically managing a diverse, creative and engaging team is one of the most integral parts of building a competitive advantage. When working with a global team, there are also countless differences, creating entire areas where communication can fail. In the presentation the Holtzbrinck Team presented us five challenges that come with communicating with their teams across the globe. The first challenge is to embrace cultural differences, for example, every country has different holidays, so you should inform yourself beforehand this way you are not disturbing them during their celebrations. Secondly, is that you have to prepare for geopolitical shock. These happen due to uncertainties with for example, COVID-19 or economic and financial crisis. The third challenge is that every country has different opinions about how design or Product UI should look like. As the fourth challenge, you have to adapt to clients and their needs in the different countries. People deal with stereotypes all the time therefore another challenge is that you have to steer away from bias. The last challenge is that you must also consider that any logistics issues could occur. When working internationally, money also flows from one country to another (for example U.S. dollars to euros). This means that exchange transactions happen.

Another thing we took away from the presentation is that it is important to have respect and to think out of the box.

### Tips and tricks for working international

After talking about the issues that come with an international team, we asked the Holtzbrinck employees what tips and tricks they apply to keep the company international and successful, despite all the challenges. Here is what they told us:



**1. "If you run meetings, get to know the local meeting culture".** The meeting process is different in every country. When you hold a meeting in Saudi Arabia, there are many things you must pay attention to because it is very different from Germany. For example, you should know that negotiation processes take a lot of time and disagreeing with the Arab businessmen can be disrespectful.

**2. "Don't try to force anything":** as mentioned in the previous point, the meeting culture differs from country to country. But you should never try to impose the way of doing things like it's done in your culture. They will appreciate it if you respect their way.

**3. "Keep an open mind":** when you work in an international team, it is very important to be open-minded and be ready to try new things. You should not expect everything to be the same as when you work only with German colleagues. There can be problems such as language barriers, in such cases you should be patient and support each other.

**4. "Run meetings more fun":** because it is easier for misunderstandings and miscommunications to happen, it is important to ensure a relaxed and fun atmosphere in the meeting.

**5. "Be social outside work":** Spend some time with your colleagues outside of work because you are not only getting to know the people better, you also get to know cultures faster.

In summary, it is very important for international success to know and understand the cultural and economic characteristics of each country. As you can see, Holtzbrinck is a really good example on how a company can be really international and still successful.

We found the Holtzbrinck Group's presentation very interesting because it gave us an insight into how a company can function internationally. We also liked the fact that not only the positive aspects of internationalization were mentioned, but also, for example, the challenges and what a big role a well-functioning working culture is. Finally, we learned from the lecture that if you want to work internationally and be successful at it, you have to be open to other cultures and have the willingness to approach others.



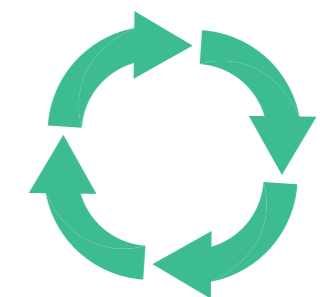
QUALITY

Holtzbrinck's tradition is based on hard work, intelligence and skill, independent thinking and action.



GROWTH

Growth is not a goal in itself. Rather, growth arises from the organic core of the company, the entrepreneurial spirit and a committed, long-term perspective.



RESPONSIBILITY/ SUSTAINABILITY

Holtzbrinck's responsibility goes beyond its daily work: "We are committed in a broader sense to making a positive impact on the planet and the society in which we live."

# DEGREE OF INTERNATIONALIZATION

## THE APPROACH BY KRANENBURG, HAGEDOORN AND PENNINGS\*

There are many different approaches in the literature on how to define the degree of internationalization of a company. One of them is the approach by Kranenburg, Hagedoorn and Pennings. Due to the increasing importance of international expansion, the authors have developed a two-dimensional measurement concept, based on "broad spectrum diversity" and "mean narrow spectrum diversity" to determine the international diversification of media companies.

The *Broad Spectrum International Diversity (BSID)* is defined as the number of superregions in which a company concurrently participates in, while the *Mean Narrow Spectrum International Diversity (MNSID)* is defined as the number of subregions a company operates in, divided by the number of superregions it participates in.

A classification is made between the following super- and subregions:

Superregions	Subregions
Europe	European Union, Central and Eastern European Countries, and European Free Trade Association
Middle East	Mediterranean Countries in the Euro-Mediterranean Partnership, The Gulf, and Commonwealth of Independent States
North & Central America	North American Free Trade Association, and Central America
South America	The Andean Community, Mercosur, and Caribbean
Africa	West Africa, Central Africa, East Africa, The Horn of Africa, Indian Ocean Islands, and Southern Africa
Asia	Northeast Asia, South Asian Association for Regional Cooperation, and Association of Southeast Asian Nations
Australia & Pacific	Australia and Pacific



Depending on the value of both dimensions, the company is assigned to a specific cell and the degree of internationalization is obtained. Companies with a very low international diversity mainly focus their operations on their domestic market. In contrast, companies with a very high international diversity are really going global: They operate in all superregions as well as in all subregions. International related diversified companies specialize on a few superregions, but penetrate them entirely, while international unrelated diversified companies are going broad rather than deep: They are doing business in a lot of superregions, which they don't penetrate deeply.

		Broad Spectrum International Diversity*	
		low	high
Mean Narrow Spectrum International Diversity*	low	<b>Cell A:</b> Firms with very low international diversity	<b>Cell C:</b> International unrelated diversified firms
	high	<b>Cell B:</b> International related diversified firms	<b>Cell D:</b> Firms with very high international diversity

\* van Kranenburg, H./Hagedoorn, J./Pennings, J. (2004): Measurement of International and Product Diversification in the Publishing Industry, in: The Journal of Media Economics 17(2), 87-104.

# 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.



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

Gabby: I study Graphic Communication at Cal Poly San Luis Obispo in California.

Lachlan: I'm studying Marketing at Edinburgh Napier University in Scotland.

**Is Germany like you expected it to be, or was there something that surprised you?**

Gabby: Germany is not exactly what I expected. I think I was surprised how industrial it is here. I think this is especially true for Stuttgart. I was surprised how big Stuttgart was and how advanced the city is in areas such as transportation and public health. I didn't expect Germany to be so modern.

Lachlan: I had never been to Germany prior to this semester so much of the experience has been very new and exciting, especially the ease of travel around the country, and Europe in general.

**Is Studying at HdM/in Germany different from your university/country?**

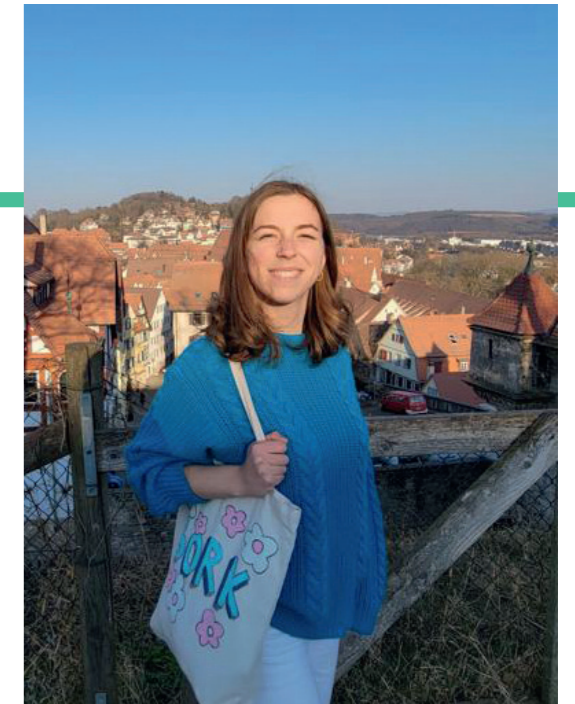
Gabby: Yes, I would say it's pretty different from my home university. I think it is a bit more relaxed. This might be because I am an international student myself, but I find there to be much less pressure put on students to work hard. On the other hand, I do really enjoy this work environment. I like how friendly people are and how easy it is to ask for help.

Lachlan: Yes, the resources and facilities within HdM are excellent and provide many opportunities for creative outlets.

**Why did you choose to apply at HdM?**

Gabby: I chose to study at HdM because it is a partner school with my home university.

Lachlan: I chose HdM as it seemed the perfect blend of creative and business courses in a beautiful country.



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

Gabby: I like that the classes are very applicable to real life. I also really like that we are able to go on field trips to places outside of Stuttgart. The finance trip to Pfronstetten was definitely a highlight of my experience here so far at HdM. This trip was so fun in that we were able to truly connect with German students in our class. We also had the chance to create a business idea and pitch this idea in front of the class. I really enjoyed hearing other students' ideas, especially because these ideas came from such a culturally diverse group of students.

Lachlan: I enjoy working alongside German and international students on projects, as well as the blend of online and in-person teaching.

**What are the biggest challenges?**

Gabby: I do get homesick sometimes--- I think the biggest challenge for me is navigating all the questions I get. All the time I get the same question - why Stuttgart? Sometimes this question starts to exhaust me. I was speaking to some German students about this actually and they explained how they don't mean this question in a negative light. I get this, but I can sometimes feel overwhelmed by it.

It makes me overthink my choice to come here. But I think if I take a step back from this, I realize that I am having a really nice time here in that I've seen so much and learned so much about cultures other than my own.

Lachlan: The language adjustment has been significant to overcome but totally worth it but also many projects center around the Germany industries and economy, so it has been interesting to look at different markets than I'm traditionally used to.

**What was your first impression of Stuttgart?**

Gabby: My first impressions were that people here are very disciplined and focused. Also, as I mentioned, Stuttgart is very industrial, which surprised me a little.

Stuttgart is a great base. It's easy to get around and to live. The weather is very easy and the people are generally kind.

Lachlan: My first impression of Stuttgart was that it was much larger than I had initially anticipated, but also very interconnected and different to anywhere else I've previously traveled.

