The influence of streaming services on the German television landscape –
A comparative critical discourse analysis through the example of Netflix
based on newspaper articles from:
Süddeutsche Zeitung, BILD Zeitung and taz, die tageszeitung

Written by Melitta Capolei
Student ID: 90009T268
Semester: 2 (Spring 2016)
E-Mail: m.capolei@gmx.de
Submission: 25th of May 2016
Supervisor: Jakob Dittmar
Amount of words: 16.057
# Table of Contents

Abstract ........................................................................................................... 1

1 Introduction .................................................................................................. 1  
   1.1 Objective and aim of present thesis .................................................... 2  
   1.2 Theory and existing research ................................................................. 4  
   1.3 Structure of the present thesis ............................................................... 5  

2 The development of discourse studies ....................................................... 5  
   2.1 Discourse theory by Foucault ............................................................... 7  
   2.2 Siegfried Jäger’s critical discourse analysis ......................................... 8  

3 Discourse analysis ...................................................................................... 8  
   3.1 Applied critical discourse analysis ...................................................... 10  
   3.2 Discourse and power ........................................................................... 12  
   3.3 Media discourse and Agenda-Setting-Theory ...................................... 13  

4 The importance of German television ....................................................... 16  
   4.1 German public and private service broadcasters .................................. 17  
   4.2 Streaming services vs. classical television ......................................... 18  
   4.3 Netflix .................................................................................................. 20  

5 Critical discourse analysis of German newspaper articles ...................... 24  
   5.1 The German press ............................................................................... 25  
      5.1.1 Süddeutsche Zeitung ..................................................................... 27  
      5.1.2 BILD Zeitung .............................................................................. 28  
      5.1.3 taz, die tageszeitung ................................................................... 28  
   5.2 Methodological Approach .................................................................. 29  
   5.3 Critical discourse analysis of articles: Süddeutsche Zeitung ............ 31  
   5.4 Critical discourse analysis of articles: BILD Zeitung .......................... 33  
   5.5 Critical discourse analysis of articles: taz, die tageszeitung .............. 35  
   5.6 Discussion ........................................................................................... 38  

6 Conclusion ................................................................................................... 40  

References ..................................................................................................... I  

Appendix ......................................................................................................... V
Abstract

The following master thesis analyzes to which extent streaming services in particular Netflix influence the German television landscape and how this discourse is covered in German newspapers.

The work shows that online streaming services with their non-linear content have an impact on German television. The theoretical base of the work is the critical discourse analysis by the German linguist Siegfried Jäger. His work analyzes relevant social discourses with its own method based on the theory of the French philosopher Michel Foucault. The present thesis refers to Netflix as a streaming service and analyzes the aspect of how it influences the television landscape since its introduction on the German market in 2014. For deeper understanding before conducting the critical discourse an initial analysis of the German television market is presented. The base of the analysis are newspaper articles. Furthermore, the relevant aspects of the publishing landscape in Germany are introduced to provide the reader with relevant background knowledge. Moreover, the thesis contains an analysis of newspaper articles from three leading newspapers in Germany: Süddeutsche Zeitung, BILD Zeitung and taz, die tageszeitung (following referred to as taz). 15 representative articles were chosen and afterwards analyzed with the method of critical discourse analysis. The results of all three newspapers on the Netflix discourse are compared to each other. In conclusion, the work shows that the influence of streaming services, especially Netflix on German television is stronger then expected. And even if television is still seen as the leading medium in Germany, public as well as private broadcasters have to be aware of the new competitor on the market and adapt to constant changes especially in the online segment.

1 Introduction

Reading through the online presence of various German newspapers in the beginning of March 2016 the high number of articles about the start of the fourth season of House of Cards, original series produced by Netflix was remarkable. After the season premier on the 4th of March the interest did not decline and discussions about the happenings in the live of the fictive characters from the previous evening arose in different contexts. The presence of the series and consequently Netflix as the producer in the media discourse in newspapers shows how the streaming service provider managed to have a noticed
role in the German media landscape. Since its entry in the German market one and a half years ago Netflix reached 1.2 million subscribers (Statista 2015) and over 30 million views (Schröder 2016). With its presence Netflix altered the German television landscape and constitutes an additional competitor on the market. Therefore, the following master thesis is going to analyze to what extent streaming services in particular Netflix influence the German television landscape and how this discourse is covered in German newspapers.

1.1 Objective and aim of present thesis

Every year the Landesmedienanstalt\(^1\) (LMA) publishes a study about the economic position of broadcasting in Germany in which all private television and radio broadcasters answer their survey. In 2015 the latest version was made public and in this edition streaming services and especially Netflix were mentioned for the first time since the survey was first published 11 years ago. Moreover, Netflix was named an important influencing factor on German television. Therefore, they state that television lost the uniqueness as a medium (LMA 2015: 16).

Television in Germany is still the strongest media when measuring the opinion-forming influence. According to the German LMA-Medienkonvergenzmonitor\(^2\) television contributed with around 36% to the formation of opinion. The second most influential media are still newspapers accounting for a total of 21% in 2015. The Internet is in third place with 20.6% only slightly behind the medium of newspapers (LMA 2015: 12). However, as the following diagram illustrates both television and newspapers lost influence in the period of seven years of about 5% each. By comparison the influence of the Internet grew by around 7.5% in the indicated period.

\(^1\) Institute for the Federal Media in Germany
\(^2\) Institute for the Federal Media that publishes a monitoring report about media convergence including data of all existing LMA of each federal state in Germany
Television is still the leading media in Germany, however these numbers show that the Internet rapidly caught up and the same development is expected to repeat itself in the coming years. Based on this development and my working experience in the German television industry video on demand and streaming services (e.g. Netflix, Sky) are what television producers fear the most. Especially during the last ten years the television landscape changed drastically due to video and streaming providers entering the market. Adaptation to new demands and competitors who started to employ online content has become key to stay competitive in the media landscape. But all in all German television industry is mainly characterized by traditional longstanding productions and known for little innovation. Moreover, the industry struggles with restrictions characterized by limited resources for the development of new concepts as well as the problem of decreasing viewer ratings due to less hours of television consumption and increasing Internet consumption\(^3\) (LMA 2015: 20).

Even if quotes like "Everyone goes back to watching TV like god intended (linearly, traditionally). Netflix and YouTube aren't threats – TV's death had been greatly exaggerated" (McAlone 2016) are by no means the exception in the German television landscape. Streaming services are finally considered as an existing competitor and this is a useful base to build on a discourse. Refering to this problem definition this master

---

\(^3\) This trend was investigated by three different studies and institutes showing that TV consumption decreased in Germany by about 5% per viewer from 2010 to 2015 to currently 210 minutes per day. At the same time the online-usage on average increased from 83 to 107 minutes per day (LMA 2015: 14).
thesis is going to take as a base the following research questions:
Does the increasing presence of streaming services like Netflix have an influence on the German television landscape? Furthermore, do the underlying newspapers show a coherent understanding and interpretation of the importance of streaming services on the television market in Germany?

1.2 Theory and existing research
Several empirical studies related to discourse analysis exist, especially the critical discourse analysis approach related to media was applied multiple times. In the context of critical discourse analysis three relevant researchers must be mentioned. One of them is the linguistic researcher Siegfried Jäger from the Duisburg School (DISS). The second is Norman Fairclough who is specialized on textual oriented discourse analysis particularly in media text (1995). Another researcher noteworthy in this context is Teun Adrianus Dijk (1988) that worked together with Jäger (DISS) and developed a framework for analyzing news discourses related to racism. The mentioned researchers analyzed in particular print media with their approach of critical discourse analysis.
This present thesis is going to apply Jäger's critical discoursive approach by using it for the analysis of newspaper articles containing the aforementioned discourse.
As German television is still the leading medium in the country (see chapter 3.3) it is constantly used as an important research topic and many extensive books as well as research papers were published regarding the development of German television over the decades as well as external influence factors to the medium (Schanze 1997, Bleicher 2003, Bartz & Ruchatz 2006). In the past ten years one field related to the changes in the role of television gained more and more importance in Germany and was extensivley researched: the development of the Internet for the mass and along with it e.g. YouTube and other online offers recieving more attention from the audiences than before when the audience was only exposed to television (video, DVD) as a visual medium. A number of publications analyzed YouTube as a phenomena and its influence on the audience and television content in general (Jenkins 2006). Others analyzed the influence of the Internet on the future of television. But there are no publications about Netflix as an influencing factor on German television as well as no critical discourse analysis examining German Newspapers regarding the topic. This can be reduced to the fact that Netflix was only established in September 2014 on the German market.

