

CREATIVE BUSINESS MAGAZINE

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university of
applied sciences

Disney+

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HBO

STREAMING WARS

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THE PANDEMIC

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MEET THE TEAM



Nina

HER NAME IS NINA HÜLLER, SHE IS FROM BERLIN, GERMANY AND DURING HER SPARE TIME, SHE LIKES TO DISCOVER NEW MUSIC AND TAKING PICTURES WITH AN ANALOG CAMERA. SHE IS A DESIGNER OF THE MAGAZINE.



Jules

HIS NAME IS JULES SIMONEAU, HE IS FROM FRANCE BUT ALSO NOT FROM FRANCE. HE DEFINITELY THINKS HE HAS BETTER TASTE THAN YOU. FOR SOMEONE THAT LOVES READING SO MUCH, YOU WOULD EXPECT HIM TO ENJOY WRITING, WHICH HE DOES NOT. IN FACT, HE HATES WRITING. THIS IS WHY HE IS WRITING FOR THE MAGAZINE.

Denis



HIS NAME IS DENIS-DANIEL ŠIRNIN, HE IS FROM TALLINN, ESTONIA. DENIS LIKES TO WORK WITH AN IMAGE E.G. MAKING VIDEOS OR TAKING PHOTOS. HE IS A PHOTOGRAPHER OF THE MAGAZINE.



Ufuk

HIS NAME IS UFUK ÖZESEÑLIK, HE IS FROM GERMANY. UFUK LOVES MOVIES AND TV-SHOWS WAY TOO MUCH. HE ASPIRES TO WORK IN THE FILM INDUSTRY. HE IS A DESIGNER FOR THIS MAGAZINE.

Martynas



HIS NAME IS MARTYNAS SVILYS, HE IS FROM LITHUANIA IN NORTHEAST EUROPE. MARTYNAS LOVES THE ART OF CERAMICS, AND PLAYING AROUND WITH GLAZES AND DIFFERENT TECHNIQUES. HE ALSO ADMIRES WRITING WHETHER IT IS A GROCERY LIST OR LYRICS FOR A SONG. THEREFORE, MARTYNAS IS A WRITER FOR THE MAGAZINE.

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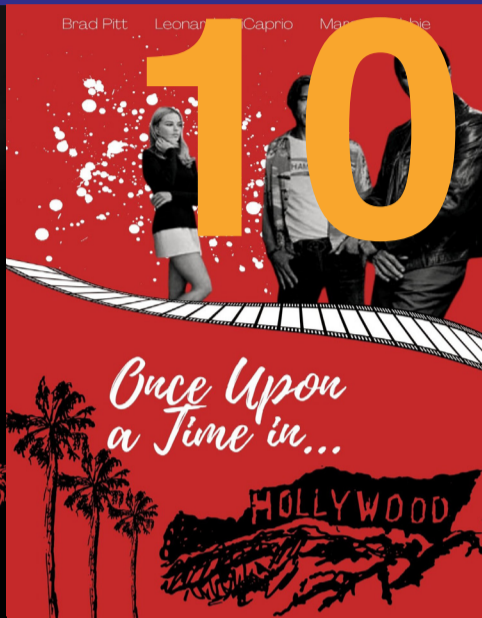
**KINO
FONDAS**