**Thanks for talking to us and sharing your thoughts :)**





# GLOBAL COMMUNICATION AND SOCIAL CONTACTS VIA THE SCREEN?!



An apples and pears comparison - that's what people think when they lump us very familiar social media providers together with e-sports. Access through an internet connection alone, for companies the opportunity to present themselves on the international market and get a range of users. Diverse strategies enable digital businesses to grow globally and provide borderless access. Both are industries that offer a digital pastime, and some even make a living from it.

## Represented all over the world - how does that even work?

Almost all global players adopt an international business strategy in order to guarantee expansion. They have all added a variety of personalization features to reach every target group with the help of the algorithm. The social media platforms tend to analyze the users' interests and use that data to create targeted ads, which helps increase the platform's revenue. Meta started using this strategy, followed by the rest of the platforms. In the end, the platforms can be used anywhere in the world and are therefore location-independent, which enables the use of the platforms from anywhere. This helped the platforms become internationally known and increase their popularity and reach by including almost all possible audiences and adapting content to a wide range of people of all ages.

## An international network of "Strangers"

### META as a big Player

When determining the growth strategy, one needs to take a closer look at the specific social media platform as it varies and depends on the particular application. Since Meta owns two of the worlds leading platforms, Facebook and Instagram, we should have a closer look at their growth strategies. Social media platforms, especially Instagram, can also be a place to build a business as an influencer and to share opinions, expertise and recommendations.

### The blue face book

One focus is growth and expansion around the world. Two specific strategies are being pursued: the takeover of other large companies and participation in broadband provision and Internet availability. It is also working to build networks and Internet connections in countries

## SOCIAL MEDIA AND E-SPORTS - THE TIME-EATERS OF OUR YOUTH



that do not yet have access. This will improve the advertising experience in these countries and increase revenue for Facebook.

To ensure future expansion, Facebook is politically independent from the outside world. This is ensured by several contingency plans. After Facebook, social media platforms followed an existing concept, and transferred their ideas. That's why the world's leading players on social media platforms are all extremely similar.

### Our digital photo album - which is shared with the world

Instagram's open social network and integration with other social sites have greatly driven Instagram's popularity. Instagram was immediately successful, gaining 1 million users within two months and a billion users just 8 years after its launch in 2010. A further significant factor is the fact that the application was bought by Facebook, which helped Instagram's international expansion.

## Trend from China - now an integral part of our lives

### TikTok - the reason for our shortened attention span

TikTok has easily become one of the most popular and globally recognized social media platforms. With over a billion monthly users since 2018, the platform is filled with content on almost every topic imaginable. Interestingly, TikTok did not start out as TikTok. The application was originally created through a merger of Music.ly and a Chinese music video platform called "Douyin". Internationalization was an immediate success, as the combination of both apps meant that users from all over the world could interact on one app. In the early stages, TikTok was very sophisticated in its paid media strategy and user acquisition, which helped the company succeed on mobile. In addition, TikTok became popular thanks to its connection with Instagram. Daily, thousands of people are sharing TikTok videos on their Instagram stories, something that plays an important role in usage.

## QUICK & DIRTY

Access without country borders through digitization  
Global strategy plus adaptation to individual countries = core at big social media players + e-sports companies.

### GO BIG OR GO HOME

- **e-Sports**
  - Expansion of the product line + access options (devices)
  - Acquisition of game developers
- **Social Media Platforms**
  - Expansion of access options + offerings for more and different target groups
  - Acquisition of smaller companies

## WORK HARD AND PLAY HARD

### Sport also works without getting up

E-sports is an organized video game competition where teams compete in tournaments to win prize money. This makes it a modern sporting event. It is now a billion-dollar industry that is followed by tens of millions of people.

### Nations united through sports, everyone can become a part of it

Internationalization offers major game manufacturers the chance to reach larger target markets and thus generate higher revenues. This is particularly useful for gaming companies, as the games only need to be translated into different languages and can therefore be used directly in many countries.

### Who's behind the Games?

#### Epic Games, Inc. makes avatars dance

Epic Games Inc. biggest success is the game Fortnite. Fortnite is a survival game in which 100 players compete against each other and fight until only one player remains.

The game was released worldwide in 2017 for PlayStation, Xbox and Windows. To further expand the number of players, versions were later released for the Nintendo Switch, Android and IOS.

The game itself is free and could be downloaded via "Steam" in the first year. In 2018, Epic Games announced their own Game Shop, and Fortnite was exclusively offered only through it. Fortnite's business model is based on in-game purchases.

Fortnite adapts to national conditions in each market. They have different skins for the avatars to represent different cultures. In addition, the layout of the game also changes depending on the country, such as in China, where the characters conform to the Chinese "security standard." These adaptations will enable them to drive internationalization even further forward.

### Internationally united against evil - Riot Games and Tencent make it possible

The most successful game from the computer game development company Riot Games is League of Legends. The objective in League of Legends is to destroy the enemy base, known as the nexus. There is no time limit on games, so games last as long as the nexus of both teams remains. At the beginning it was released only for Windows. In order to grow further, a version for macOS was released later to appeal to even more players. In total, the game is available in 16 languages.

In order to expand the League of Legends universe and attract new players, special new versions of the game were later released. A version for mobile devices was also developed for the anniversary. The company relies on purchases within the game, as the basic version of the game is free.

Riot Games has its headquarters in Los Angeles. In 2015, Tencent bought out all of the company's shares, so Riot Games is now a subsidiary of Tencent. They have entered the gaming market as a result. This is comparable to the current example of Activision Blizzard and Microsoft. Microsoft is about to take over Activision Blizzard and enter the gaming market as well.

### The nashi-pear seems to be very good after all

Who would have thought that an apple and a pear go so well together after all?

Both the social media companies and those in the e-sports segment offer us the opportunity to spend time in the digital world, which has been made available to us through internationalization strategies.

Through digitalization, they are represented internationally and continue to grow. The strategy in the social media world is to buy up smaller companies, build them up and integrate them. Concentration on expanding the product lines and integrating further expansion packages in the e-sports industries. Both industries with the goal of getting as many users as possible and being represented all over the world.

# THINK LOCAL-STREAM GLOBAL

## MARKET ENTRY STRATEGIES IN THE MUSIC AND VIDEO STREAMING MARKET

Watching a series or listening to your favorite songs instead of studying - we have all done this before. But what about the general development of the music streaming and video streaming industries? Who are the big players? And how did they step onto the market in the first place? What role did internationalization play in the industries' big player's success? The answers to these questions and other facts and figures worth knowing can be found in this article!


The music streaming industry continued to grow strongly, reaching revenues of nearly \$17 billion in 2021. The country with the highest revenue in this market is the USA. In 2021, 523 million users subscribed to a music streaming service. The world's most popular music streaming service is Sweden's Spotify, with 406 million users in 184 markets, including 180 million subscribers. (The big difference between users and subscribers comes from the fact that Spotify offers a free version that is financed by advertising between the content.)


Let's take a look at video streaming! Over the last decade, the video streaming market has grown exceptionally. There have not only been major evolutions in technology and the way these services work, but there has also been a rise in aggressive competition.


While there were only a handful of video streaming services ten years ago, the number today exceeds a hundred, with big players such as Netflix, Amazon Prime, Disney Plus, Hulu, as well as smaller niche services. The video streaming industry generated revenue of around \$71 billion in 2021. Compared to music streaming, that's almost three times the revenue generated. However, the growth potential of the industry has not yet been exhausted! Sales of almost \$116 billion are expected in 2026. As in music streaming, the USA is the country with the highest revenue. In 2021, \$32 billion was generated there. Worldwide, there were just over one billion subscribers in 2021. The most popular video streaming service is the US-based company Netflix, with 221.64 million paying subscribers. According to forecasts, however, this is set to change by 2026. There, the Disney Plus service, which also originates from the U.S., is expected to take over this place.

To figure out what kind of strategy is most effective and necessary to enter the video streaming market on a global scale, we are going to take a look at some of the biggest players in the industry.

**Netflix**

 **Paid Subscribers worldwide:** 221.4 million

 **Revenue 2021:** \$26.7 billion

 **Countries:** 190+

Since Netflix launched its service in 2007 in the United States, it has now expanded to more than 190 countries.


In comparison to its competitors, Netflix did not acquire any major production or content companies. The streaming platform puts his focus on subsidiaries (e.g. Netflix Entretenimento Brasil LTDA, Netflix Services France SAS, Netflix Services Germany GmbH etc.), rather than on acquisitions.


To make their content available as part of their existing video-on-demand offerings, Netflix is partnering with local key companies, like cell phone and cable operators.


But due to data and censorship regulations, the company does not operate as a service provider in China. Instead, it introduced its original content to the Chinese market through a licensing deal with iQiyi.com, one of China's biggest video streaming services.

→ Netflix uses a hybrid mode, to enter the different markets. Thus, their strategy differs from market to market.

**Amazon Prime Video**

 **Paid Subscribers worldwide:** 116.9 million

 **Revenue 2021:** \$31.8 billion

 **Countries:** 190+


In the year before Netflix's launch, in 2006, Amazon Prime Video started as a streaming service in the United States. As of now, it is available in more than 190 countries.


To promote its platform and content and to create content for the regional audience of each country, Amazon Prime Video makes various collaborations and partnerships with local players.


Additionally, the company launched its Channels vertical in 12 countries by tying up with other subscription-based OTT video streaming players whose content can be viewed on its platform.

→ Amazon Prime Video uses a mixed strategy to enter different markets.

**Disney Plus**

 **Paid Subscribers worldwide:** 129.8 million

 **Revenue 2021:** \$1.4 billion


 **Countries:** 50+


Disney Plus entered the video streaming market as a late mover in 2019, firstly launching in the United States and the Netherlands. In just three years, the company has expanded its service to over 50 countries worldwide.