4 Abbreviation for German name: Duisburger Institut für Sprach- und Sozialforschung
There are a few English speaking papers about the influence of Netflix on the consumer behavior (Matrix 2014) but the publications relate to the US television landscape and focus more on the younger generation and there consumption of streaming services. Overall there are no existing publications about Netflix and its media coverage and influence on television. The following work is trying to fill in the research gap by investigating the topic with a critical discourse analysis.

1.3 Structure of the present thesis

The thesis is structured as follows: additionally to subchapter 1.2 chapter 2 is going to extent the development of discourse research presenting the literature review that is forming the foundation of the following work. Two for this thesis significant discourse researchers and their work are presented. Chapter 3 is going to contain the theoretical principles relevant for the paper as well as presenting the method used in the analysis later on by defining discourse and its several dimensions. Moreover the discourse analysis or rather the critical discourse analysis is outlined, in particular the connection between discourse and power is presented. Chapter 4 offers an overview of the German television landscape and presents streaming services as a new phenomenon, and Netflix in particular. Before the empirical part of the paper, the critical discourse analysis is conducted in chapter 5 the same chapter covers a short introduction to the German newspapers Süddeutsche Zeitung, BILD Zeitung and taz as they serve as research subject. It follows the analysis of newspaper articles with the discourse analytical method by the German discourse researcher Siegfried Jäger. Subsequently the results from the analysis are discussed and compared to each other to show how the represented content about the discourse topic of the newspapers differs or resembles. In the last part the findings are going to be summarized concluding on the research question.

2 The development of discourse studies

Jäger defined discourse as the flow or social stock of knowledge through the ages (Jäger 2000), since every discourse consists of past, present and future and is regulated through a certain structure (Jäger 2012: 129, 169). But the beginning of the discourse flow goes far ahead of Jäger's knowledge. To understand this it is necessary to define discourse as well as clarify the concept.
A discourse can be seen as integration of different meanings coming from a wide range of interlinked disciplines. Critical discourse analysis aims to recognize and explore the contexts and standpoints that formulate that language use (Fairclough, 1995). The discourse term is related to many social aspects: "Discourses constitute the world and at the same time they are constitute by the world. They reproduce and transform society, they design social identities, create social relations between people and the construction of knowledge and faith systems" (Keller 2007: 28).

The meaning of the word discourse is often used as a simple conversation. In the Romanic languages discorso is more a speech held by scholars, for instance lectures. Also in German the word is increasingly used, mainly while talking about a topic discussed in public. But the first concrete definitions of the term originate from English as well as from French speaking areas where also the Discourse Research has its origin (Keller 2007: 13). In the 1950's the French structuralism characterized the beginning of the Discourse Research. Ferdinand de Saussure is the best-known French linguist and representative of Structuralism. His concept considers language as a system of signs. Based on Saussure's concept discourse research were defined as elements of one system due to their equal structures. These structures constitute a code, which controls the practical use of language (Keller et al. 2004a: 14f.). Relevant for the following thesis is in detail Foucault's concept because since the 1970's he strongly influenced the discourse theoretical approach in Germany (Keller 2007: 24). The reason for the foundation of the discourse theory was the fact, that language is characterized by society and the different ways of communication are serving more than one purpose. In chapter 2.1 a detailed overview of Foucault's discoursive approach is given.

The present thesis is based on the approach of critical discourse analysis by Jäger, co-founder of the DISS. His approach mainly analyzes social theoretical discourse in relation to collective knowledge systems. This means that language is not only considered on the level of sentences but the interpersonal and social dimension of language is as well included (Keller et al. 2004a: 26; Keller 2007: 24). Chapter 2.2 is going to enlarge upon Jäger's approach of critical discourse analysis.

As shown above discourse research has varying traditions depending on the country of origin. The following chapters are going to present the different approaches and thereupon focus on the critical discourse analysis approach by DISS.
2.1 Discourse theory by Foucault

The majority of existing discourse analysis are oriented towards the discourse concept of the French philosopher Michel Foucault combined with further theoretical approaches (Keller et al. 2004a: 10). His approach is mostly based on pure theory than on the actual application, since Foucault never developed a method for discourse analysis. In the past this lack of clear methodological guidelines was seen as one of the biggest deficiencies of his discourse theoretical work. Compared to other French theorists of his time Foucault did not concentrate on the political discourse but rather on analyzing scientific and institutional statements. The center of his work is formed by phenomena like mental diseases, justice, penal procedures, medicine, ethics and moral concepts related to sexuality. The common thread through his works is the phenomenon of the formation of modern concepts of the subject. The connection of discourse and scientific disciplines like psychology and medicine, justice and religion etc. helped Foucault and his work to acquaintance (Keller et al. 2004a: 42f.). Foucault’s most influential work is the Discourse on language (Keller et al. 2004a: 44). His creative phases can be roughly divided into two periods: the *Archeology of Knowledge* and *Genealogy*. It is visible that he has undergone a conversion from the pure textual analysis to an active approach (Keller 2007: 42). Foucault describes the discourse in his first theoretical phase as follows:

“[The discourse is] an amount of scattered statements, appearing at varying places but formed after the same pattern or regulatory system and therefore assigned to the same discourse.” (Keller et al. 2004a: 44)

Discourses result from a multitude of statements, forming a structured unit. Therefore, they can be seen as an interaction in society, a topic that is discussed on social level (Fraas 2005: 32; Roesler et al. 2005: 49). In his first phase, the analysis is seen as a sociological research programme with the aim to analyze the social production and order of practices, people, objects and ideas (Keller et al. 2004a: 43ff.). During Foucault's second phase, the subject is the central object of analysis. Foucault emphasizes that especially the Genealogy deals with the power-knowledge complex (Jäger 2010: 57; Keller 2007: 49). In Chapter 3.2 the connection between discourse and

---

5 French original title: *L’ordre du discours*
6 French original title: *L’Archéologie du savoir*
7 French original title: *Généalogie*
8 Translated by author
9 The specific understanding of power and the connection of power and knowledge in the Foucauldian sense is ment (Jäger 2010: 57).
power is addressed in detail. Concluding Foucault considered his reflections as a toolbox, where people could find the suitable tools for their analyzes (Keller et al. 2004b: 38).

2.2 Siegfried Jäger's critical discourse analysis

In Germany Jäger was the first one to develop a method for the critical discourse analysis. Jäger is head and co-founder of the DISS that is specialized in critical discourse research. Their discourse analytical work deals with current and controversial social issues. Jäger’s first ever discourse analysis dealt with the topic of racism in Germany. Political and social topics as for example the discourse about migration in the media are further aspects of his work (Keller et al. 2004a: 14). In an interview Jäger describes his interest in critical discourse analysis as follows: „I was and am somekind of seeker, whose aim it not only is to comprehend the world I am living in but to change it and even more to improve it“ (Jäger & Diaz-Bone 2006). Jäger's approach of discourse analysis is inspired by Foucault's discourse research (Jäger 2000). Furthermore, his work refers to Jürgen Link from the Bochumer Diskurswerkstatt at the University of Dortmund. Link developed a discourse analytical concept for the collective symbolism. The collective symbolism describes the phenomena that one society has similar or even the same meanings with respect to a certain topic. Jäger explains the collective symbolism as a stock of pictures that all members of one society know, so that the overall view of their reality can be extracted. Moreover it can be shown how reality is understood or how it is conveyed and influenced (Jäger 2012: 133f.). According to Jäger the discourse itself is a social flow of knowledge through the ages, determining individual and collective action whereby the discourse exerts power (ibid.). In the context of discourse analysis power is defined as a measure of opinion-forming influence. With his critical discourse analysis Jäger tries to examine power influences on society.

3 Discourse analysis

This chapter is going to expand on the different dimensions of discourse analysis and explain how discourses can be classified, which events are shaped by the discourses, on which levels they act, their role in society and their relation from discourse and power.