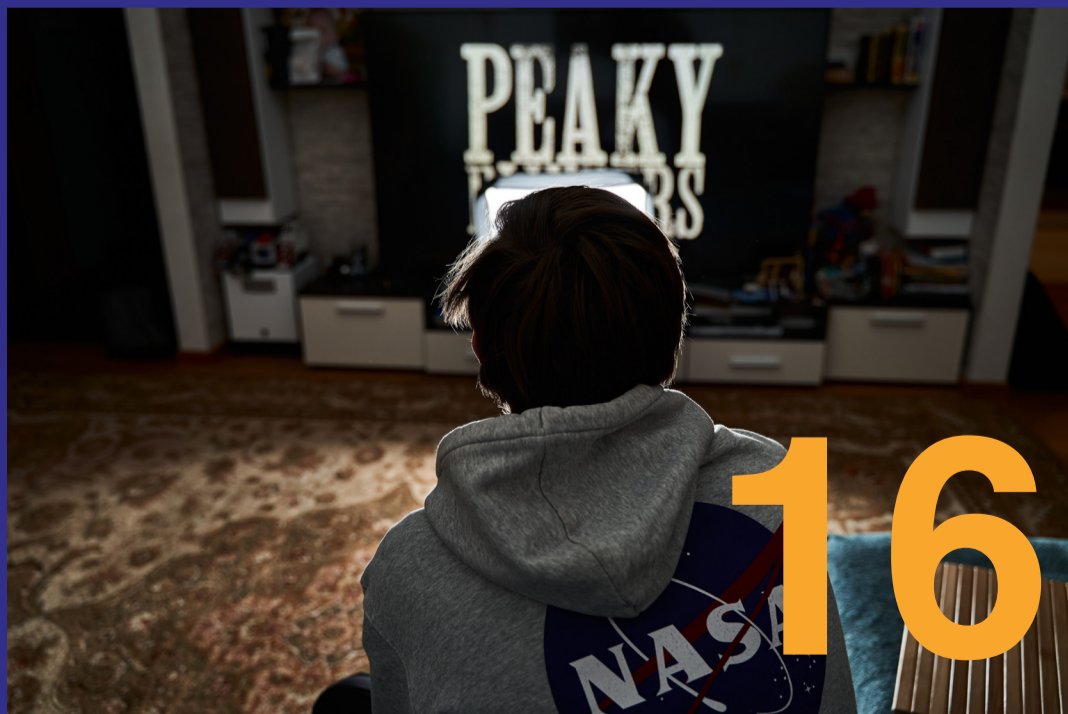
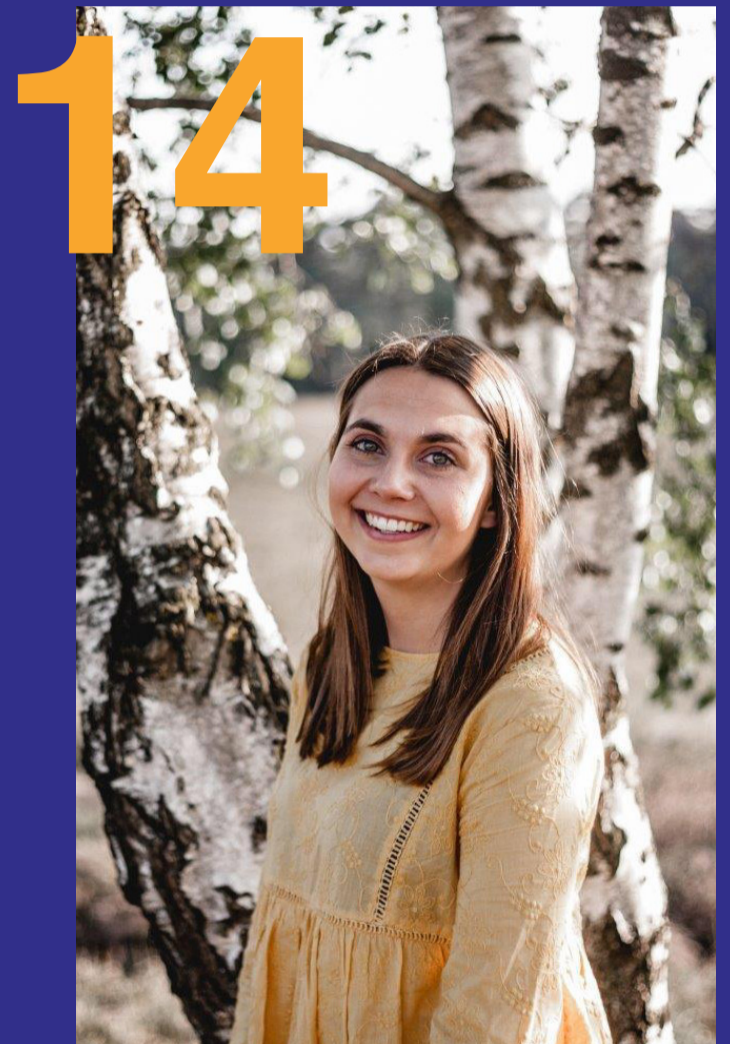
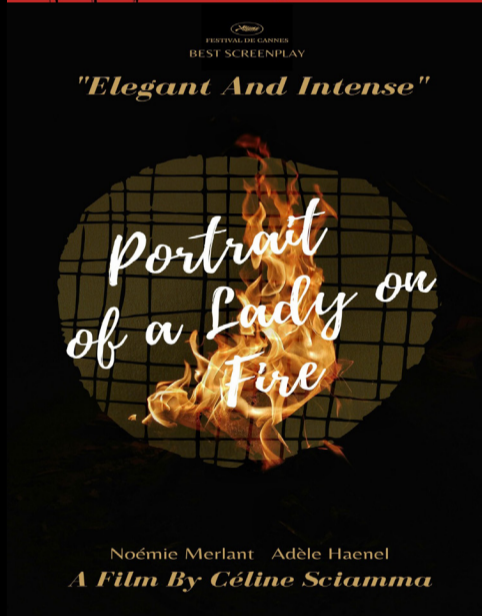
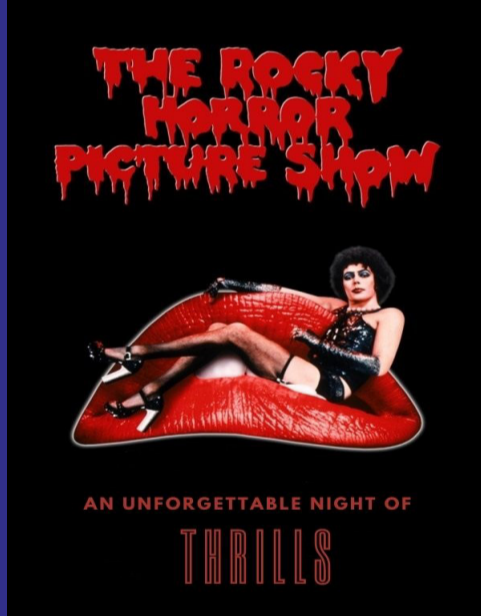
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STREAMING WARS

On July 9, 2019, Netflix announced in a tweet that the flagship series *Friends* would no longer be available on its platform. The series was released in January 2020 from Netflix's US catalog to join the HBO platform Max. Netflix had already paid \$100 million in 2015 to obtain the rights to *Friends* on its platform. And it's not the only series that the world's number one video streaming company has lost the broadcast rights to. The Series *The Office* or *South Park* follow the same path, and this leak of hit content could continue. We are living the beginnings of the streaming war.



But before we get into the heart of the matter, and present the strengths and weaknesses of each company on the battlefield, let's make a quick stop on the streaming situation in the world.

Ten years ago, in 2010, tens of millions of people were already using streaming services. In 2018, that number exceeded one billion for the first time ever.