After making carriage arrangements with Sky's Sky Q, Now TV for the U.K. and Ireland, Italian telecom TIM and an exclusive distribution deal with Vi-vendi's Canal Plus Group, France's biggest pay TV operator, The Walt Disney Company also made a multi-year strategic alliance with Spain-based telecom Telefónica. This will see streaming service Disney Plus launch in Spain on Movistar Plus, Telefónica's pay TV-SVOD service. In Germany, Disney Plus announced Deutsche Telekom as an exclusive distribution partner.

→ Just like Netflix, Disney Plus follows a hybrid mode to enter the video streaming market.

**HBO Max**

 **Paid Subscribers worldwide:** 80 million

 **Revenue 2021:** \$7.7 billion

 **Countries:** 61

Just like Disney Plus, HBO Max is a late mover, having joined the video streaming market in 2020 in the United States. But still, they have already expanded their service to 61 countries as of now. HBO Max sets its focus on licensing deals, currently prioritizing their international expansion in Latin America and Europe, where the company presently operates HBO networks and has existing over-the-top services. Elsewhere, HBO is leaning on their licensing relationships with key partners in territories where they believe

market conditions warrant a different approach.

HBO Max has not been able to roll out across Canada and Europe as a whole, since this is where Sky's core markets are located, with which HBO holds a multi-year deal. HBO Max would only be able to launch limited content on these markets, which would not be profitable.

→ Although HBO also uses multiple strategies to enter new markets, they mainly focus on licensing.

But what does all of this tell us about the video streaming industry and their market entry strategies?

In the case of the examples mentioned above, all of them started their service as a streaming platform in the United States. But since all the companies follow a transnational/global strategy, which generalized means that all of them focus on expanding globally, all four of them have entered various markets and countries over their time being. The video streaming market is definitely a global phenomenon!

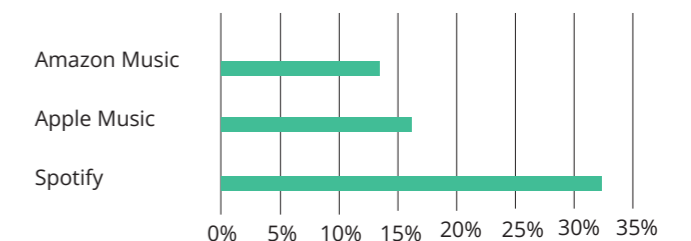
At first glance it becomes clear that Netflix, Amazon Prime Video, Disney Plus and HBO Max all follow hybrid/mixed market entry models. None of them restrict themselves to only one specific strategy. But if you take a closer look, their ways of approaching the topic do differ from one another!

HBO Max, for example, has a heavy focus on licensing but also collaborates with other production/content companies like Sky. On the other hand, Netflix focuses on entering new markets through subsidiaries. Disney Plus, as well as Amazon Prime Video, formed a lot of different alliances with local players in order to enter new markets.

Another aspect that stands out is that both late movers, Disney Plus and HBO Max, expanded to numerous new markets in just a few years. This took Netflix and Amazon Prime almost a decade, since the video streaming market was not well established yet when they first launched their video streaming service.

Therefore, it is safe to say that although all of them use multiple strategies and their strategies overlap in different aspects, each of them has different focuses and techniques that fit their company best.

In the mid-90s, the music industry was in a severe crisis. File-sharing services were flooding the Internet worldwide, and until then there had been few government resources to deal with the situation. This was also due to the fact that most servers were located in countries that had only vague digital laws - or none at all. The music industry at that time made annual losses in the billions. As late as 2010, 750,000 people in the U.S. alone lost their jobs to ripped music from the Internet, and the industry was losing \$250,000 billion a year. At the end of the naughties, there was a change. The culprit was a new player - Spotify - and a clever go-to-market strategy.



In the first quarter of 2021 alone, Spotify had the largest market share of the major players in music streaming services with 32%. Apple Music and Amazon Music are lagging behind with 16% and 13% respectively.

Industry	Music Streaming	Video Streaming
Worldwide revenue (2021)	\$25,9 billion	\$70,8 billion
Worldwide subscribers (2021)	\$523 million	\$1,1 billion
Country with the highest revenue (2021)	USA	USA
Most popular service (2021)	Spotify	Netflix

	Spotify	Apple Music	Amazon
Free Trial	30 days	3 months	30 days
Free Version	Yes	No	Yes
Tariff/Price *Germany	<p>Spotify Premium single - 1 account, 9,99 €</p> <p>Spotify Premium duo - 2 accounts, 12,99 €</p> <p>Spotify Premium family - 6 accounts, 14,99 €</p> <p>Spotify Premium Student - 1 account, 4,99 €</p>	<p>Apple Music - 9,99 €</p> <p>Apple Music for students - 9,99 €</p> <p>Apple Music for families (up to 6 people) - 14,99 €</p>	<p>Amazon Music - included in "Prime"</p> <p>Amazon Music Unlimited 9,99 € (7,99 € for prime customers)</p> <p>Amazon Music Unlimited for families (up to 6 people) - 14,99 €</p> <p>Amazon Music unlimited for students - 4,99 €</p>

Almost every second German uses Spotify, and it is hard to imagine music streaming without it today. Competitors Apple and Amazon are trying to counteract this with differentiated payment models.

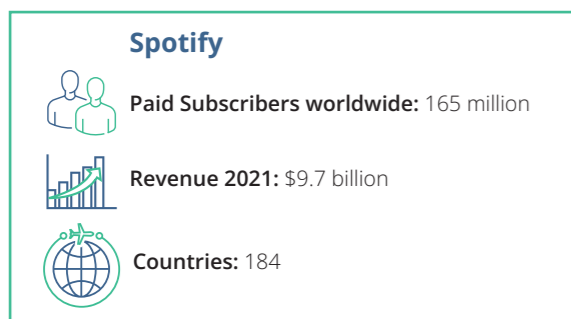
The top dog Spotify offers its customers a free, ad-based listening to its music and premium to test 30 days for free. Since account sharing is very popular, streaming providers today have to offer models that allow multiple users per account to survive in the market. Spotify offers 3 tier models where 1,2 and 6 users can listen to music at the same time in different parts of the world. There is a model for students as well.

The days of the former industry giant Apple with the extinct music service iTunes and the introduction of the iPod are over. Apple changed its strategy and fought its way back to second place in music streaming with the launch of Apple Music in 2015. Unlike Spotify and Amazon, there is no option to listen to music for free. The models are also 2 user subscriptions identical to Spotify.

Amazon is the most interesting play of all. The company offers both a 30-day trial and a completely free version of its streaming service. However, the latter is only valid if you are already a Prime customer. There is only one difference between the two models. For existing Prime customers, the small music subscription is cheaper.

The figures from June 2019 speak for themselves and reflect Spotify's success. With 108 million paying subscribers, Spotify is in first place, followed by Apple Music with 60 million and Amazon with 32 million. As of Q1 2022, Spotify has as many as 182 million paying users.

How do you enter a market that basically doesn't exist yet?



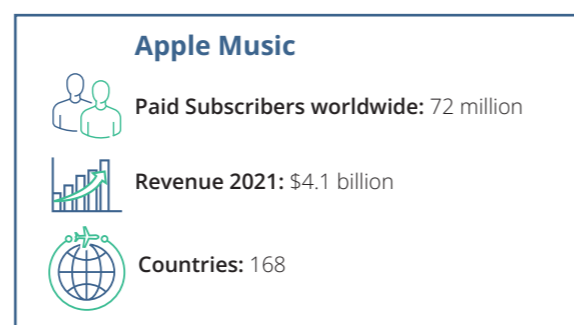
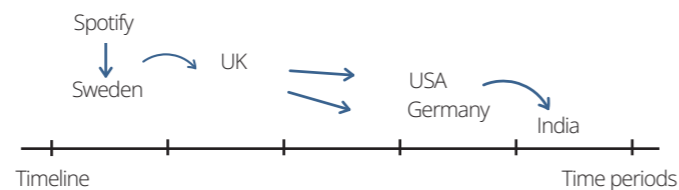
Spotify had the answer. On Tuesday morning, October 7, 2008, the time had come: the start-up Spotify, founded in Stockholm in 2006, launched its eponymous music streaming service, just 2 years after its founding. The first hurdle to launching the service was licensing agreements from individual music labels.

In 2009, a free service was launched in the United Kingdom with a mobile app. Also, initially, people could join by invitation only. A launch method to make the product exclusive and increase general interest and the Fear of Missing Out effect (FOMO).

The USA followed in 2011 and finally Germany in 2012. 20 more countries followed in 2013 and again over 80 more new launches in 2022. Today, Spotify is present in 184 countries. In other words, Spotify is only 9 countries short of being represented in every country in the world.

As Spotify ventured into new territory, it used a combination of waterfall and sprinkler methods to launch.

Combination of waterfall and sprinkler strategy

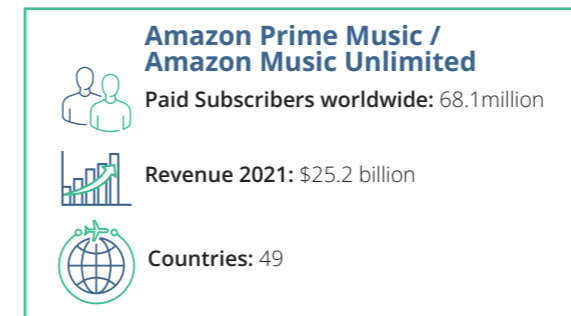
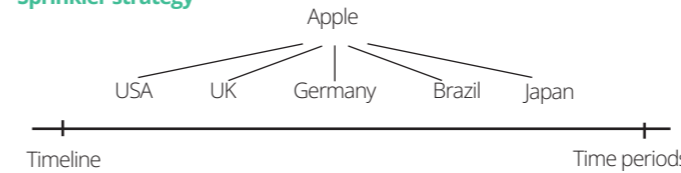


The old-new player on the music market was back on the scene and in the ears of its fans in 2015. Apple Music launched on June 30 in over 100 countries and was initially only available for Apple's own products, just like the video streaming service Apple TV+.