It has to be considered that the discourse is interindivdual. Every individual shapes the

---

10 Translation by author
11 Bochum = German city; Diskurswerkstatt = discourse workshop
discourse but no single individual determines the discourse alone (Keller et al. 2004a: 88). The discourse regulates a certain topic and establishes the awareness of the different issues and it structures and shapes the reasoning about it. The discourse analysis tries to analyze the influence of the discourse on society (Jäger 2000). It is a systematical procedure for empirical analysis of a discourse and includes an explanatory interpretation. You always take social conditions, ideologies and power relations into consideration while analyzing and understanding a discourse (Keller 2007: 7, 28). The discourse analysis tries to capture the expressible in its total range as well as the frequency of statements in one society at a specific time about a certain topic (Keller et al. 2004a: 85). It can be also seen as an analysis of society, because of its claim to critically analyze the whole society (Jäger 2010: 60). Discourse analysis examines interpretations for social and political correlations of events and actions mostly dealt with in public discussions (Keller et al. 2004b: 14), critizising the dominant discourse about a certain issue pointing out weaknesses, limits and contradictions (Keller et al. 2004a: 85). Especially in Germany the empirical discourse analysis is based on Foucualt's theory (Bublitz et al. 1999: 14). The objects of investigation in discourse analysis are usually formed by texts. As discourses are seen as social practices the discourse analysis is not only limited to texts but it is rather used for investigation of different creations of human action (Keller et al. 2004a: 82f.). Discourse analysis becomes critical discourse analysis only when the discoursive topics are justifiable, evaluable and criticizable, as well as the fact that it involves controversial social topics (Jäger 2010: 224). The objects of investigation in the present work are newspaper articles and the subject to be analyzed is the discourse about the influence of Netflix on German television in German media. The articles are going to be analyzed according to Jäger's discourse analytical model. His objective is to analyze and criticize whole discourse threads\(^\text{12}\) historically and present ones with the critical discourse analysis (2012: 171). The critical discourse analysis can be seen as a progressive way of informing a society through critique and subsequently offer suggestions of improvement (Keller et al. 2007: 26). Discourse analysis consists of a lot of interpretative work, one of the reasons why it suffers criticism. Furthermore, discourses have a definable beginning but seldom a concrete end because it is impossible to capture the entirety of all statements about one discourse (Roesler et al. 2005: 6).

\(^{12}\) The concept is explained in detail in chapter 3.1.
3.1 Applied critical discourse analysis

The critical discourse analysis of the DISS is not a linguistic project but rather a concept of qualitative social and cultural research also making use of some linguistic and political aspects. The critical discourse analysis considers itself as theory-based, contextual, intervening, inter- and transdisciplinary as well as a reflexive method.

It emerged over time as a result of different projects wanting to implement a method applicable to many different thematic areas such as science, politics, media etc. (Jäger 2010: 5ff.). The critical discourse analysis is trying to make the composition of the discourse transparent and analyzable by structuring it by using the following terms: discourse fragment and discourse thread form the groundwork of discourse analysis. Jäger introduced the term discourse fragment, because he was of the opinion that the term "text" or "text part" was imprecise. The discourse fragments contain different statements on the same discourse that form the subject of analysis. Moreover, they are integrated into the social and historical discourse. The analyzed discourse fragments in the present work consist of newspaper articles about Netflix in relation to the German television landscape. The thematically uniform discourse fragments form the so-called discourse thread (Keller et al. 2004a: 17). The discourse thread is more complex and therefore more difficult to capture. It consists of two dimensions: The synchronic dimension involves what is or was said about the discursive topic. In the diachronic dimension of the discourse threads not only discourse fragments of a certain time are considered but as well thematically consistent once (Jäger 2012: 160). The following analysis is going to examine both dimensions, as the articles originate from the period of time since Netflix exists in Germany (September 2014 until today) and content-wise they follow the same focus. The discourse threads are not supposed to be analyzed separately or isolated, because they support and influence each other (Jäger 2012: 159ff.).

A discoursive event is a further term introduced by Jäger's critical discourse analysis. It deals with events that receive special emphasis, media and politi wise (Jäger 2010: 16). If an event is going to be a discoursive one depends especially on its political dominance and relevance as well as its mediation through the media. Furthermore, it depends on so called "fields of expression", which open up topics in a society at a certain time (ibid.: 40). A discoursive event can have influence on an entire discourse and create significant political and societal change. One example Jäger mentions is the
nuclear accident in Chernobyl, which received a lot of media attention and as a consequence Germany started with its exit from nuclear energy (Jäger 2012: 132, 162). This example shows the important role of media in discourse (see chapter 3.2). The different discourse threads are related to one another on different discourse levels that describe different levels of society as for example science, media, politics and education (Jäger 2000). Jäger emphasizes that the different discourse levels relate to one another, have an impact on each other and mutual make use of one another (Jäger 2012: 163). They are social places, where speeches originate from and which are not easily separable because they are strongly intertwined. An example is the media discourse, where also dominant media take on information and content already mentioned in other media. In this case it can be called a uniform media discourse but the different media adopt different speaker positions (Jäger 2010: 38). The discourse analysis tries to capture how far the different discourse levels are interconnected. This work is going to examine the discourse thread on the media level. The media level has a particular position of power as it enables the way into public (Jäger 2012: 163). The speaker position is strongly connected to the discourse position. It involves the position of the medium or a person taking part of a discourse and its valuation. The discourse position results of the different discourses that influence individuals in their course of life and the position the individual decides to take based on that. Further influencing factors on the position could be age, nationality, gender, social status etc. The same influences are exerted on the discourse position of media (Jäger 2000). Possible discourse positions are agreeing or contrary discourses. Both positions form part of the overall societal discourse, which Jäger describes as an interwoven network. In society discourse get formed by the different discourse threads (Jäger 2012: 166). To decode the discourse of an entire society in the first place it is necessary to analyze the discourse threads on the different discourse levels. If one analyzed the entire discourse in German society about the influence of Netflix on German television it would be necessary to also analyze discourse threads on the level of politics, economy, daily life etc. but this would go beyond the scope of this work. Instead it is possible to verify to what extent the analysis of an individual entangled discourse thread allows the interpretation of the whole society discourse.

The present paper proves that Netflix has an influence on the German television landscape by examining three leading newspapers in Germany, their point of view on the discourse and concluding with a comparative analysis of the findings.
Jäger means that the analysis of individual discourse threads already give indications of the whole society discourse as it serves as general knowledge horizon of one society shaping the different discourse threads (Jäger 2012: 166ff.). Moreover a whole society discourse should also be seen in a historical context because the history of one society influences discourses fundamentally.

3.2 Discourse and power

A discourse is interindividual and -institutional. However institutions or individuals can have a certain discursive power. That means they have a stronger influence on the creation of discourse threads than others (Jäger 2010: 44), e.g. high-circulation media as well as newspapers and television. But also large discourse power does not lead to complete control of the discourses, since a discourse asks for more than one party. As a matter of fact the discourse term is linked to power, as not all that meet the criteria for participating in the discourse (Keller et al. 2004b: 207). There is also the reversed case, power over discourse, because of the simple access to media (Jäger 2000).

Hegemony means predominance, without having to be determined officially or by law (Jäger 2010: 63). Antonio Gramsci, an Italian Marxist philosopher shaped the terms hegemony and civil society. According to Gramsci hegemony is a way of domination and opinion leadership of an economic class trying to define and enforce their own interests as social general interests. That means the predominance of certain social classes and groups e.g. elites. However it involves only a position of power for a limited time. Hegemony thus represents social power and domination relations (Keller 2007: 27; Hepp 2010: 14). Significant for the present work is the prevalent term of hegemonic media, meaning media with a special discoursive power (ibid.). The critical discourse analysis has a special focus on such hegemonic discourses. Foucault also recognized the connection between discourse, knowledge and power. He states that the concept of discourse and power is inseperably linked (Keller et al. 2004a: 274). Since discourses are knowledge carriers they promote and produce power. At the same time discourses are able to strengthen or weaken the discourse power (Jäger 2012: 38). Discourses structure power and dominance relations of society where they are discussed (Keller et al. 2004a: 83). Foucault talks about power-knowledge complexes when

---

13 Discursive elites are spokesman representing the community in public and interpreting social and political coherences as well as creating and forcing a public discussion and discourse about certain topics (Keller et al. 2004a: 264)
knowledge and power form an entity and have a mutual effect. The knowledge describes all findings and their effect, which are accepted in certain areas and moments. Power is the mechanism that is able to provoke discourses and certain behaviours (Jäger 2010: 79). Foucault describes the power and the position of discourse in society as follows:

"I presuppose that the production of discourses is controlled, selected, organized and channeled in every society – in fact by certain procedures, whose task it is to control the forces and risks of the discourse [...]" (1974: 7)

Conforming to Foucault discourses are linked to varying power mechanisms and powerful institutions. A statement made by Jäger says that discourses exert power since they provide knowledge for the collective and individual awareness. This knowledge is the foundation of individual and collective action as well as designing reality (ibid.: 89).