The video-on-demand streaming industry is well established, but it is still in its infancy. Only 15% of the global market has been penetrated and the industry's annual revenues are expected to increase by 15% by 2023. But the industry will undergo drastic changes over the next five years.

NETFLIX: DEFENDING ITS LEADERSHIP



Netflix has the most to lose to new, reputable competitors, but it's also best placed to face them. It invests twice as much as anyone else in content production, and has achieved a global presence in addition to being profitable. Netflix reported a pre-tax profit of \$2 billion in 2019.

The main concern for the giant is growth. Netflix had already experienced slow growth, even before Disney and Apple entered the fray. It missed its target of growing subscriber numbers for two consecutive quarters and announced the first decline in its U.S. customer base in early 2019.

Growth will therefore remain a concern now that competition has moved to the next level, and investors will be able to better evaluate streaming services by comparing them to each other. Surveys have shown that consumers may pay for up to two streaming services in parallel, and if so, there is a good chance that Netflix will be included in the winning duo.

AMAZON: MUCH MORE THAN PRIME VIDEO

Unlike its main competitor, Amazon is fighting several battles in several industries, and streaming is not at all its core business. Despite this, Amazon now has 150 million subscribers to its Prime offering, which includes its SVOD platform, Prime Video. So that's almost as much as Netflix.

But Prime Video is considered a "bonus" offer, either by customers or by the American giant itself. It is certainly interesting, but the majority of Prime customers are primarily subscribers to take advantage of the delivery benefits. I'm a Prime subscriber myself, yet I've never watched a movie on Prime Video.

While we sometimes fail to count Amazon as one of Netflix's serious competitors, its offering has all the cards in hand to keep growing. Although Prime offers a smaller library and fewer original titles, Amazon favors quality and is less inclined to produce a constant stream of content like Netflix.

DISNEY: NOSTALGIA BRANDING & LARGE CATALOGUE

Disney is the new title contender. It is considered to be the one with the greatest potential to disrupt the current market with its new Disney service.

The company is home to world-renowned franchises that will no doubt attract subscribers, including Marvel superhero movies, the Star Wars saga and Pixar animated films. It also has several popular broadcasters such as ABC, National Geographic and ESPN, which gives a lot of diversity to its content.

Disney was applauded for regaining control of its content and making the most of it. Hopes are high: Disney already has more than 86 million subscribers, and the company said initial demand for its new service **"exceeded their highest expectations."**



Indeed, Disney became the most downloaded app in the U.S. in the last quarter of 2019. It was even downloaded twice as much as TikTok.

The main task will be to demonstrate that Disney can really compete with Netflix. Disney is expected to grow faster over the next few years relative to Netflix as it moves into new territories.

APPLE : HUGE CLIENT BASE AND WALLET

Apple launched its new streaming service, Apple TV, in November 2019. The company's greatest strength is its reach and existing customer base. There are more than 700 million active iPhone users alone, and Apple can immediately tap into this vast customer base.

In fact, the firm already offers Apple TV for free for one year to all those who buy a new iPhone. Apple is therefore likely to use the same strategy used for Apple Music, which has become the preferred music service for iPhone users.

The Apple TV is a big part of Apple's service offensive. People are waiting longer and longer to change their smartphones, and the company's core business around hardware is in decline. This explains its desire to sell more digital services at a higher margin.

But while Apple has more money than it knows what to do with it, it won't keep up with Netflix's frantic pace of exclusive content production. Its library will be much smaller, but its offer will also be the cheapest on the market.

If there is pressure on Apple to succeed in video streaming, it is unlikely to become the number one. Instead, it is likely to be a very popular secondary service for users already won over at Apple.

WHAT TO EXPECT FROM THIS WAR ?

The next few years will be very competitive. The number and scale of the new services launched will give consumers more choice than ever before, and they will have to decide what they really want from a streaming service.

Expect the rivalry to be fierce in the short term. All the players are multiplying the investments in the original content and take back on their behalf the programs for which they have the rights.