Today, Apple is available in 168 countries and is also available on non-Apple products.

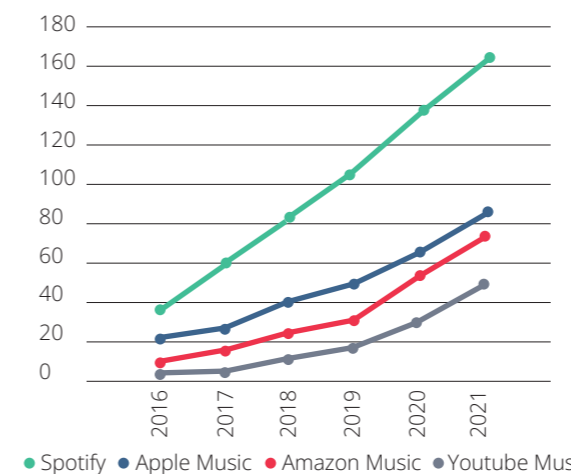
At launch, Apple's extreme market power in the technology and telecommunications market allowed it to rely more heavily on a sprinkler model for market introduction from the start. The company was able to be sure that Apple Music would be accepted by its fans and how it would be accepted before. Due to its reputation and through decades of experience and analyses of user behaviour.

Sprinkler strategy



From online retail, to film, to the music market. Amazon Music is basically just the logical continuation of the media offering for existing Prime customers. Launched in the U.S. in 2014, customers who have already signed up for a Prime membership can still access a range of music free of charge. However, this offer is considerably smaller than that of the competition. Over the course of the next few years, 12 more countries should be added. With Amazon Music Unlimited, Amazon introduced its first serious model in 2016, which should compete with the industry king Spotify. With "Unlimited", Amazon customers can access a larger selection of songs and it is available in 49 countries.

Amazon's entry strategy is more timid than Apple's, as their core business is obviously not music. They also used a mix of sprinkler and waterfall strategy.



Since the beginning of the 2010s, market entry strategies in the music industry have been heavily dependent on the company and its core business as well as the unique selling proposition of the business models. As a newcomer to the industry with a completely new concept, Spotify had to face other challenges at the beginning, such as Apple, Amazon or Google with YouTube Music later on. That's why Spotify had to establish itself step by step in various

markets in order to become active in several markets at the same time. Apple was able to be more aggressive and traditionally went into many dozens of markets worldwide at the same time. Amazon has created a solid market entry for its Prime customers in about 50 countries with Prime Music and Music Unlimited.

In order to enter different markets, the music industry always needs respective music labels involved in the deal. However, these do not seem to be an obstacle for the established companies.

For newcomers to the music streaming industry, however, the question arises as to how they are supposed to enter the market in an apparent oligopoly of the major players, since the market here is apparently saturated.

Many roads to success

If we draw a comparison of the market entry strategies in the two markets of video streaming and music streaming, the following things can be observed:

The mentioned big players in both industries all follow multiple market entry strategies. This can be attributed to the fact that both the video and the music streaming market have grown to a size that makes a hybrid entry model almost necessary in order to keep up with your competitors.

Both industries' first movers (Netflix, Amazon Prime Video and Spotify) needed more time for their global expansion, as the industries markets were barely established back then and launching was connected to various risks. The Later movers on the other hand (Disney Plus, HBO Max, Apple Music, Amazon Music) managed to expand globally in a very short period of time. This is due to the fact that the markets had already grown to a decent size at this point in time, and they were able to take inspiration from the first movers. Another interesting observation is that all late movers are part of companies that had already made a name for themselves over time. The Walt Disney Company for example brought a huge, loyal fanbase and a massive library of popular content, which almost guaranteed a successful launch of Disney Plus, even as a late mover. And now it is even estimated that Disney Plus is going to take Netflix's first place as the most popular video streaming service by 2026!

The strategy for entering the music market differs for the players that enter the market late only in detail and is similar in parts to the entry into video streaming. The strategy for entering the music market differs for the players that enter the market late only in detail and is similar in parts to the entry into video streaming.

Apple and Amazon are both one of the largest companies in the world. One thing they have in common is that they have diversified competencies over the last decade - both entered the music streaming market late.

If you take a closer look at Amazon Music and Amazon Prime Video, both are services from different industries, but part of the same company. Their market entry strategies do look different at first, since Amazon Prime Video was one of its industries first mover, while Amazon Music joined the music streaming industry as a later mover.

But at the same time, both of them reach their markets through the same process, since both services are automatically included, if you subscribe to Amazon Prime. This way, they share the same customer base.

In conclusion, it is safe to say the market entry strategies on both the video and the music streaming market are rather company-dependent than industry-dependent. While there are several overlaps in both cases, every company has their own procedures and tactics that they implement and which fit their company and its goals best.

# STUTTGART

Ever heard of Stuttgart? Probably not. But if you did, it was probably in relation to cars, because that's kind of the city's biggest heritage to the world. Yes to the world indeed because many big developments in that field happened here and nowadays Stuttgart is home to not one but two major car manufacturers (Mercedes-Benz and Porsche). No need to say that the city therefore is fairly defined by this industry. Actually industry in general is big here as there are many other large companies located in the southwest of Germany.



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

Stuff we like about Stuttgart...

## Facts:

**Location:** Southwest Germany

**Population:** 609,000

**Nations:** approx. 170

**Districts:** 23

**Area:** 207 km<sup>2</sup>

**Height above sea level:** 207 - 549 meters

**Highest building:** TV tower Stuttgart, 217 meters

**Waters:** River „ Neckar“

**Soccer:** 1st Bundesliga, the VfB Stuttgart plays in the Mercedes-Benz-Arena.



## It's not small, it's not big

Approximately 600,000 people live in Stuttgart, which makes it the 6th biggest city in Germany. So it's still big enough for many things to happen, but small enough to get an easy overview of the different neighborhoods and what's happening where.

## Walk up... look down!

Stuttgart is in a valley, so there are many walks around the hills with great views. And you are always kind of close to green areas. If you are really lucky you even catch a flat that's located on a hillside.

## Wanna go higher?

If you want to go up even higher, you can visit the Stuttgart TV Tower. It's 216.61 meters tall and was actually the first of its kind constructed with reinforced concrete and therefore a blueprint for many others around the world.

## Experience German (sub)culture

Many people know Germany because of the Beer Festivals. And good news, the second biggest Beer Festival is happening in Stuttgart twice a year. Beer is served in 1 liter glasses there, so you'll most certainly have a good time. If you're not interested in the beer festival, Stuttgart has a surprisingly rich subculture and alternative places to explore. These days the club scene is very rich in techno music so no definite need to go to Berlin for a rave (it's still worth going there, of course).

## Location Characteristics:

- Strongly export-oriented
- Business metropolis
- Scientific innovation center
- Excellent education location
- International trade fair and congress location
- Seat of the state parliament and government
- Financial and stock exchange center
- Media location - city of publishing houses
- Green metropolis
- Above-average cultural offerings
- Largest wine-growing community in Germany

## Highlights

- Cannstatt Volksfest
- Stuttgart Wine Village
- Stuttgart Christmas Market
- Stuttgart State Theater (opera, ballet, drama)
- Mercedes-Benz Museum
- Porsche Museum
- TV Tower Stuttgart Mineral Baths
- Zoological-botanical garden "Wilhelma"
- Musicals, Stuttgart State Gallery
- Stuttgart Art Museum
- Württemberg State Museum
- Weissenhof Residence
- Stuttgart Wine Museum
- International Animated Film Festival
- jazzopen Stuttgart.

# UK STEPS OUT OF LINE AGAIN

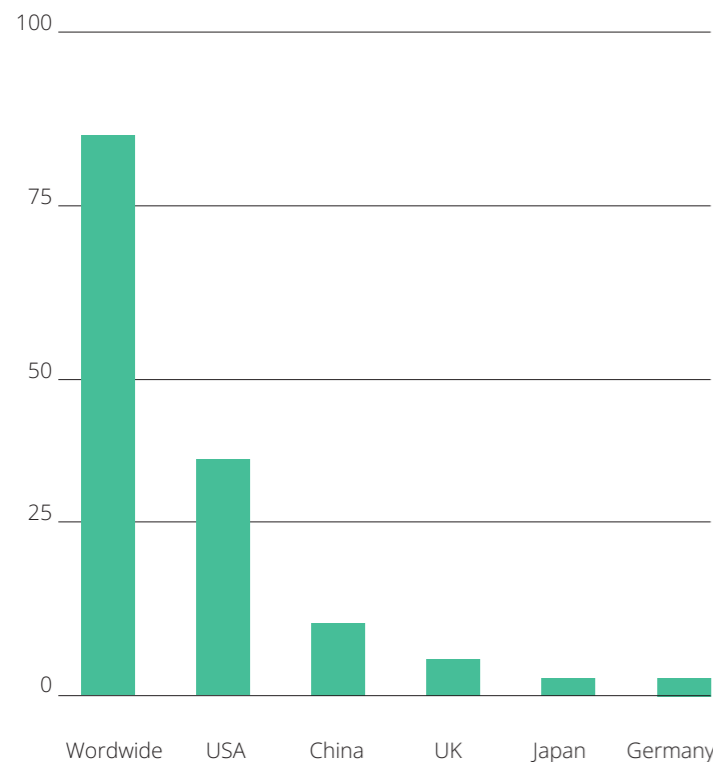
## IN CHINA, GOVERNMENT REGULATION ALSO STRIKES AT VIDEO STREAMING

### MARKET COMPARISON IN THE VIDEO STREAMING SECTOR

Streaming services have become an important part of today's society when it comes to movie and television entertainment. With retrieval on any device, at any time, as well as fast access to streaming, they are pushing classic TV consumption into the background. Well-known platforms such as Netflix, Amazon Prime Video, Disney+ and Co. dominate the market, whether nationally or internationally. To get a more detailed insight into the worldwide video streaming market, we analyze the top 5 countries that stand out globally in terms of revenue in detail.