**3.3 Media discourse and Agenda-Setting-Theory**

"Without media discourse no media" (Ziemann 2011: 190) because only if media discourse exists, meaning when the collective talks about media and its content and shows interest in its shape the function, power relations and knowledge of media gets defined (Ziemann 2011: 189). The critical discourse analysis is seen as general structure for media text analysis among linguistics in Europe as well as discourse studies (Bell & Garrett 1998: 6). To understand media discourse as a whole it is necessary to amplify on the fundamental social role of media and massmedia. Media are platforms of social exchange. Topics that become part of the social discourse are reliant on distribution in mass media. Furthermore media has the function to report about events, happenings and relations. Consequently, they are representatives of the world. Their task is transferring meanings, informations and messages. Basic-media represent image, text and sound. They have a high significance especially in modern western society. Media captures the everyday-discourse and bundles it for the people. In some cases they sharpen or rate the discourse. Consequently, the everyday thinking is influenced and controlled by media (Jäger 2000). Due to its coverage, the interaction with each other and other discourse levels like e.g. politics and their large influence on society, media are a very interesting field of investigation for discourse analysis. According to Jäger media can be considered as the discursive level, where discourse

---

14 Translated by author
15 Translated by author
threads are going to be analyzed (Jäger 2012: 209f.). The dominant media in a society are often uniform in significant aspects of media coverage. The point of view can vary but the topic, i.e. the discourse, is the same (Jäger 2000). Mass media are called media of mass communication, which means technical tools for the transmission of messages to many recipients (Roesler et al. 2005: 137). In the first place mass media is the press (print media) and television. Both constitute the research subject of the present work.

Gramsci states that in the field of mass communication a dominant ideology exists however there are different possibilities of interpretation of the ideology. According to Gramsci those in power i.e. the elites, the producers of the ideology. Therefore, it can be seen as the ideology of the dominant class (Gómez 1997: 64). Mainly mass media determines discourse topics. The Agenda-Setting-Theory says that mass media represent a link between facts and the public opinion, among reality, the mind and the imagination. Mass media constitutes principles for social life and constructs objects of interest. The Agenda-Setting-Function can create a public discourse through intersecting topics represented in different media (Beckert et al. 2013: 52).

Mass media has the power to structure the reality and to define it for the recipient. It has as well the capacity to arrange the knowledge and thinking of the audience and generate change in reasoning (Schenk 2002: 400). Seen as a discoursive level media forms a social place that offers a place of speech. In the critical discourse analysis the media discourse is of particular importance because of its massive impact (Jäger 2010: 84). Even though media often like to designate their coverage as neutral and objective all media points to a certain current of opinion by illustrating specific aspects, values and aims corresponding to their viewpoint. In this context it is mentioned that representation of different media is compared to each other, as it is done in the empirical part of this work. It is going to be analyzed what the articles contain, what is missing, which focus was chosen and what stands more in the background as well as which interests are pursued. Moreover it is examined what relation exists between media and other discourse levels and how the different levels influence the representation of media. As media operates single-sided meaning that it transmits its content to the audience without receiving direct feedback it is often accused of being manipulative and dominating. A special feature of media discourse is the interdiscoursivity since discourse fragments from other discourse levels as politics, science, daily life etc. are often included as well as information already published in other media (ibid.: 85). Mass media assume different roles. They tell the population
what to think about and offer individuals the opportunity to compare their opinion to the one of the majority. Let it be an actual or a presumed majority (Schenk 2002: 510). Mass media are often subject to criticism, as they don't reach every member of society. This is a valid objection while talking about newspapers, considering German television as media it is a less valid argumentation as people from all social class have access to it. When discussing about Netflix it is needed to differentiate. Netflix can't be seen as mass media but it forms a part of the Internet. And the Internet is developing into mass media. So therefor Netflix will as well gain more importance. A further influential factor is the cultural context where the media discourse is imbedded in (Kock 2009: 94).

Alexander Roesler asks himself if media originates the shift in society, culture and perception or if media has only an accompanying and reporting function (2005: 155). While analyzing the representation of media discourses the collective symbolism is one important aspect to be considered. This refers to cultural stereotypes, also called Topoi. The collective symbolism is an important connection of the discourses. It is based on Link's\textsuperscript{16} collective symbolism theory and understood as the totality of all types and similarities of a culture. Ment is a present, valid image of society with existing cultural stereotypes known and used by everyone without reflecting or questioning them (Jäger 2010: 70). According to Jäger the collective symbolism is a guide to society. Mass media refers to it to simplify complex discourse connections and to give the reader or viewer communication and orientation assistance (Jäger 2000). The use of collective symbolism contributes to structuring discourses.

Media that drives discourses and exercises power on each other often rated among leading media in society. These leading media are the ones that prevail over other media. The dominant media in a certain era become later the leading media (Müller et al. 2009a: 55). A recent example by Müller is the leading media television and the dominant media computer and Internet. Which summarises the key assumption of this work, trying to show the influence of Netflix on German television. Another approach is the sociological analysis focussing on only one media phenomenon by analyzing its power of formation of opinion (Müller et al. 2009a: 14f.). This work applies the sociological analysis to detect if television in Germany is still seen as a leading medium or how far Netflix and streaming services caught up and got a leading role or will in the near future. Leading media often gets attention from journalists since they set standards,

\textsuperscript{16} German literary scholar
give orientation or also because journalists want to settle out themselves from the opinion of leading media (Beckert 2013: 52). Leading media has a central role in society and therefore also the function to act as intermediator. In regard to this function they speak about the Inter-Media-Agenda-Setting. With the Inter-Media-Agenda-Setting-Function it is tried to investigate which media take on which topics from other media and transfer them to others. This is the so called Spill-Over-Effekt. As mentioned before also leading media are subjected to constant change and have to prove themselves continuously. That does not mean that one leading medium replaces another but it can be rather said that simultaneous media cultures exist (Ziemann 2011: 190ff.), as the following empirical analysis will show.

The producers of Netflix succeeded to position themselves in Germany in a difficult media landscape dominated by tradition and longstanding competitors. The question to be answered is if Netflix and streaming services in general have changed the German television landscape and if they have the power to become dominant media on the German market of course in connection with the Internet.

4 The importance of German television

As seen in chapter 1 television in Germany is still the strongest media when measuring the opinion-forming influence and according to the DLM-Medienkonvergenzmonitor in the first half of 2015 television contributed to the opinion forming with around 36%. This great significance reflects as well in the diversity of content. There is hardly any other country with such broad offer of national television programmes. In total there were 54 TV programmes in 2014. Furthermore, there were 78 pay TV programmes and 17 teleshopping channels. The TV industry in Germany is continuously growing. Both leading media groups RTL and ProSiebenSat.1 Media AG, reported record results in 2014. In the same year the number of subscribers from Sky Germany\textsuperscript{17} surpassed four million for the first time (LMA 2015: 13). All in all the national television market for free and pay TV channels seems prospering.

Even though programme providers have to face a series of challenges. The big question preoccupying them is: Is TV the future? As mentioned before the producers realized that

\textsuperscript{17} Direct Broadcast Satellite pay TV platform
there are additional intermediaries between broadcasters and recipients influencing the traceability of content and the programme selection of the audience. These influencing factors can be online platforms, hardwear providers as well as apps. Despite the described development the independent LMA is certain about the fact that there is no foreseeable end for classical television in Germany. Video clips, series and movies ensure that Internet hours increase steadily. The rising consumption of video-formats on the Internet can be as well beneficial for classical programme providers (LMA 2015: 19). Since 2004 the number of television broadcasters in Germany increased steadily. The following chapters present more details regarding to the television broadcaster landscape.

4.1 German public and private service broadcasters

To understand the German television landscape it is needed to clarify the distinction between public and private service broadcaster. The two main public broadcasters in Germany are represented by the main TV channels ARD\textsuperscript{18} and ZDF\textsuperscript{19}. Included in the ARD there are nine additional public broadcasting companies that merged producing content focused on the different federal states. All these mentioned 11 channels are free-to-air analog. Moreover there are national co-productions between ARD and ZDF called KIKA\textsuperscript{20} and Phoenix\textsuperscript{21}. International co-productions supported by the public broadcasters are 3sat and arte. Moreover ARD and ZDF are planning a youth channel called Jungen Angebot\textsuperscript{22}, which is going to be distributed only online. This development is in favour of the challenge that television in Germany has to accept by producing online content in order to keep up and meet the requirements from the different audiences.