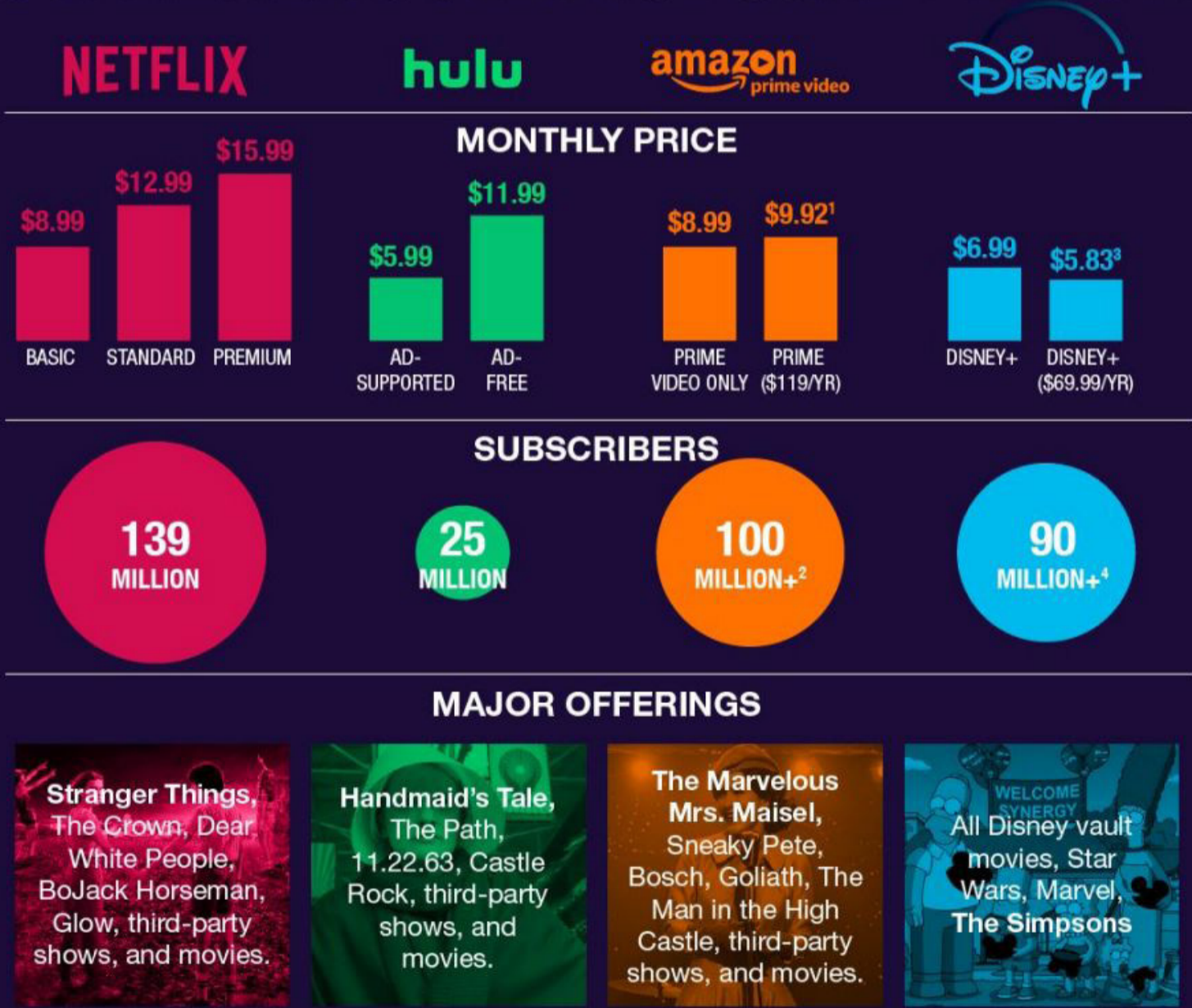
Most new entrants have huge levers to pull, from the instant global reach of Apple and Amazon to the award-winning content of Disney and U.S. cable distributors. And none of them lack money.

The main objective for the most part will be to capture as many subscribers as possible to demonstrate the demand and superiority of their service. People are expected to be ready to sign up for one or two services in the future, and each service will want to be in the running.

All of these services will not survive and there will be an upheaval over the next few years. Growth will slow and increased competition will put pressure on prices and margins. The market is also likely to become saturated with such a large supply of choice.

In the longer term, competition could quickly turn into consolidation. Some services have already been bundled, and streaming players will be able to show a greater willingness to cooperate in the future if the market proves more difficult than expected.

STREAMING SERVICE COMPARISON



1-MONTHLY BREAKDOWN OF AMAZON PRIME ANNUAL FEE
 2-AMAZON DOESN'T BREAK OUT DOWN SUBSCRIBER NUMBERS FOR PRIME OR PRIME VIDEO
 3-MONTHLY BREAKDOWN OF DISNEY+ ANNUAL FEE
 4-SUBSCRIBERS ESTIMATED 60 MILLION TO 90 MILLION BY 2024



THEATRES AFTER THE PANDEMIC

THE CHALLENGES CINEMAS FACED IN 2020

It has been a year since covid-19 started, and it does not seem to go anywhere just yet. The restriction and suspensions have affected various kinds of businesses, and the film industry is not an exception, losing more than \$30 billion in 2020. So the question is whether movie theatres will survive the pandemic or not?

According to experts, the industry will go back to normal as soon as cinemas reopen, and people will flood the movie theatres.

So, it seems it is on us now, which makes a lot of sense. Most of the people grew up going to the cinema to watch a premier, annoy everyone around with a box popcorn, and listen to someone's gossip in the back of the hall. It is sentimental and, no doubt, people miss that. Thus, it is expected for the movie theatres to sell out quicker than ever before.

Unfortunately, the restriction of gathering in groups, is going to postpone it for the indefinite future; until we are not dangerous and contagious to each other, and we can enjoy life again. Movie theatres were forced to find

alternatives to indoor cinema, the findings were interesting and fascinating. Cinephiles of the Philippines came up with a quiet original solution. It is not only an alternative to indoor cinema, but also to drive-in cinema. The Filipino fans set up a cinema on the water. In order to prevent more cases of corona virus to spread across the country, the cinemas, just like in most of the countries, were closed. The locals did not show the white feather to the rain and got themselves comfortable in floating gondolas holding umbrellas. Keeping a safe distance, locals of the capital city of the Philippines proved that love for cinema is stronger than a fear of getting soaked.

"This was an event, which I really missed. I work in a film industry and I love watching films in big screen. I couldn't do that for almost a year"- said a filmmaker Joseph Potian.

Even though indoor cinemas are closed, finding an alternative could at least make some of the cinema-maniacs happier, but unfortunately that wouldn't save the whole cinema industry. At least not with such restrictions as are applied nowadays.

Another alternative to traditional indoor cinema is virtual screening rooms. They have become crucially important to independent cinemas, allowing movie theatres to continue programming for those who cannot live without cinema. Some movie theatres were even able to collaborate with film festivals and put their films on the streaming platforms. Even though it most likely will never replace the actual cinema it still allows cinemas to collect a cut of the 'ticket sales.' It is far from the big screen experience, but at least people still have an opportunity to watch films safely at home.