The top 5 countries in which video streaming providers generate the most revenue are the US, China, the UK, Japan, and Germany. The U.S. generated \$36 billion in revenue in 2021. In China it was 13 billion US dollars, in the United Kingdom it was 5 billion US dollars and in Japan and Germany 3.7 billion US dollars and 3.5 billion US dollars. It is noticeable that the USA is the strongest and most relevant market for video streaming.

The global forecast shows that the worldwide revenue of 71 billion US dollars in 2021 is expected to increase to 116 billion US dollars by 2026. At the same time, global subscribers are expected to increase from 1076 million (2021) to 1486 million (2026).



(All figures in Billion of Dollars)

### Disney+ in the fast lane?

**Did you know that Disney+ entered the market in 2019 and now has more paying subscribers than Amazon Prime Video, which entered the market back in 2006?**

### The biggest Netflix junkies - and the willingness to consume is not decreasing

What role does the U.S. play when it comes to video streaming services? Well, in terms of revenue, they are the biggest player, providing the most revenue globally. That's because U.S. residents have the highest willingness to pay - meaning they're willing to spend an average of \$211 per year on video streaming. By comparison, the willingness to pay of a German citizen is just 97 US dollars per year. Only one in five people in the USA does not subscribe to a video streaming service. There are currently around 354 million Americans who have taken out such a streaming subscription. A full 100 million more users are expected to join by 2027. By that time, about 86% of TV households are expected to have subscribed to at least one SVOD platform - but the average US household will be paying for 4.37 SVOD platforms by 2027. Netflix is and is expected to remain the largest provider in the U.S. through 2027, but will only add about 2 million new subscribers. In contrast, newer platforms Disney+, Paramount+, and HBO Max will add million subscribers. Newer platforms like Disney+ and HBO Max, on the other hand, will generate substantially more millions of subscriptions.

### Due to government regulation, the streaming market in China is also completely different.

China has a special role compared to the other countries because the established providers do not exist in China. In China, three major players share the streaming market among themselves. These are: iQiyi (owned by Baidu), Youku (owned by Alibaba) and Tencent Video. These services produce their own content in which all genres are adapted for China and also stream sports, news and games. The demand for video streaming has grown exponentially after the restrictive lockdown measures that China took in 2021. This has also meant that Western streaming services and content have no chance of gaining a foothold and establishing themselves in China.

### Not only legal transactions and its own currency, no - now also its own streaming provider

How strong are streaming services in the UK market? The UK is the country with the most saturated geographic market, with over 20 video streaming platforms on offer. However, compared to many other European countries, the UK not only has legal intercourse or its own currency, they also have their own free government streaming platform called BBC iPlayer. Nevertheless, besides BBC iPlayer, giants like Netflix and Amazon Prime Video are among the strongest. After Netflix, Amazon Prime Video and BBC iPlayer, Disney+ is not a very big player like it is for many other countries. The next biggest video streami platform that is used the most is YouTube.

### There is still a lot of room for Disney+ to grow.

Did you know that Netflix and Amazon Prime Video are available in more than 190 countries? While Netflix has about 220 million subscribers and Amazon Prime Video has about 115 million, Disney+ has about 130 million subscribers, even though this streaming service is available in just over 50 countries.

### What makes the German video streaming market so special

The German market was worth around EUR 3.5 billion in 2021. The market leaders are the usual major players: Netflix, Amazon Prime Video and Disney+. In terms of the other countries, Germany has a less saturated video streaming sector, but demonstrates a high degree of technological accessibility and is more adept at using it than the UK in comparison. German viewers consume a large amount of franchise series as well as original sci-fi/crime. Due to this, Netflix series such as "Dark" show a particularly great success in the German market. The German market is also especially interesting, as there is considerable competition between Netflix and Amazon Prime Video. Both platforms have a market share of 40% each since July 2021.

### Things are heating up on the streaming market in the land of the cherry blossom

In Japan, the video streaming market is highly competitive. Competition has been fierce since 2011, when Hulu launched in Japan and joined the ranks of international players Netflix and Amazon Prime Video. In addition, there are still many local streaming providers in Japan. Although Netflix currently leads the market, it is important to recognize the Japanese preference for local content, which could be a potential expansion opportunity for competitors. One particular area of growth is the sports streaming sector, which is expected to grow to JPY61.8 billion by 2027.

### The EU and its guidelines

Did you know that the European Union recently introduced a new directive requiring SVOD's operating in Europe to produce at least 30% of their content in Europe and invest at least 20% of their local revenues in local content.

Platform	Subscribers	Countries
NETFLIX	221 Million	190+
PRIME VIDEO	116 Million	190
DISNEY+	129 Million	50+
HBO MAX	80 Million	61

# QUIZZ

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

## How do you consume foreign language media?

- A – I often watch various foreign language films and series in their original dubbing.
- B – I often consume various foreign-language audiovisual media in their original dubbing and also read various foreign-language literature.
- C – I only consume media in my first language.
- D – I always consume media in my first language. Only when there's no other way, then I use another language.

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

- A – I listen carefully to what the international students have to say. I also find that super exciting. I also take the opportunity to meet new people - maybe someone can help me overcome my language barrier!
- B – I feel well taken care of and can communicate well with my fellow students in English. I will definitely try to make new contacts!
- C – When choosing a group, I stick with the students I already know. That way, I can simply better assess that the cooperation will go smoothly and that we will all get along well.
- D – That's not a problem for me, but I feel much more comfortable with fellow students from my home country. At meetings outside the university, however, I'm not necessarily at the start or only if I don't have any other plans at the moment.

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

- A – ... want to get new impressions and have interesting conversations, but you don't prepare very well and let it come to you.
- B – ... inform yourself immediately about the colleague's culture because you are looking forward to working with her and don't want to do anything wrong.
- C – ... are busy with your own daily work and do not think it is necessary to deal with another culture.
- D – ... welcome the new colleague but hold back at first because you are unsure about dealing with new cultures.

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

- A – I'm probably surprised for a moment, and probably get bogged down more often in conversations with him because the right words don't always come to me immediately, but I'm still very much looking forward to working with him.
- B – No problem at all for me, I can just switch to English immediately and would work with him like any other colleague.
- C – Phew, that's a challenge for me. I don't like speaking English and I don't feel like adjusting to a new international colleague.
- D – Most of the time I prefer to work with people who speak my first language because it's easier to communicate. But I am aware that an international colleague can bring new perspectives.

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

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

## How interested are you in other cultures?

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

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

- A – So far I have little experience abroad, so I am doing a lot of research on the internet about Chinese culture and what could be the reason for the conflicts. I would like to expand my cultural knowledge.
- B – I talk about these conflicts with friends from abroad. Their perspectives and my cultural experience help me decide how to proceed and how far to adapt to Chinese culture.
- C – I suggest to my boss that in the future I will only work on projects with colleagues that speak my native language because that is where I can best contribute.
- D – I try to solve the conflict in the same way as I would solve conflicts with my work colleagues from my home country.

How often did you choose:

A \_ B \_ C \_ D \_

The letter you chose most is your internationalization type:

### A = Mrs./Mr. Backpacker

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

### B = Mrs./Mr. Worldwide

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

### C = Mrs./Mr. Couch Potato

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

### D = Mrs./Mr. Comfort Zone

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

# SOURCES

## Transnational Media Corporations and Born Globals

- BBC (o.J.): Impact of world trade patterns: Available Online: <https://www.bbc.co.uk/bitesize/guides/z3tttfr/revision/5> (last access: 07/19/2022).
- Comcast NBCUniversal (o.J.): Available Online: <https://www.cmcsa.com/static-files/be4b126e-155f-4660-a483-8ef6b1f3a7db> (last access: 07/19/2022).
- Newsromm IMM (2022): Available Online: <https://e-learning.hdmstuttgart.de/moodle/mod/oulog/view.php?id=181798&taglimit=500&page=0> (last access: 07/19/2022).
- RevisoSociology, Karl Thompson (2017): Revise Sociology: Available Online: <https://revisesociology.com/2017/03/03/what-are-transnational-corporations/#:~:text=The%20key%20characteristics%20of%20TNCs,any%20location%20in%20the%20world> (last access: 07/19/2022)

## Sony-an international powerhouse

- Fortune (2022): Sony. Available Online: <https://fortune.com/company/sony/global500/> (last access: 05/19/2022).
- Meyer, Pauline (2018): Sony Corporation's Organizational Structure Pros & Cons. Available Online: <http://panmore.com/sony-corporation-organizational-structure-pros-cons> (last access: 05/19/2022).
- Schischka, Benjamin (2017): Sony – vom Reiskocher zum Roboterhund. Available Online: <https://www.pcwelt.de/ratgeber/Sony-vom-Reiskocher-zum-Roboterhund-1452112.html> (last access: 05/19/2022).
- Sony Corporation (2020): Announcement of New Sony Group Organizational Structure. Available Online: [https://www.sony.com/en/SonyInfo/IRnews/20200519\\_01E.pdf](https://www.sony.com/en/SonyInfo/IRnews/20200519_01E.pdf) (last access: 05/19/2022).
- Sony Group Corporation (2021): Corporate Report. Available Online: [https://www.sony.com/en/SonyInfo/IR/library/corporatereport/CorporateReport2021\\_E.pdf](https://www.sony.com/en/SonyInfo/IR/library/corporatereport/CorporateReport2021_E.pdf) (last access: 05/19/2022).
- Sony Group Corporation (2021): Financial Statements and Consolidated Financial Results for the Fiscal Year Ended March 31, 2021 And Outlook for the Fiscal Year Ending March 31, 2022. Available Online: [https://www.sony.com/en/SonyInfo/IR/library/presen/er/pdf/20q4\\_sony.pdf](https://www.sony.com/en/SonyInfo/IR/library/presen/er/pdf/20q4_sony.pdf) (last access: 05/19/2022).
- Sony Group Corporation (2021): United States Securities and Exchange commission. Sony Group Kabushiki Kaisha. Available Online: [https://www.sony.com/en/SonyInfo/IR/library/FY2020\\_20F\\_PDF.pdf](https://www.sony.com/en/SonyInfo/IR/library/FY2020_20F_PDF.pdf) (last access: 05/19/2022).
- Sony Group Corporation (2022): Affiliated Companies. Available Online: <https://www.sony.com/en/SonyInfo/Corporatelnfo/Subsidiaries/> (last access:05/19/2022)
- Sony Group Corporation (2022): Corporate History. Available Online: <https://www.sony.com/en/SonyInfo/Corporatelnfo/History/company/> (last access: 05/19/2022).
- XperiaBlog.net (2019): Sony confirms which countries it has dropped for mobile. Available Online: <https://www.xperialog.net/2019/05/21/sony-confirms-which-countries-it-has-dropped-for-mobile/> (last access: 05/19/2022).