But how are all these offers of the public broadcasters financed? Just like private broadcasters public television is as well financed by advertising revenue. But there are rigorous advertising restrictions in public broadcasting. Only ARD and ZDF are allowed to broadcast advertisements and only a maximum amount of 20 minutes per day and an absolute advertising ban on national holidays. Another unique aspect is the online presence of the broadcasters that is advertising-free (LMA 2015: 34). The main

\textsuperscript{18} The Association of the Public Broadcasting Companies in the Federal Republic of Germany  
\textsuperscript{19} Second Channel of German Television Broadcasting  
\textsuperscript{20} Channel for kids (German: Kinderkanal)  
\textsuperscript{21} Event- and documentary channel  
\textsuperscript{22} Youth offer
financing is generated by the broadcasting fee that every household has to pay since January 2013 (earlier the fee depended on the number of devices each household owned). The monthly fee accounts for 17.50 EUR (LMA 2015: 37).

The other option that the German audience has is national private and pay TV. Their source of revenue is advertising financing with respect to free TV and the revenues from subscription fees for pay TV as the name indicates. The media groups RTL and ProSiebenSat.1 are by far the biggest player in the German free TV market. To become more independent from economic fluctuation of the advertising business just as the imminent competitive pressure of the Internet the two media groups developed increasing activities beyond their core business, especially in the pay TV market as well as digital offers. The leading Pay TV provider is Sky Germany with over four million subscribers in 2014. At the same time almost all mentioned providers develop new online content far off broadcasting. The positive online trend in national free TV is decisively influenced by the two big mentioned media groups (LMA 2015: 13, 47, 52).

RTL started an additional online offer in October 2015 called RTL Next. With this new programme they direct their content to young people, who consume content on demand preferably on their mobil devices and share it on social media. Herewith RTL responds to the declining TV net covarage of the younger audience. The content is formed by actual TV formats or social media content edited for the online presence (LMA 2015: 56).

It can be seen that both public and free TV try to adapt to the changes and influences imposed by the Internet with the streaming services and video on demand with different measures.

4.2 Streaming services vs. classical television

With their strong online presence streaming services put pressure on the entire TV-landscape: producers and programme providers, DVD distribution, Pay TV as well as TV advertisement, cable networks and satellite operators. As seen before television use has an overall downward development. Nearly all present studies about TV usage show that especially the young recipients are in favor of the online-moving-images offer, whereas classical television becomes less important in relation to useful period and range. 60% of young viewers, including so called screenagers and born digitals, Generation Y (eighteen to thirty-four) and Generation Z (young people born after 2005)
consume on-demand TV shows regularly on their laptops, tablets, phones, and TV sets, often juggling two screens at once. For example, they might watch TV while checking social media platforms to connect with friends and watch videos (Matrix 2014: 23f.) This trend discloses data from the ARD/ZDF-Langzeitstudie Massenkommunikation\textsuperscript{23} as well as from Arbeitsgemeinschaft Fernsehforschung \textsuperscript{24} (AGF) and Arbeitsgemeinschaft Media-Analyze\textsuperscript{25} (agma). The present numbers from the AGF develop that the daily duration of television use per spectator from 2010 to 2015 dropped by approximately five percentage points to 210 minutes (LMA 2015:14). In the same period of time the online use increased on average from 83 to 107 minutes per day. In the target group from 14 to 49 years relevant to advertising the data from AGF shows that the daily television viewing time decreased three years in a row to finally 181 minutes. Which means 40 minutes below average of the total-population. The trend is especially recognizable between the age group of 14 to 29 years were the viewing time decreased from 137 minutes (2012) to 128 minutes (2013) to 124 minutes in 2014 (ibid). That presents a descent of about 10% in only three years.

In this context streaming services are the biggest competition to classical television. The differentiation and fragmentation of the market marks only the beginning. Linear and non-linear television merges due to modern smart TV sets. A further aspect is the option of transferring audio-visual online content to the TV screens. Subsequently private and public television not only compete with video on demand platforms like e.g. YouTube but as well with streaming services especially Netflix (LMA 2015: 15f.). In general it can be said that Free- and Pay TV-broadcasters intensify their online-video activity because they are forced by Netflix and Co. to expand on their non-linear online offer. Whereas ProSiebenSat.1 Media AG provides its own streaming platform called Maxdome where they distribute third-party content. RTL Germany is limited to video on demand portals to distribute their own programmes online (LMA 2015: 16f.).

Another aspect to be considered in this discourse is the fact that portable devices have a large influence on this development. Streaming services can be used on TV-screens as well as on computers, laptops, tablets and smartphones, which is one reason for the popularity of services like Amazon Prime, Maxdome and especially Netflix. A lot that used to be reserved for the medium television appears now also on other devices.

\textsuperscript{23} Long-term study mass communication by ARD/ZDF
\textsuperscript{24} Working group television research
\textsuperscript{25} Working group media analysis
Another tendency observed is multiscreening: consuming moving images non-linear and simultaneously via various devices. That means that television as a device becomes one of many and has lost its unique position. Classical TV is still appreciated by the audience due to the easy handling associated with a high feel-good factor. But with every new generation of devices the handling gets easier and the audience is willing to learn more and more. As a result, the boundaries between free TV and Pay TV become indistinct (LMA 2015: 17f.).

In 2014 the percentage of Pay TV subscribers and video on demand increased by 3.4 %. Thereby Pay TV was the most fast-growing segment in the German television landscape. According to the Branchenverband VPRT26 there were about seven million subscribers of Pay TV in Germany in 2014, almost one quarter of all German households. For 2015 and 2016 the industry association expect additional new customers and a growth about 7% (LMA 2015: 50).

But not only is classical television competing with Pay TV and streaming services but also the video-online selection and streaming service market is in competition to each other. A very important part of the online-videolandscape is by now fee-based video-on-demand, providers like the international market leader Netflix, active in Germany since September 2014. Other providers are Amazon with their "instant-video" service and the pioneer on the German market is Maxdome. Moreover there is Sky Germany offering different options from Pay TV to streaming services and fee-based online video-on-demand services only in Germany. According to Goldmedia the total market turnover in Germany (2014) of the segment amounted about 200 Million euro and is expected to grow by 20% in 2015 (LMA 2015: 82). The overall highly competitive market for fee-based video-on-demand and streaming service is as well in Germany headed by Netflix known for its highlights in the form of in-house series and movie production. Therefore, more and more TV channels started to offer their offline content also for streaming online on their own portals (Heeke 2016).

4.3 Netflix

As this paper focuses on the influence of Netflix on German television this chapter will introduce some information about the online streaming service that are relevant for a general understanding and the following analysis in chapter 5.

26 Industry associations of private broadcasting and telecommunications
Netflix is an innovative company that has changed the way we watch TV shows (Allen et al. 2014: 1). In the words of the company, "Netflix is the world’s leading Internet television network with over 81 million members in over 190 countries" (Netflix 2016). It offers TV shows and movies as well as original series, documentaries and feature films exclusively produced by and for the service. Subscribers can watch the offered content when and whereever they like on nearly any Internet-connected screen and all that without any kind of commercials.

With 1.2 million subscribers in December 2015, Netflix is the market leading streaming service in Germany (Statista 2015), only one year and three month after entering the German market. Direct competitors like Maxdome and Watchever are far behind Netflix. Whereas Netflix meanwhile grew by around 30 million visits Maxdome ranges between 3.3 and 5.1 million visits in the past 12 month and Watchever had much less visits with 800.000 and declining numbers. Netflix's biggest competitor in Germany is Amazon Prime Video. Since the service is part of the Amazon website there is no available information on the number of users since it is not possible to evaluate the traffic separately from the website. Another relevant comparison is with the websites of the large TV channels in Germany, which shows that Netflix is also leading in this context. For example Netflix has 50% more visits as the ZDF and almost four times as many views as RTL.de. TVnow, which is the new video platform of RTL media group, had 11 million visits in March 2016 (Schröder 2016). These numbers show that the competitors on the German market should take the influence of Netflix seriously.