The last year has been exceedingly challenging for most in the film industry, needing to find alternatives or just waiting this chaos out. It is scary to think what the virus has done to the most fragile, small movie theatres; but hopefully the change is near, and all cinemas, small or big, will reopen soon and invite people to enjoy films just like prior the pandemic.

AN ALTERNATIVE TO CINEMA

EXCLUSIVE, SMART AND LEGAL

In the times of this contagious disease, it is important to keep distance and stay home. Such a change for people interested in European cinema and film classics is not good news, therefore we found an alternative to at least partly solve this issue.



A cinema streaming platform called Kino Fondas has started its activity in 2015, when there were no other legal streaming platforms in Lithuania. The platform was created so filmmakers could publish their films and extend the accessibility to watch films that are no longer available in the cinemas, as well as to bring film classics back to life.

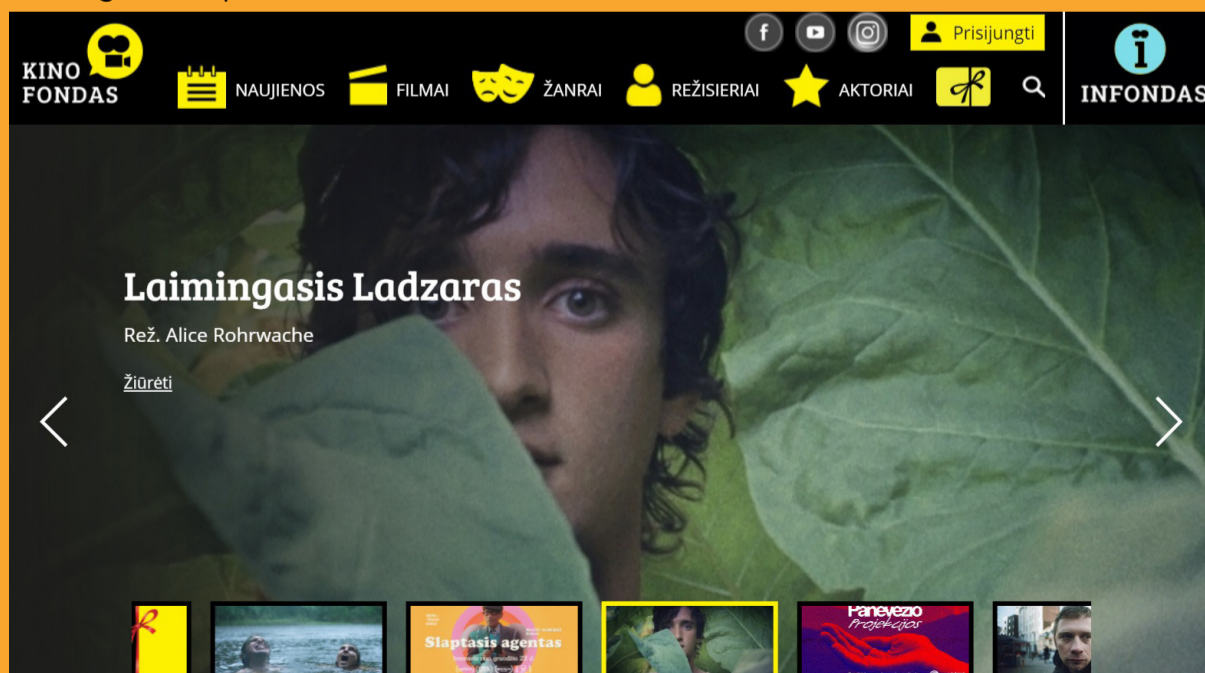
An exclusive repertoire, plenty of local and European classics, and support of young filmmakers, are some of the reasons why Kino Fondas stands out from other streaming platforms.

When Justina from Kino Fondas was asked if the platform is open to young filmmakers and cinema enthusiasts she replied: 'Kino Fondas often publishes the best students' films from the "Skalvija" film academy (AC an institution where school students learn about

cinema and film directing), we also publish short films of young filmmakers, which are getting more and more praised in Lithuania'. It means that by subscribing to Kino Fondas you not only get an access to exclusive films, but you also contribute to making young filmmakers dreams come true.

It is not a secret that many businesses have been affected by the corona virus, however Kino Fondas was an exception, in fact 2020 was the year of growth: "Kino Fondas has started to contribute and work together with the biggest cinema festivals, distributors, and copyright owners in the country. There was also a big increase of new customers". Justina also explained that 2020 was the year of exploration and learning, adopting to new situations, getting to know the customer needs, and forecasting future plans.

When Justina was asked what the plans for this year are, she enthusiastically said that the main focus remains on advertising the platform, improvement and development in the customer experience sector, and updating an already broad European film collection. Since digital media is thriving at the moment, we were curious to ask whether or not other social media platforms are important to Kino Fondas, Justina said that 'Social media platforms are very important to Kino Fondas, since it is a perfect place to advertise the platform to the target audience' she also explained that mixed media marketing and advertising is always useful when it comes to promoting a certain product 'it allows the company to reach out to different audiences, however the digital media is more accessible and conductive.'



HOLLYWOOD

1940's Hollywood, but add a little "spice". (And remove the sexism and racism)



aspiring to break out of stereotypical roles, played by the one and only Laura Harrier.

Other amazing actors with amazing supporting roles include Jim Parsons, Dylan McDermott, Joe Mantello, and Queen Latifah !