## Exploring ProSiebenSat.1

- Hagedoorn, J., van Kranenburg, H. L., & Pennings, J. S. J. (2004): Measurements of international and Product Diversification in the Publishing Industry. Journal of Media Economics 17(2/2004), 87–104. Available Online: [https://doi.org/10.1207/s15327736me1702\\_2](https://doi.org/10.1207/s15327736me1702_2) (last access: 07/19/2022).
- ParshipMeet (2022): Our Brands. Available Online: <https://www.parshipmeet.com/brands/> (last access: 07/19/2022).
- ProSiebenSat.1 (2022): Commerce-Ventures. Available Online: <https://www.prosiebensat1.com/portfolio/#commerce-ventures> (last access: 07/19/2022).
- ProSiebenSat.1 (2017): Locations of ProSiebenSat.1 group. Available Online: [https://www.prosiebensat1.com/uploads/2017/03/15/P7S1\\_GB16\\_Locations.pdf](https://www.prosiebensat1.com/uploads/2017/03/15/P7S1_GB16_Locations.pdf) (last access: 07/19/2022).
- ProSiebenSat.1. (2014): Segments and Brand Portfolio - ProSiebenSat.1 Annual Report 2014, Available Online: [https://www.prosiebensat1.com/uploads/2015/10/18/562405b89666b\\_original.pdf](https://www.prosiebensat1.com/uploads/2015/10/18/562405b89666b_original.pdf) (last access: 07/19/2022).
- ProSiebenSat.1 (2022): Seven.One Entertainment Group. Available Online: <https://www.prosiebensat1.com/portfolio/#entertainment/seven-one-entertainment-group> (last access: 07/19/2022).
- ProSiebenSat.1. (2022): Unternehmensportrait. Available Online: <https://www.prosiebensat1.com/ueber-prosiebensat-1/wer-wir-sind/unternehmensportraet> (last access: 07/19/2022).
- Red Arrow Studios (2022): About Us. Available Online: <https://redarrowstudios.com/about/> (last access: 07/19/2022).

## Leading Netflix

- Anastasios Papapostolou (2016): Greek Reporter, Ted Sarandos Talks Netflix Boom and Greek Heritage. Available Online: <https://greekreporter.com/2016/01/15/ted-sarandos-talks-netflix-boom-and-greek-heritage/> (last access: 07/19/2022).
- Jessica Chou (o.J.): Fortune, Most powerful women 2020/bela-bajaria/ (last access: 07/19/2022).
- MIGUEL A. DIEZ FERREIRA (2019): El Pais. Available Online: <https://spainsnews.com/maria-ferreras-vice-president-of-netflix-it-makes-me-anxious-a-man-is-almost-never-asked-about-conciliation-talent/> (last access: 07/19/2022).
- Natalie Jarvey (2020): The Hollywood Reporter, Netflix's Top Lawyer on Two Decades of Growth: "It's Never the Same Company". Available Online: <https://www.hollywoodreporter.com/tv-tv-news/netflix-lead-lawyer-david-hyman-reflects-two-decades-growth-1286551/> (last access: 07/19/2022).
- Netflix (2017): Greg Peters to Become Netflix Chief Product Officer in July. Available Online: <https://about.netflix.com/en/news/greg-peters-to-become-netflix-chief-product-officer-in-july> (last access: 07/19/2022).
- Netflix (o.J.): Leadership & Directors, Bela Bajaria. Available Online: <https://ir.netflix.net/governance/Leadership-and-directors/default.aspx> (last access:07/19/2022).
- Netflix (o.J.): Person Details, Ann Bather. Available Online: <https://ir.netflix.net/governance/Leadership-and-directors/person-details/default.aspx?ItemId=f094f836-b9a2-4fce-bd025ba8e3657704> (last access: 07/19/2022).
- Wendy Lee (2021): Los Angeles Times, Netflix's foreign-language shows are booming. Meet the executive behind the streamer's global push. Available Online:<https://www.latimes.com/entertainment-arts/business/story/2021-09-20/netflix-global-expansion-international-tv-bella-bajaria-lupin> (last access: 07/19/2022).

## From an online bookstore to a global marketplace - A brief overview of the transnational company Amazon.com, Inc.

- About Amazon (2022a): Unsere Firmensitze weltweit. Available online: <https://www.aboutamazon.de/news/amazon-standorte/unsere-firmensitze-weltweit> (last access: 04/12/2022).
- About Amazon (2022b): What We Do. Available online: <https://www.aboutamazon.com/what-we-do> (last access: 04/12/2022).
- Amazon.com Inc. (2020): Annual Report. Available online: [https://s2.q4cdn.com/299287126/files/doc\\_financials/2021/ar/Amazon-2020-Annual-Report.pdf](https://s2.q4cdn.com/299287126/files/doc_financials/2021/ar/Amazon-2020-Annual-Report.pdf) (last access: 04/12/2022).
- Amazon.com Inc. (2021): Financial Report. Available online: <https://d18rn0p25nwr6d.cloudfront.net/CIK-0001018724/f965e5c3-fded-45d3-bbdb-f750f16d6cc9.pdf> (last access: 04/12/2022).
- Amazon.com Inc. (2021): Proxy Statement. Available online: [https://s2.q4cdn.com/299287126/files/doc\\_financials/2021/ar/Amazon-2021-Proxy-Statement.pdf](https://s2.q4cdn.com/299287126/files/doc_financials/2021/ar/Amazon-2021-Proxy-Statement.pdf) (last access: 04/12/2022).
- Amazon.jobs (2022): Tochterunternehmen. Available online: <https://www.amazon.jobs/de/team-category/subsidiaries> (last access: 04/12/2022).
- Amzkey (o.J.): Weltweit verkaufen bei Amazon: Diese Marktplätze gibt es. Available online: <https://www.amzkey.com/weltweit-verkaufen-bei-amazon/> (last access: 04/12/2022).
- Bryar, Colin; Carr, Bill (2021): Das Amazon Geheimnis. Strategien des erfolgreichsten Konzerns der Welt. Zwei Insider berichten. HarperCollins: Hamburg.
- ecommerceDB (2021a): E-Commerce Revenue Analytics. amazon.co.uk. Available online: <https://ecommercedb.com/en/store/amazon.co.uk> (last access: 04/18/2022).
- ecommerceDB (2021b): E-Commerce Revenue Analytics. amazon.de. Available online: <https://ecommercedb.com/en/store/amazon.de> (last access: 04/18/2022).
- Intomarkets (2021): Warum ist Amazon so erfolgreich? Available online: <https://www.intomarkets.com/warum-ist-amazon-so-erfolgreich/> (last access: 05/17/2022).
- Statista (2019): 21 Millionen m2 Logistikfläche weltweit. Available online: <https://de.statista.com/infografik/18583/anzahl-der-vertriebsstandorte-von-amazon-weltweit/#:~:text=Amazon,-von%20Mathias%20Brandt&text=Amazon%20betreibt%20laut%20MWPVL%20International,beindet%20sich%20in%20den%20USA> (last access:04/12/2022).
- Statista (2021): Größte Unternehmen der Welt nach ihrem Marktwert im Jahr 2021. Available online: <https://de.statista.com/statistik/daten/studie/12108/umfrage/top-unternehmen-der-welt-nach-marktwert/> (last access: 05/17/2022).
- Statista (2022a): Annual net sales of Amazon in selected leading markets from 2014 to 2021. Available online: <https://www.statista.com/statistics/672782/net-sales-of-amazon-leading-markets/> (last access: 04/12/2022).
- Statista (2022b): Anzahl der Mitarbeiter von Amazon weltweit in den Jahren 2007 bis 2021. Available online: <https://de.statista.com/statistik/daten/studie/297593/umfrage/mitarbeiter-von-amazon-weltweit/> (last access: 05/19/2022).
- Statista (2022c): Umsatz von Amazon weltweit in den Jahren 2004 bis 2021. Available online: <https://de.statista.com/statistik/daten/studie/75292/umfrage/nettoumsatz-von-amazon-com-seit-2004/> (last access: 05/18/2022).
- Van Kranenburg et al. (2001): An exploratory study of recent trends in the diversification of Dutch publishing companies in the multimedia and information industries. In: International Studies of Management & Organization. Vol. 31. pp. 64-86.
- Wikipedia (2022a): Amazon. Available online: <https://de.wikipedia.org/wiki/Amazon> (last access: 04/07/2022).
- Wikipedia (2022b): Amazon. Internationale Präsenz und weitere Standorte. Available Online: [https://de.wikipedia.org/wiki/Amazon#Internationale\\_Praesenz\\_und\\_weitere\\_Standorte](https://de.wikipedia.org/wiki/Amazon#Internationale_Praesenz_und_weitere_Standorte) (last access: 04/07/2022).