But the success story of the first worldwide online streaming service leads way back to 1997 when Netflix was founded by Reed Hastings and Marc Randolph in Los Gatos, California. Netflix originally operated as an online movie rental store. In 1999, it initiated its subscription service with its unique business model: unlimited rentals with no due date, no shipping and handling fees and no late fees. In 2007 they started to offer streaming services as a new feature added to its existing DVD subscription service. The streaming technology, which permits the audience to watch TV shows or movies instantly over the Internet, became increasingly popular due to Netflix and their collaborations with different electronic companies to broaden the amount of devices that could apply the streaming technologies if they were connected to the Internet e.g. Xbox, iPads etc. and not only personal computers as it used to be. Until 2010 all this content was only accessible in the United States but in the same year Netflix started its expansion internationally by starting with Canada as a new market. In September 2011
Netflix announced different innovations: One was the splitting into two companies. They renamed the DVD by mail service into Qwickster, the streaming component of the company took the Netflix name. Moreover Netflix continued its worldwide takeover moving into 42 more countries this time in Latin America and the Caribbean (Allen et al. 2014: 3). Netflix was originally looking for new subscribers outside the borders of the U.S. as competition in the country was getting bigger but with the worldwide expansion they faced cultural and juridical challenges. First, Netflix had to create an international library that had enough content to be appealing in each country. As streaming content licenses has to be paid on a national basis Netflix faced difficulties in providing foreign subscribers access to comparable content available to US subscribers (Warren 2011). Due to the above mentioned and uncertain regulations in foreign markets the international expansion has been not insignificantly expensive. Moreover, the existing digital infrastructure varies from country to country but a minimum of 800 kbps is required to stream movies (Allen et al. 2014: 4f.). Netflix also face all the above mentioned struggles entering the German market especially because the German audience is used to dubbing and it is not so common as it is for example in Scandinavia to watch English content with subtitles. But despite the challenges they continiously face "Netflix is fundamentally changing the way we consume shows" (McAlone 2016). For example for children growing up in a Netflix household, it is likely that they expect linear broadcasts to be as well commercial-free and time-shifted. Netflix is changing the viewers' expectations in respect to what, how, and when they watch TV. Video-on-demand enables viewers to participate in cultural conversations, online and offline (Matrix 2014: 20f.) These general statements apply as well to the German television landscape. But all in all it is very rare to find specific information and data about Netflix in Germany. But what makes Netflix so influential? First of all it is the on-demand function that is in line with the schedule of modern life. As Hastings, Founder and CEO of Netflix, says: "If you look at our shows, like House of Cards, that would have done very well on cable [TV]. It's not a new form of entertainment. But it is on demand!" And there we already have the second aspect that has an influence on the audience and is Netflix's unique selling point: They create their own and qualitatively very high productions. This is quite expensive but it makes Netflix irreplacable on the market and created something people talk about, a social media discourse and identification with Netflix, this social aspect about it is the reason to join and to stay for the next season. Hastings says: "It's a
powerful tool if the shows are of high quality" (Mcleans 2013). Another unique aspect is that Netflix releases the programmes worldwide at the same time, which is an enormous difference because usually the entertainment landscape is nationwide. Herewith Hastings supports the development towards non-linear television. And the advantage they have here is the distribution over the Internet. Furthermore, Netflix has a unique algorythm, which is used to create the Netflix recommendation system; therewith people receive suggestions of what to watch. That gives Netflix the freedom to offer a wide range of content, because the company needs a mass audience (in their case subscribers) but not every programme they offer needs high audience rating as it is the case in television. Hestings explains that they have the advantage that Netflix can increase revenue from membership growth and not necessarily by rising prices27 and that is what allows them to get more content. He predicts that Netflix is able to grow like that for many years, because of the overall evolution to Internet video (Mcleans 2013).

One problem that is often named in the context with Netflix is the fact that their catalogue is constantly changing due to different regulations, terms etc. But as a matter of fact that is no difference to television. Due to the mentioned arguments, many television executives are worried that TV is being abandoned entirely. Especially the trend of non-linear television distresses traditional TV channels in the course of the so-called digital transformation.

This debate is also very present in the German media landscape and in summary it can be said that the future of television has to be thought through due to online streaming services like Netflix leading into a new era of television that is on-demand and available on everything from a smartphone to a flat screen (ibid.).

Beau Willmon, producer of the worldwide acclaimed Netflix original series House of Cards, expresses his opinion regarding the discourse as follows: "[Netflix] is the future, streaming is the future. In five years TV won't be TV anymore...everyone is going to stream" (Hecke 2016). But Hastings is of the opinion that Netflix cannot replace classical television because they produce the news, offer sports and a lot of other content and categories that Netflix does not have. He is of the opinion that in 20 years linear television will be not existend because all the content of the channels is going to be available online. Hasting's next big goal is to get Netflix on the television screens of

---

27 The basic Netflix account in Germany costs 7.99 EUR per month, an account with two users costs 9.99 EUR and only 11.99 EUR for up to four users.
the users through cooperations with big cable television providers as well as increasing streaming velocity online through agreements with Internet service providers (ibid.).
But still Netflix is no effective replacement of television but aims for being "a place where people choose to spend most of their time. When you sit down on the sofa, do you pick up your cable remote, or do you pick up your iPad?" (Maclean 2013).
Giving the inventor of Netflix the last word the following chapter is going to analyze how Netflix influence on German television landscape is reported in the German media by applying the method of critical discourse analysis by Siegfried Jäger.

5 Critical discourse analysis of German newspaper articles

In the past years critical discourse analysis based on print media has gained significance and was applied multiple times (Fraas 2005: 4). The press long time had the role as a mirror of society but is that still the case? Print media often spread the dominant ideology and are therefore interest representatives of power, particularly of political power (Gómez 1997: 65). The analysis of newspaper texts does not allow drawing any direct conclusions on the thinking and feelings of society. However, it is evident that to a great extent media increase the public importance of certain topics and that mass media influence and reflect the perception and awareness of the recipient (Keller et al. 2004b: 328). In essence the change is based in the assumption that media are not only shaping the individual in his identity and relations but as well the entire society and its culture. Media-events e.g. Netflix's launch in Germany or the start of a new season of the original series House of Cards, are often discussed by an audience of millions, they cause a sensation and receive a lot of attention, especially from the press (Winter et al. 2008: 313).

Respective to the influence of Netflix on German television it can be analyzed if and how the press confirms this statement and how the topic generally is reported. The question to be answered in this chapter is the position the German newspapers occupy and if they can be detected as legitimate speakers, guiding a discourse. In order to conduct a comparative analysis of the newspapers Süddeutsche Zeitung, BILD Zeitung and taz a critical discourse analysis is carried out. The discourse analysis has as main goal the determination of statements. This is achieved by listing discourse fragments with the same content divided into topics and subtopics and collecting and interpreting their content, frequency and formal composition (Jäger 2010: 16). Considering the
discourse thread Netflix and television in the different discourse fragments (newspaper articles) the question to be analyzed is how it is represented and if the discourse influences the everyday discourse, shape it or differentiates. For a discourse analysis it is necessary to shortly mention the discourse community. In this case it is the Netflix and TV audience as well as the readers of the newspapers to be analyzed. The different newspaper genres have different potential effects. To investigate that one has to carry out a comparative analysis of the media (Schenk 2002: 445). The particularity about this discourse is the fact that even those who do not use Netflix get informed about the content and happenings through the discourse carried out in the newspapers. A good example is the one from before: House of cards content has a strong presence in the different newspapers.

In general newspapers in Germany still contribute to opinion forming with around 21% (see image 1; LMA 2015: 12). Therefore newspaper articles are legitimate material for discourse analysis.

5.1 The German press

This work is using as foundation of analysis online articles of the mentioned newspapers. The content of the online service of daily newspapers is produced by the editors themselves and it rarely varies from the print version (Winter et al. 2008: 252). The goal is to present and compare different opinions from a variety of newspaper articles.

First a short introduction is given to the German press landscape: Germany is the biggest newspaper market in Europe and the fifth biggest worldwide. 16.08 million daily newspapers are sold per day of publication (BDZV 2016: 2). Three out of five Germans over the age of 14 read printed newspapers on a daily base that accounts for 42.3 million people. Online newspapers are clicked and read by 32 million unique users over the age of 14 (45%). More than 8.4 million users can be added to the account by staying informed at least once a week via smartphones or tablet applications as well as mobile webpages (BDZV 2016: 14).

German newspapers were present on the Internet very early on. One of the first titles already in 1995 was taz (from Berlin) and Süddeutsche Zeitung (from Munich) offering an own online range. Today 662 out of 715 existing German newspapers are also active online (BDZV 2016: 18).
Two thirds of the newspapers also offer so-called e-papers, a very similar version of the printed content. Which are more and more requested by the readership (BDZV 2016: 20). Reading (newspapers) requires concentration unlike watching television or surfing the Internet. Therefore, the following relatively high number reflects the importance of newspapers in Germany: newspaper readers spend a daily average of 30 minutes and on the weekend even of 45 minutes reading the paper. Of course there is a differentiation to make regarding age groups – people over 50 read significantly longer than the ones between 14 and 29 years. As this paper has its focus on television and as well for comparison the daily television consumption in Germany in 2014 amounted 235 minutes (BDZV 2016: 34), which means almost 3 1/2 hours longer than people spend reading newspapers (BDZV 2016: 34).