This award-winning cast embody characters full of depth, drama, cheesiness, character, and relatability, portraying the beautiful story of how a fictional first movie about Peg Entwistle, originally a white girl, with a starring black actress came to the big screen in theatres across America in a time where some theatres were still white-only.

The décors ! The costumes ! The soundtrack ! The on-screen homosexuality that is neither a joke's punchline nor exaggerated fetishization ! Everything in this mini-series is to love.

Ryan Murphy truly managed to create a more than entertaining show in all aspects, while using light comedy and romantic drama to produce a better critique of Hollywood than most self-acclaimed "serious" directors.

What are you waiting for ? Go watch it on Netflix !

"Netflix's Hollywood is an ambitious, well-crafted attempt to take control of the narrative, creating a vision of classic Hollywood that modern audiences can watch with a lot less shame and anger." -NPR

An inclusive rewriting of what the 1940's sexist and racist Hollywood could have been, all in seven episodes. An ambitious project from Ryan Murphy, the creator of Nip/Tuck, Pose, and Glee.

The storyline revolves the road to fame for a group of aspiring young and talented Hollywoodies, thrown into the politics and drama of Ace Film Studios.

What a character bunch, and what a cast !

Jack Castello, a 2nd world war veteran and all-american himbo, played by David Corenswet.

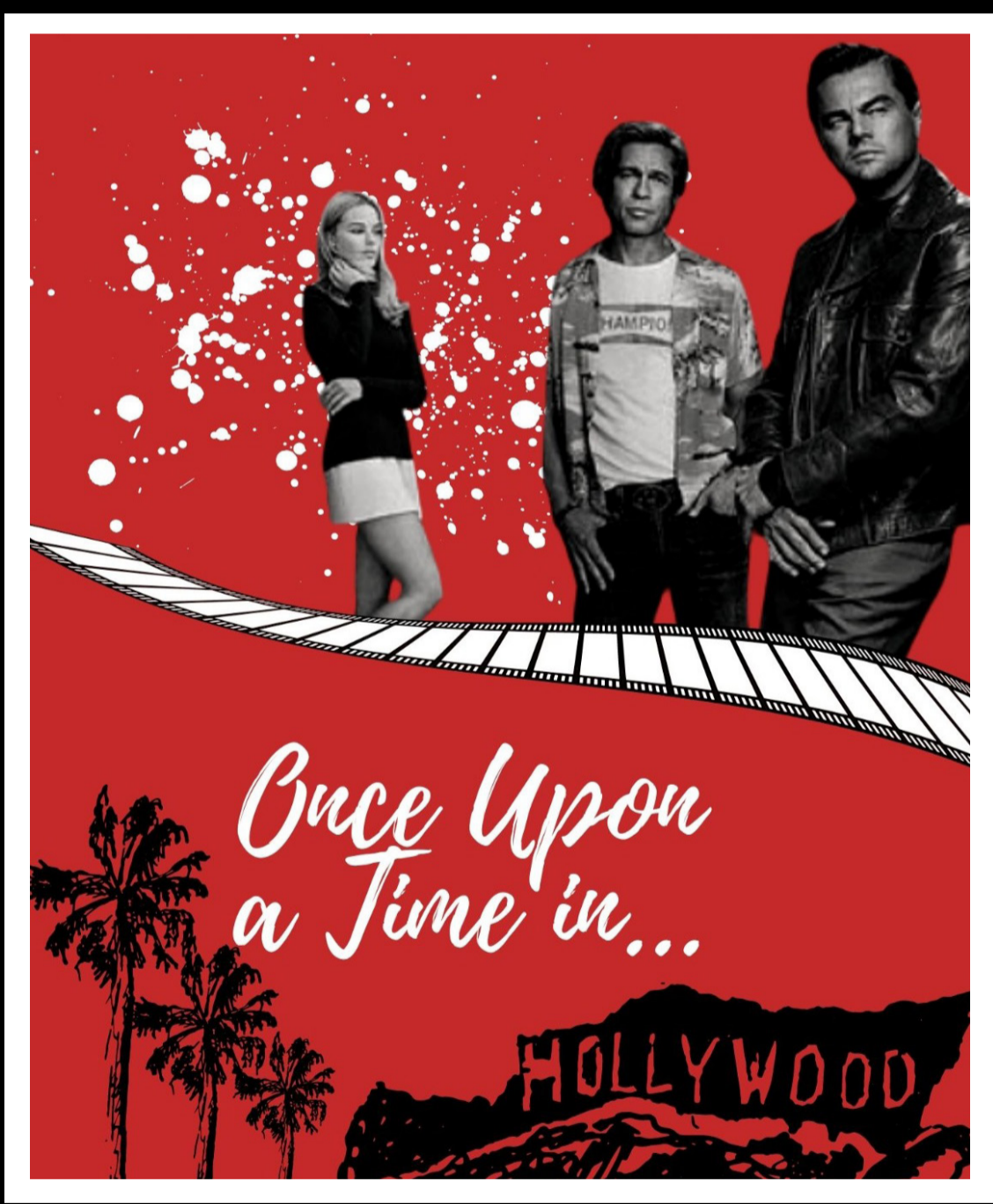
Archie Coleman, a black and gay script writer, played by Jeremy Pope.

Raymond Ainsley, a young American pinoy director with a vision, played by Darren Criss.

Camille Washington, a black actress

ONCE UPON A TIME IN HOLLYWOOD

A 1960's portrayal of Hollywood by a Hollywood fossil in his 60's.



An excruciatingly long (two hours and forty-five minutes) movie with a passive plot that only culminates in the action and scenes we would typically expect of *Quartet* Tarantino at the very end.