## From DVD rentals to streaming success – how Netflix became international

- Bowman, Ben (2021): Which Streaming Service Has the Most Exclusive Content? Available Online: <https://thestreamable.com/news/which-streaming-service-has-the-most-exclusive-content/> (last access: 05/18/2022).
- Brennan, Louis (2018): How Netflix Expanded to 190 Countries in 7 Years. Available Online: <https://hbr.org/2018/10/how-netflix-expanded-to-190-countries-in-7-years> (last access: 05/18/2022).
- Netflix (2022): About Netflix. Available Online: <https://about.netflix.com/en> (last access: 05/18/2022).
- Netflix (o.J.): Where is Netflix available?. Available Online: <https://help.netflix.com/en/node/14164> (last access: 05/18/2022).
- Omen, Marjolein (o.J.): Netflix: How a DVD rental company changed the way we spend our free time. Available Online: <https://www.businessmodelsinc.com/exponential-business-model/netflix/> (last access: 05/18/2022).
- Statista (2022): Netflix - statistics & facts. Available Online: [https://www.statista.com/topics/842/netflix/#topicHeader\\_\\_wrapper](https://www.statista.com/topics/842/netflix/#topicHeader__wrapper) (last access: 05/18/2022).
- Van Kranenburg, Hans; Hagedoorn, John; Pennings, Jacqueline (2004): Measurement of International and Product Diversification in the Publishing Industry. In: The Journal Of Media Economics. Jg. 17, Nr. 2, S. 87-104.

## The Holtzbrinck Publishing Group

- Holtzbrinck (2022): About us. Available Online: <https://www.holtzbrinck.com>. (last access: 05/19/2022).
- Springer Nature Group (2022). About us. Available Online: <https://group.springernature.com/gp/group/about-us>. (last access: 05/19/2022).

## Degree of internationalization – The approach by Kranenburg, Hagedoorn and Pennings

- Van Kranenburg, Hans; Hagedoorn, John; Pennings, Jacqueline (2004): Measurement of International and Product Diversification in the Publishing Industry. In: The Journal Of Media Economics. Jg. 17, Nr. 2, S. 87-104.

## Global Communication and Social Contacts via the Screen!

- Cam Adair (o.J.): GameQuitters, What is eSport? History, Top Teams, Revenues and Risks. Available Online: <https://gamequitters.com/what-is-esports/> (last access:07/19/2022).
- Christina Gough (2022): Statista: Available Online: <https://www.statista.com/statistics/501853/leading-esports-games-worldwide-total-prize-pool/> (last access: 07/19/2022).
- David Panhans, Povilas Joniškis, Farah Tamer, and Fabien Saunier (2021): BCG, Gaming & Esports: Media's Next Paradigm SHIFT. Available Online: <https://www.bcg.com/2021/gaming-and-esports-sector-are-the-next-shift-in-media> (last access: 07/19/2022).
- Hitesh Bhasin (2018): Marketing91, Marketing Strategy of Facebook – Facebook Marketing Strategy. Available Online: <https://www.marketing91.com/marketing-strategy-facebook/> (last access: 07/19/2022).
- Jillian D'Onfro (2015): Insider, Facebook's 3-step plan to take over the rest of the world. Available Online: <https://www.businessinsider.com/facebook-emerging-markets-strategy-2015-10> (last access: 07/19/2022).
- Juan Carlos Navarro (2020): MarketingLife, Essential Marketing Strategies for an Esports Club. Available Online: <https://marketinlife.com/essential-marketing-strategies-for-an-esports-club/> (last access: 07/19/2022).
- J. Clement (2021): Statista: Available Online: <https://www.statista.com/statistics/711469/league-of-legends-lol-player-distribution-by-region/> (last access: 07/19/2022).
- Maria Luisa Jorjue (2020): HiveLife, 10 Business Lessons We Can Take From Fortnite's Colossal Success. Available Online: <https://hivelife.com/business-lessons-fortnite/> (last access: 07/19/2022).
- Marion Marking (2021): Slator, Localization as a Platform Service: How Riot Games Gets 'Close to Players'. Available Online: <https://slator.com/localization-platform-service-how-riot-games-gets-players-close/> (last access: 07/19/2022).
- The Free Internet Project (2020): NYT: Facebook developing contingency plans and "kill switch" on political ads if Trump tries to "wrongly claim on the site that he won". Available Online: <https://thefreeinternetproject.org/blog/myt-facebook-developing-contingency-plans-and-kill-switch-political-ads-if-trump-tries-wrongly> (last access: 07/19/2022).
- Tom Tauli (2020): Forbes, TikTok: Why the Enormous Success. Available Online: <https://www.forbes.com/sites/tomtauli/2020/01/31/tiktok-why-the-enormous-success/?sh=4cac603765d1> (last access: 07/19/2022).
- Wikipedia (2022): Available Online: [https://en.wikipedia.org/wiki/Riot\\_Games#Marketing\\_using\\_a\\_character%E2%80%99s\\_mental\\_health\\_struggles](https://en.wikipedia.org/wiki/Riot_Games#Marketing_using_a_character%E2%80%99s_mental_health_struggles) (last access: 07/19/2022).
- Wikipedia (2022): Available Online: [https://en.wikipedia.org/wiki/Riot\\_Games](https://en.wikipedia.org/wiki/Riot_Games) (last access: 07/19/2022).
- Wikipedia (2022): Available Online: [https://es.wikipedia.org/wiki/Epic\\_Games](https://es.wikipedia.org/wiki/Epic_Games) (last access: 07/19/2022).
- Wikipedia (2022). Available Online: [https://es.wikipedia.org/wiki/Activision\\_Blizzard](https://es.wikipedia.org/wiki/Activision_Blizzard) (last access: 07/19/2022).

## UK steps out of line again

- Digital TV Europe (2022): US to add more than 100 million SVOD subscribers. Available Online: <https://www.digitaltveurope.com/2022/02/17/us-to-add-more-than-100-million-svod-subscribers/> (last access: 07/19/2022).
- MediaPlayNews (2022): Whip Media: Netflix Remains No. 1 SVOD Service in France. Available Online: <https://www.mediaplaynews.com/whip-media-netflix-remains-top-svod-service-in-france/> (last access: 07/19/2022).
- Statista (2022): Available Online: Video-on-Demand: <https://de.statista.com/outlook/dmo/digitale-medien/video-on-demand/weltweit?currency=USD#umsatz> (last access: 07/19/2022)