But as seen before newspapers take the second place when it is about the importance of the medium in Germany and with their content they reach out to 52 million people on a daily base, according to three-fourths of the German-speaking population including increasingly the digital distribution. The profound and continuing transformation caused by digitalization let the newspaper publishers respond by developing the digital markets and contemporaneous enhance their printed offers (BDZV 2016: 38).

Image 2 shows the amount of copies that were sold daily in the first quarter of 2016 from the nationwide biggest newspapers in Germany. BILD Zeitung has by far the highest circulation followed by Süddeutsche Zeitung. Both newspapers will be used for the following analysis. The third newspaper that serves as base for the discourse analysis is taz that ranks 6th in the German wide amount of circulation. Wheras image 3
shows the amount of e-papers that were sold daily in the same period of time. In this case Süddeutsche Zeitung ranks 1st and BILD Zeitung only 4th. The taz keeps the same ranking as in the previous diagram.

Both diagrams show that the three chosen newspapers of analysis have big influence in the German media landscape. For a deeper understanding of the discourse analysis we will first take a look at the newspapers orientation and background.

5.1.1 Süddeutsche Zeitung

The Süddeutsche Zeitung is a German national daily newspaper by the publishing house of the same name in Munich, founded in 1945 and since than considered as "opinion forming" daily newspaper. As seen in the diagrams above it is the second ranked newspaper with high-circulation in Germany with 382,050 copies per day of publication and around 1.48 million readers (Hachmeister 2012). Its editorial regulation aims to represent the following: "libertarian, democraltical social structures according to liberal and social general principles" (Maaßen 1986:95). The newspaper’s orientation is described as "moderate left" (Hachmeister 2012). In 2005 a survey \(^\text{28}\) questioned designated the Süddeutsche Zeitung as the leading medium number one in Germany even before the Spiegel. 34.6% of 1,536 surveyed journalists said that they regularly turn to Süddeutsche Zeitung to inform themselves or find suggestions for possible topics (Weischenberg et al. 2006:359). Furthermore, with sueddeutsche.de it has an online presence of which content equals the printed version and offers even more

\(^{28}\) Called "Journalism in Germany" by the communication scientist S. Weischenberg
articles written exclusively for the online appearance. The page impressions lay around 174.11 million as well as 10.14 million unique users on a daily basis (Iq digital 2016:13)

Unique about the Süddeutsche is the fact that in the past years their focus moved towards culture. In the printed version the feuilleton follows after Politics. This emphasis makes the Süddeutsche a good object of analysis for the research question of this work.

5.1.2 BILD Zeitung

BILD (published since 1952 in the publishing house Axel Springer) is a national German daily tabloid and the newspaper with the highest ranked circulation of the country with 1,997,319 sold copies per day in the first quarter of 2016 (see image 2). It reaches out to about 17.9% of the German population over the age of 14. That corresponds to 11.63 million people. According to the guidelines of the founder Axel Springer, the target group is not the social class of intellectual, educated people nor people in manager positions but more the working class and consumer population (Media impact 2016). It takes on average 45 minutes to read one complete issue of BILD (Fröhlich 2016). Theses aspects can indicate that the media coverage of BILD has been and is subject of public discourse and critique for several years now. This is due to the fact that BILD is known for light entertainment so called yellow press; moreover, because of conveying a dramatized world view and a sensational representation of facts; furthermore, because many find their kind of news polemical, simplified and sensationalistic. But even though the Axel Springer publishing house and the BILD Zeitung have a special position in the German newspaper landscape. Kai Diekmann, the editor of BILD often plays with this negative image of the newspaper. In 2009 he became member of the cooperative of the BILD-critical newspaper taz and even gave a speech on their general assembly. The online presence of the BILD Zeitung is the most successful in the world of German news portal market. Since 2009 bild.de reaches over one billion page impressions per month (Bartels 2016). The media group strengthens the growth of the digitalization of journalistic content.

5.1.3 taz, die taggeszeitung

The third newspaper that serves as research subject is taz, die tageszeitung (founded in 1978 in West-Berlin as left-alternative self-organized newspaper project) with a daily
circulation of 51,653 sold issues (see image 2). It pertains to the ten biggest national German newspapers and reaches approximately 270,000 readers. The taz has a unique selling point in the German media landscape. Its main objective is to create an alternative counter-public and not, in contrast to conventional newspapers, earning profit. Since 1979 it is published on a daily base by taz-publishing cooperative, with an amount of 9,000 cooperators (2009) with a value of about 8.5 million euro (Groll 2012). The taz was the first German newspaper to create an online presence back in 1995. But the following 12 years not much happened until they created taz.de in 2007 with online editors. Even though, the online appearance regarding graphics, technique, integrated videos, photo galleries as well as usability still lies far behind the big online presences of other newspapers like the two above presented. Their core product is still the printed version. For years they suffered from the fact that they could not keep pace with other media when it came to topicality. But with the digital age all daily newspapers lost the claim wanting to inform with complete and current content. Unique characteristics of the taz are: contain alternative opinion but not being limited to it, high informative value and the ability of intelligent and occasionally satirical entertainment. What they hope for their online presence is to create a strong community willed to discuss and so getting back to their beginnings (ibid.).

5.2 Methodological Approach

The three analysed newspapers belong to the ten most circulated ones on the German market. Furthermore, they have different coverage and target groups as well as different political, cultural and educational standpoints. These are two of the main reasons why they were chosen as object of analysis. Moreover, all three have an online presence and version of their articles, which made the access to the archive easy due to the existing search function.

As mentioned in chapter 3 the foundation of the thesis applies the critical discourse analysis by Siegfried Jäger. In the present paper it is not possible to analyze and criticize whole discourse threads historically and present time related because the number of analyzing discourse threads would exceed the scope of this work. However, in order to obtain relevant results it is necessary that the topic of the discourse analysis is well justified and that the analysis is narrowed down to a certain discourse level. In this case the thesis is limited to media as discourse level. The analysis
guideline by Jäger orientates towards texts or text parts, so-called discourse fragments, as which the articles used in this work can be considered. Due to both mentioned aspects the chosen articles are suitable for a discourse-analytical method. Furthermore, not only the written word has to be analyzed but as well the visual presentation besides the text. Thereby, the aim is to point out the interaction with the language (Jäger 2012: 172). The groundwork for discourse analysis is the screening of the material. In case of media analysis the articles are organized and read chronologically. Thereupon, the content of the articles is summarized with few concise keywords in order to highlight the main topics. Besides, it simplifies the analysis of the discourse threads and their entanglement in order to carve out the core message of the articles. This forms the base for the following structural analysis, which shows the textual, formal and ideological focus of the authors. At the end a detailed analysis of one article of each newspaper is conducted in order to find out how a discourse was designed content and form wise, how it is argued, its linguistic means and if there are contradictions.

So that the detailed analysis of the discourse fragments is representative it is necessary that the articles are characteristic for the discourse thread. Decisive for the selection is the discourse position of the newspaper, the thematic focus and the entanglement with the other discourse fragments (articles).

Jäger names the following specific steps for detailed analysis: the institutional framework of the articles, which means the section and the events the discourse fragment can be assigned to; the textual-surface based on the graphical presentation through photographs, graphics, headings etc.; linguistic and rethorical means counting in allusions, collective symbolism, expressions, style, proverbs etc; as well as textual-ideological statements, belonging to the understanding of society, the general conception of men and the prospect of development in the future. The actors of the articles play an important role as well as the interpretation of the whole, meaning the systematical presentation of the discourse fragment (Jäger 2012: 171ff.).

The first step for the following discourse was the process keyword-based search of the online presences of the newspapers: sueddeutsche.de, bild.de and taz.de. The used keywords were: Netflix, streaming service, non-linear television and video-on-demand. As the emphasis lies on Netflix on the German television market, the quest was restricted to a certain period of time due to the fact that Netflix only entered the German market in September 2014. To get an impression of the media coverage shortly before Netflix entered the German market the search included the entire year of 2014 but in
general it can be said that the articles date back to the beginnings of Netflix in Germany until today (Mai 2016). As the focus of the analysis lies on the comparability of the content to gain a bigger picture of the discourse in German newspapers a higher amount of articles (five articles per newspaper, 15 articles in total) was chosen.

As the chosen discourse is often discussed in German media it was fairly easy to find suitable material for the analysis. Even so, there were some differences between the newspapers, which are highlighted in the following sections.