The movie is riddled with the director's ad nauseam interests (his love of poorly executed Italian movies, his disturbing foot fetishism, his regret of not having made more cow-boy movies, his superficial romanticism of an "older better" Hollywood – even though he was 6 years old in the year the movie takes place in – etc.) and was made only for the enjoyment of him and his patsy of patsy fanboys. This entire movie feels like a temper-tantrum of a disgruntled retiring mildly consequent name of Hollywood.

If that wasn't enough, the appalling disregard for an appropriate representation of women is blatant in this just before last (thank god) dick-flick of Quentin Tarantula. Fetishized objects or potential targets for violence, women are not given any valuable roles, which reflects Quincinera Tarantino's less than feminist views. Unsurprising when we remember that he was one of Harvey Weinstein's favourite lapdogs. Yes, Harvey Weinstein the paedophile and rapist, that one.

Unimpressive, childish, slow, disappointing, sexist, and uninteresting up until the hail-Mary ending, which we can only imagine was supposed to provoke some sort of nostalgia for his earlier somewhat successful creations.

This 9th (but not last) movie of Quenti-no Tarantino is only recommended to be watch if you have nothing better to do in Quarantino.

Quentin Tarantino's 9th movie is set in 1969 and follows the story of an actor passed his prime (kind of like Quenti-No Talantino) and his loyal stunt double / caretaker in a Hollywood of a truly different era. Their paths cross those of Sharon Tate and the infamous Manson "family".

Just in time to be released as a summer 2019 blockbuster, and with an all-star cast (Leonardo di Caprio as Rick Dalton the actor, Brad Pitt as Cliff Booth the stunt-double, and Margot Robbie as Sharon Tate), most had some higher expectations for this movie. It turned out rather disappointing, and for many, many, reasons.

THE ROCKY HORROR PICTURE SHOW

AN UNFORGETTABLE NIGHT OF THRILLS

The Rocky Horror Picture Show—that barely lacks anything to captivate viewer's attention, in fact it could seem like it is too much for the majority. However, that 'too much' bursts into a timeless spirit, either cinematographic or subcultural.

The film questions any possible gender norms; traditional views, represented by Janet and Brad, meet a treasure chest of sexual diversity. The residents of the castle reflect on homosexuality, bisexuality, queerness, and transsexuality. Self-expression seems to be the most important thing behind the doors of the castle. The owner of the castle Frank (Tim Curry), a cross-dresser, is a citizen from a different planet, who created his wonderful masterpiece called Rocky (Peter Hinwood).

The costumes, pride, courage, and bravery, the art of celebrating one's authentic identity, were the key elements of glam rock, embodied by such legendary icons as David Bowie, Alice Cooper, Elton John and more, are also paramount in The Rocky Horror Picture Show.

The film is based on B film standards. Low quality special effects, acting that at times screams soap opera (which is usually inherent in musicals), decorations might seem a little too kitsch, and of course, the genre that keeps switching throughout the film from horror, musical, romance, to sci-fi and comedy. However, in the end this whole chaos puts everything in the right places and makes the film an unforgettable experience you will most likely want to repeat.

THE ROCKY
HORROR
PICTURE SHOW



AN UNFORGETTABLE NIGHT OF

THRILLS

PORTRAIT OF A LADY ON FIRE

HOW CAN GENUINE LOVE BE SO REAL YET SO CONDITIONAL?

Elegant and intense. Two words that perfectly describe 'Portrait of a Lady on Fire' (Portrait de la jeune fille en feu, 2019). In the hands of a French director Céline Sciamma, they find a perfect balance. Every detail and symbol only support visually captivating and pleasing story. It is hard to tell what in this story works best, convincing actresses, picturesque camerawork, entrancing music, or perhaps it is the harmony among all these elements.

The film tells a story about Héloïse (Adèle Haenel)- a woman who recently left a convent and is now forced to get married against her will; and Marianne- a talented painter, who arrives to a distant island in Brittany to paint Héloïse's portrait in secret.