## Think local - Stream Global

- Amazon (2017): Amazon Press Release. Available Online: <https://press.aboutamazon.com/news-releases/news-release-details/amazon-music-unlimited-expands-28-more-countries-around-world> (last access: 07/19/2022).
- Amazon - Press Room (o. J.): Amazon - Press Release. Available Online: <https://web.archive.org/web/20170305012150/http://phx.corporate-ir.net/phoenix.zhtml?c=176060&p=irol-newsArticle&ID=2229623> (last access: 07/19/2022).
- Apple (2015): Introducing Apple Music - All the Ways You Love Music. All in One Place. Available Online: <https://www.apple.com/newsroom/2015/06/08introducing-apple-music-all-the-ways-you-love-music-all-in-one-place-/> (last access: 07/19/2022).
- Brennan, Louis (2018): How Netflix Expanded to 190 Countries in 7 Years. Available Online: <https://hbr.org/2018/10/how-netflix-expanded-to-190-countries-in-7-years> (last access: 07/19/2022).
- Curry, David (2022): Amazon Statistics (2022) in Business of Apps. Available Online: <https://www.businessofapps.com/data/amazon-statistics/> (last access:07/19/2022).
- Disney+ Help Centre (o. J.): Where is Disney+ available? Available Online: [https://help.disneyplus.com/csp?id=csp\\_article\\_content&sys\\_kb\\_id=54648677bb23894ac7ceab139619f2#countries](https://help.disneyplus.com/csp?id=csp_article_content&sys_kb_id=54648677bb23894ac7ceab139619f2#countries) (last access: 07/19/2022).
- Frater, Patrick (2022): Warner Media Readies Ground in Asia for HBO Max, Expanded Local Production. Available Online: <https://variety.com/2022/tv/asia/warnermedia-asia-hbo-max-local-production-1235165924/> (last access: 07/19/2022).
- Golem (2010): Verluste durch Filesharing sind stark übertrieben. Available Online: <https://www.golem.de/1004/74522.html> (last access: 07/19/2022).
- Government Accountability Office (US) (2010): INTELLECTUAL PROPERTY - Observations on Efforts to Quantify the Economic Effects of Counterfeit and Pirated Goods. Available Online: <https://www.gao.gov/assets/gao-10-423/pdf> (last access: 07/19/2022).
- John Hopewell (2020): Disney Plus, Telefonica's Movistar Plus Confirm Strategic Alliance. Available Online: <https://variety.com/2020/digital/news/disney-plus-telefonica-movistar-plus-strategic-alliance-1203527136/> (last access: 07/19/2022).
- Malik, Aisha (2022): Disney+ is expanding to 42 more countries this summer. Available Online: <https://techcrunch.com/2022/01/27/disney-is-expanding-to-42-more-countries-this-summer/> (last access: 07/19/2022).
- Munson, Ben (2016): Amazon Prime Video confirms international expansion plans, Fierce Video. Available Online: <https://www.fiercevideo.com/broadcasting/amazon-prime-video-confirms-international-expansion-plans> (last access: 07/19/2022).
- Musikindustrie (2022): Global Music Report. Available Online: [https://www.musikindustrie.de/fileadmin/bvmpi/upload/06\\_Publikationen/GMR/IFPI\\_Global\\_Music\\_Report\\_2022-State\\_of\\_the\\_Industry.pdf](https://www.musikindustrie.de/fileadmin/bvmpi/upload/06_Publikationen/GMR/IFPI_Global_Music_Report_2022-State_of_the_Industry.pdf) (last access: 07/19/2022).
- New York Times (2015): Apple Music Is Unveiled, Along With Operating System Upgrades. Available Online: <https://www.nytimes.com/2015/06/09/technology/apple-wwdc-2015.html> (last access: 07/19/2022).
- Onyusheva, Irina; Baker, Ann (2021): Netflix: A Case Study on International Business Strategy Development. In: The EurASEANS. Jg.6, Nr. 31, S. 40-52. Available Online: <https://euraseans.com/index.php/journal/article/view/288> (last access: 07/19/2022).
- Psychology Today (2015): Beware the Dangers of FOMO. Available Online: <https://www.psychologytoday.com/us/blog/stronger-the-broken-places/201501/beware-the-dangers-fomo> (last access: 07/19/2022).
- Ramachandran, Naman (2022): Disney Plus Confirms 42-Country Summer Launch Across Europe, Africa and West Asia. Available Online: <https://variety.com/2022/tv/global-disney-plus-42-country-launch-europe-africa-west-asia-1235163724/> (last access:07/19/2022).
- S., Vidya (2021): Amazon Prime Video ties up with eight OTTs in bid to become super app. Available Online: <https://www.businesstoday.in/technology/news/story/amazon-prime-video-ties-up-with-eight-otts-in-bid-to-become-super-app-307548-2021-09-24> (last access: 07/19/2022).
- Spotify (2022): About Spotify. Available Online: <https://newsroom.spotify.com/company-info/> (last access: 07/19/2022).
- Statista (2022): HBO's subscription revenue from 2011 to 2021. Available Online: <https://www.statista.com/statistics/329295/hbo-subscription-revenue/> (last access: 07/19/2022).
- Statista (2022): Estimated number of SVOD subscribers worldwide from 2020 to 2026, by service. Available Online: <https://www.statista.com/statistics/1052770/global-svod-subscriber-count-by-platform/> (last access: 07/19/2022).
- Statista (2018): Jeder Zweite nutzt Spotify und Co. Available Online: <https://de.statista.com/infografik/14189/nutzung-von-audiostreaming/> (last access: 07/19/2022).
- Statista (2022): Netflix - statistics & facts. Available Online: [https://www.statista.com/topics/842/netflix/#topicHeader\\_\\_wrapper](https://www.statista.com/topics/842/netflix/#topicHeader__wrapper) (last access: 07/19/2022).
- Statista (2022): Video-Streaming (SVoD). Available Online: <https://de.statista.com/outlook/dmo/digitale-medien/video-on-demand/video-streaming-svod/weltweit?currency=USD>.
- Statista (2022): Video-Streaming (SVoD). Available Online: <https://de.statista.com/outlook/dmo/digitale-medien/video-on-demand/video-streaming-svod/weltweit?currency=USD> (last access: 07/19/2022).
- Szalai, Georg (2019): How HBO Max May Approach Its Global Rollout. Available Online: <https://www.hollywoodreporter.com/business/business-news/how-hbo-max-may-approach-global-rollout-1250697/> (last access: 07/19/2022).
- Telekom (2020): Disney und Deutsche Telekom verkünden exklusiven Deal für die Vermarktung von Disney+ in Deutschland.Available Online: <https://www.telekom.com/de/medien/medieninformationen/detail/disney-und-deutsche-telekom-verkuenden-exklusiven-deal-596288> (last access: 07/19/2022).
- Trusted Reviews (2015): Apple Music Launch: The Essential Guide. Available Online: <https://www.trustedreviews.com/opinion/apple-music-launch-2933696> (last access: 07/19/2022).
- Variety (2014): Amazon Launches Prime Music Service with 1 Million Songs. Available Online: <https://variety.com/2014/digital/news/amazon-launches-prime-music-service-with-1-million-songs-1201218999> (last access: 07/19/2022).
- Vecchio, Gene del (2020): Disney Plus Has the Potential To Become A \$30 Billion Giant In Only 5 Years. Available Online:<https://www.forbes.com/sites/genedelveccio/2020/05/11/disney-plus-has-the-potential-to-become-a-30-billion-giant-in-only-5-years/?sh=7143384134a3> (last access: 07/19/2022

# IMPRINT

**Study Program:** Media Management / Media Economics

**Class / Course:** International Media Management

**Dean of Studies:** Prof. Dr. Uwe Eisenbeis (eisenbeis@hdm-stuttgart.de)

**Website:** <https://www.hdm-stuttgart.de/mw>

**Facebook:** <https://www.facebook.com/medienwirtschaft/>

**Instagram:** [https://www.instagram.com/medienwirtschaft\\_hdm/](https://www.instagram.com/medienwirtschaft_hdm/)

**Youtube:** <https://www.youtube.com/user/studiengangmw/videos>

**TikTok:** [https://www.tiktok.com/@medienwirtschaft\\_hdm](https://www.tiktok.com/@medienwirtschaft_hdm)

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

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

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

**Editor:** Prof. Dr. Uwe Eisenbeis

**Editorial Office:** Cedric Fais, Frederic Wandersleb

**Layout & Design:** Tobias Holz, Viktoria Valentinova

**Final Editing:** Isabel Tschizmar

**Team of Authors (in alphabetical order):** Apostolov Romanenko Carolina, Bardoukas Lisa, Bauer Luna, Bücheler Greta, Buchner Marcus, Byrne Clodagh, Chatziniakoulidou Kiriaki, Coconcelli Danny, Dimitriadou Georgia, Donat Selina, Fischer Isabel, Geiger Carolin, Güyüldar Linet, Hafner Alexander, Hebe Bianca, Heckmann Elisabeth, Heirich Tim, Jones Emma, Knobel Fabius, Kolpakidi Anastasia, Korytko Julia, Kranzler Miriam, Krouzek Matthias, Krüger Anna, Lutz Svenja, Masepohl Sarah-Michelle, McMaster Lachlan, Moll Alina, Müller Selina, Nagel Anne, Parvizi Saha, Pollex Celina, Rowell Joshua, Sakinis Tomas, Sands Gabriella, Schaffrinna Philipp, Springmann Charlott, Stondzik Chiara, Topolnizki Karina, Tundo Chiara, Umnikova Zhaklin, Vorderwinkler Walter, Weeks Deven

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

**Number of printed Copies:** 50 Copies, also available (on request) in digital format (PDF)

**Date of Publication:** Summer 2022

# IMMAA

## International Media Management Academic Association (IMMAA)

Understanding and teaching the business of media around the world

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

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

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

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

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

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

[www.IMMAA.org](http://www.IMMAA.org)



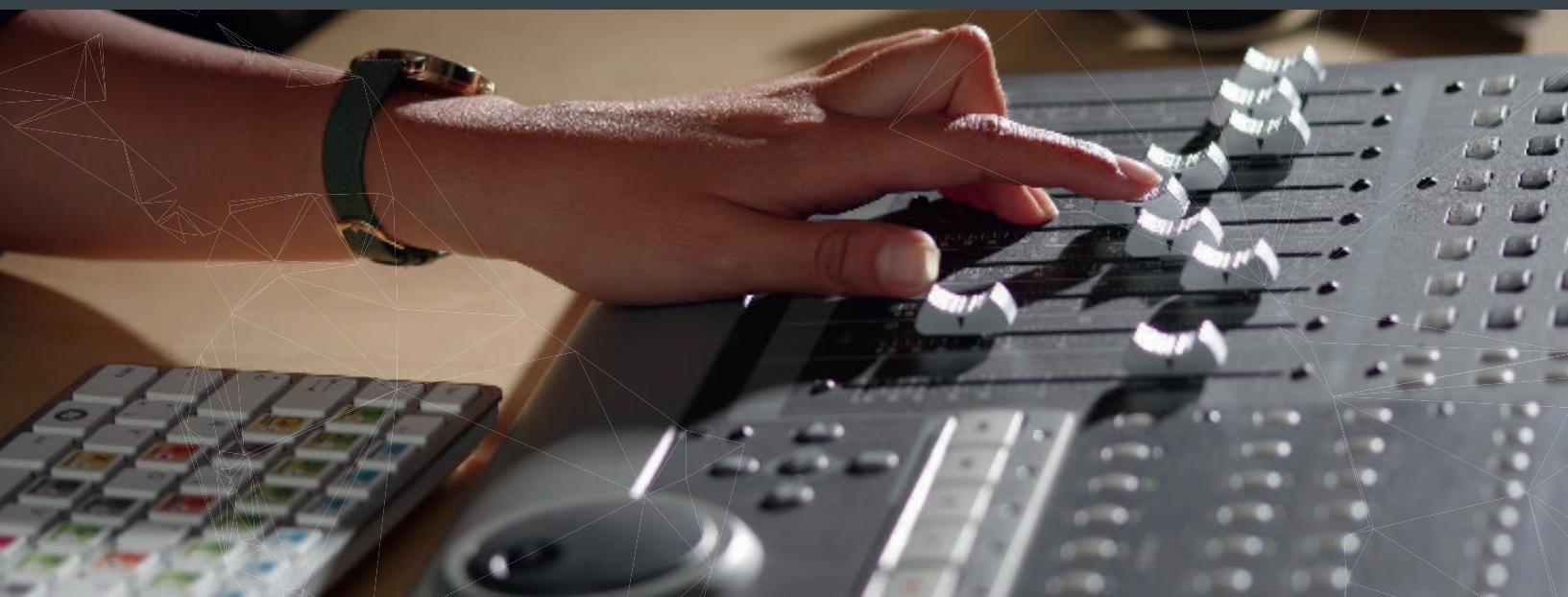


**INTERESTED IN SPENDING ONE SEMESTER IN  
STUTTGART AND STUDYING MEDIA CREATION &  
MANAGEMENT AT HDM?**



Find out more about the minor program here

## **MEDIA CREATION & MANAGEMENT**



You can find information on  
the application process here



**SEE YOU SOON ON CAMPUS!**