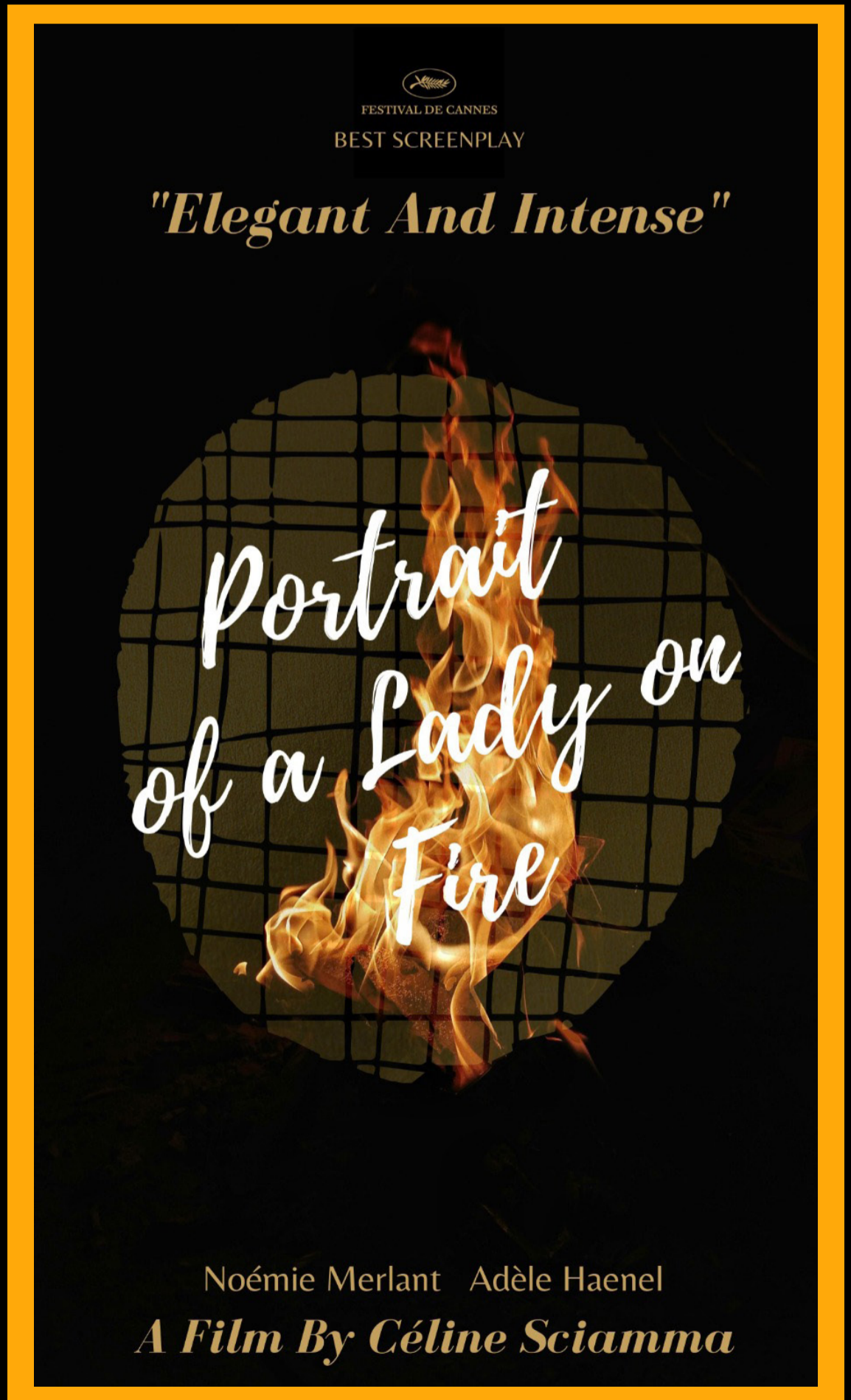
The two women eventually fall in love; however, they don't have much time to spend together. Héloïse's maid- Sophie (Luàna Bajrami) also plays an important role, who faces difficult situations and dilemmas of her life. This quite chaos reveals the power of love, reminiscing, art, social status, and touches the importance of support between women.

Even though, the pace of the film is relatively unhurried, which allows the audience to think and feel, in contrast, the love between Héloïse and Marianne is furious yet so genuine.

"Beautifully shot, perfectly timed, and with breath-taking performances from the two leads, this film is a masterpiece in cinema"

-Danny Brogan

Shots in the film are long, there is not much text, which is also followed by prolonged pauses. 'Portrait of a Lady on Fire' could potentially be the most touching and one of the most scenic films of 2019.



DESIGN & MEDIA COPENHAGEN



Neele Marie Schürmann, 24
is doing a Creative Business
Media Management Minor on the
KEA University in Copenhagen



Who are you ?

Hi, my name is Neele and I am currently studying Creative Business in my 3rd year. Next to the studies, I am working as a student assistant for the Marketing department and engage myself as the head of the event department at the Student Council Creative Business. I always spend my free time with people I love, whether it is cooking together, taking pictures, going on new adventures or just enjoying life. So, as you can see, I like to have a lot on my plate, and I'm interested in a lot of beautiful things.

What minor did you choose ?

In autumn 2021 I will start my minor programme and I decided to study at KEA University Copenhagen (Denmark) for a semester. The specialisation I chose is called 'Communication Design & Media' and focuses on design processes, trend theories and innovation from a business perspective within the fashion, lifestyle, and communication industry. Sounds amazing, doesn't it?

Why did you choose this minor ?

I chose this minor for several reasons: On the one hand, I discovered my love for Denmark in 2020 while sailing through the Baltic Sea. I think the country has simply beautiful corners, very warm people, and a great way of life that I would like to take with me - it is all about hygge. On the other hand, the education system is great, and the people speak good English as well, so I can continue to improve here.

The last reason was the study programme that was just right for me. When I read about the specialisation, it was immediately clear to me that it promises a semester full of exciting experiences, people and, of course, knowledge. So, it is no secret that I'm really looking forward to the next chapter of my studies.

Who would you recommend this minor to ?

Since I have not started the specialisation yet either, I can only guess for whom this subject is the right one. But in general, I think you should always be very open to new things for an exchange, be willing to immerse yourself in another culture and simply be inspired by your fellow human beings and the environment.

It is important to say that the subject is not very production-oriented but focuses on (partly theoretical) topics such as visual communication, strategy, rhetoric, media, innovation, and entrepreneurship. However, I am happy to dive into these fields because I find communication fundamentally exciting and like to analyse how people perceive different things and why.



PEAKY
PEAKERS

WE ARE WHAT

“YOU HAVE TO WATCH WHAT YOU WANT YOUR OWN WAY.” - ALEXEI MAKAROV



**"YOU HAVE TO GET WHAT YOU WANT YOUR OWN WAY."
THOMAS SHELBY, PEAKY BLINDERS**



“LET’S WORK.” - ELIZAVETTA SOLODKA



“ПОИГРАЕМ” (“LET’S PLAY.”) - ELIZABETH HARMON, QUEEN’S GAMBIT