The selected articles represent a good variety to demonstrate through the discourse analysis if and how the newspapers report about Netflix's influence on German television and analyze if the Agenda-Setting-Effect applies. Subsequently, a comparison of the different discourses from the three newspapers is made to see if they reach consensus regarding the question to be answered or if their points of view differ. In the end and overall summary reflects significant results that were developed so far to make a general comment on the outcome of the analysis. The summary contains the positioning of the discourse fragments in the discourse thread. Finally, the core message is captured.

This method has only one ethical concern, the fact that the analyzer himself influences the analysis, in this case the author of the thesis. There is of course an influence by the fact of having certain preferences of newspapers, a certain political and cultural background a so-called analyzer-bias. But it is tried to analyze based on the present texts. One further fact is that in the interpretation the discourse analysis is at the same time method and theory. Therefore, the differences between both can become indistinct.

5.3 Critical discourse analysis of articles: Süddeutsche Zeitung

The Süddeutsche Zeitung published the highest number of articles related to the mentioned keywords in the indicated period. To analyze changes and show a development the five chosen articles are from the three different years (2014-2016) since Netflix first entered the German market in 2014. Four out of the five discourse fragments are news articles and one is a comment. The analyzed articles (Discourse analysis 1 in appendix) vary in length from one to three pages and are published in different sections: digital, economy, society and knowledge. This shows the wide range of areas the Netflix-discourse has influence on. Two out of the five articles use the word Netflix explicitly in their headings, which points out the importance of this streaming
service. The remaining three articles use the designation online or streaming service. Generally it can be said that the start as well as the development of Netflix on the German market is a discursive event. This statement is based on the frequent coverage of the topic in the Süddeutsche Zeitung and on the fact that the analyzed articles more than once use expressions like: revolution, television in change, challenges and important role of Netflix.

The different authors agree on several main points. First, Netflix and the Internet changed the German television landscape especially by forcing progress. Second, at the same time classical television is still the leading medium in Germany and regarding the content Netflix is not a big competitor. Third, they also agree on the fact that viewing habits are changing slowly and streaming services especially Netflix are still a phenomenon mainly present in the younger generation. This is because all in all the German audience is loyal to television and not very open to international or English-speaking content.

The Süddeutsche Zeitung is known for a data based media coverage. This also reflects in the example articles from this discourse analysis containing many percentages of users that make the relation between classical television and Netflix (streaming services) clear.

All the articles have a common discourse thread, as the analyzed discourse fragments are thematically consistent.

The article Online services change television habits published on the 16.04.2015 was selected for the detailed analysis because it contains the main arguments of the discourse that replay as well in the other analyzed articles. Starting with the heading it makes clear that online services have some kind of influence on television. In the course of the article the author emphazises his opinion by using expressions like change, increasingly, development, modify and with comparison to former numbers of average television viewing-times. When talking about online streaming services followed by an enumeration Netflix is always named first. As the article was published one and a half years after Netflix was available in Germany it can be interpreted that Netflix has the leading position on the streaming service market. It is the first provider people (in this case the author) think about while talking about online services.

The author uses the following questions to structure his argumentation, which is a good linguistic instrument to highlight the development of the discourse: 1) what exactly is classical television? The answer here is the linear TV programme linked to a fixed
timetable. 2) *What changes the Internet?* Here the discourse is about the independence from time, place and certain devices, which is a direct link to the advantages of Netflix. 3) *What does that mean for the TV channels?* Instead of seeing the disadvantages on first place the author points out an interesting aspect, the fact that it gives the TV channels as well more possibility to reach out to the audience. But the technical development is also seen as competition for classical TV providers and here Netflix is explicitly named. Moreover, the author mentions the changes in television viewing behaviour of the consumers. The last question the author tries to answer is 4) *If classical television is therefore (in relation to prior statement) watched less?* The expressions *until know, it will be exciting* to see and *at least just...as* show that the discourse is in a period of change. Even if the author mentions that television is still a relevant medium the clue is the differentiation made between age groups, because as also mentioned in the other articles the numbers of time spend on watching television is decreasing rapidly in the younger generation (14–29 years), which makes clear how important this clarification is in the discourse.

These questions summarize the discourse that has been analyzed in all five articles very well. The article used for the detailed analysis is representative for the discourse fragment because the Süddeutsche Zeitung is known for their non-judgemental language, expressed opinion and the fact that the statements are underlined by concrete studies. There are no graphics and pictures used which is another indication that they focus on the content and don't want to distract with visuals.

### 5.4 Critical discourse analysis of articles: BILD Zeitung

In the case of BILD Zeitung the search for adequate material for analysis was more difficult. BILD published many articles containing the chosen keywords but most of the articles were not appropriate for analysis for different reasons. The main issue was that content was not detailed enough or the focus on Netflix was not on the German market which this thesis is trying to analyze. Therefore, the five chosen articles (Discourse analysis 2 in appendix) have fewer arguments in common as the analysis we have seen in chapter 5.3 and also fewer arguments about the discourse itself. Moreover, the period of publication focuses on 2014 due to the high number of articles found about the discourse in this time frame. This was the year when Netflix entered the German market.
Only two articles are from the years 2015 and 2016. One problem that can be seen here is the lack of showing the development in the German media landscape. Nevertheless, BILD Zeitung is a good foundation for the discourse analysis of newspapers given the fact that tabloid automatically offers another approach to the discourse and language to be analyzed. Four of the five texts are news articles and only one is a comment (opinion piece). Three of them were published in the "digital" and two in the "economy" section, which is less varied than in the example before. The length of the articles varies a lot from one up to four pages. In this context it has to be mentioned that they often are no running texts but more short paragraphs, which have often big spacing. What is noticeable is that four of five headings contain the word Netflix that demonstrates the importance of this very streaming service. Generally, it can be said that in the case of BILD especially the start of Netflix on the German market is a discursive event. This can be declared based on the frequent coverage of the topic in the BILD Zeitung and on the fact that the analyzed articles more than once use expressions like: next step to TV–revolution, competitor, television on the Internet is booming and increasing number of subscribers for streaming service. The different authors agree on some points, some arguments are only mentioned by one or two authors but all in all the authors do not contradict each other. The main mentioned aspect repeated in several of the articles is that streaming services especially Netflix gain subscribers and spectators. As well as the fact that television on the Internet is experiencing an upswing due to being non-linear. In contrast a further point is that nevertheless TV cannot be substituted by Netflix or streaming services. But at the same time German television has to work on and develop its content if it wants to compete. This is also because Netflix is planning the production of the first original German series (Discourse analysis 2 in appendix). One last point is the fact that the German audience has a language barrier when it comes to English-speaking content. Even if this argument was only mentioned in one article it is still relevant for the discourse about Netflix as an influencing medium on television. All in all the articles and the language are representative for BILD Zeitung because their arguments are not in depth but one article can contain several short and strong statements often without any foundation. This makes it difficult for a discourse analysis to find the common thread between the discourse fragments. But even so all the analyzed articles have a common discourse thread, as they are thematically consistent by having Netflix and streaming services as their main topic.
For the detailed analysis the article *Why Netflix is important for Germany* was selected. Published on the 17.09.2014 (start of Netflix was on 16.09.2014). It is the shortest of the five articles but it has the most relevant arguments related to Netflix in Germany and is therefore representative for the discourse. Starting with the heading, it implies that Netflix is important for Germany and as a reader you expect to learn why. But directly afterwards the first paragraph is introduced by a rhetorical question that is contradictory to the heading: The author states that everyone in Germany is exited about Netflix to come but he does not understand that hype. Ironically he asks the reader if Netflix re-invented television by directly afterwards answering with a snappish "of course not" and explaining that similar streaming services exist and all of them, including Netflix have their pro and cons. In the first section the article seems one-sided and not reflected but the opinion piece comes to a turn explaining which benefit the German television-landscape could get out of Netflixs presence, namely the fact that they plan producing original series for the audience, reflecting the German reality that at the moment is not given in Netflix content as it is mostly from the US. Moreover, the author considers the production of high qualitative series as Netflix's strength. He hopes that the German broadcasters finally take the chance and challenge to learn from them.

The article used for the detailed analysis is representative for the discourse fragment, because the author uses direct language with several questions pointed to the reader by shortly afterwards answer them with short and judgmental sentences. The very colloquial, influential and figurative language BILD is known for reflects as well in this article. Furthermore, the author takes a clear discourse position by criticizing the public television and their content but not the private television. He does that with enforcing linguistic. The reason here is very probable that the BILD Zeitung and the Axel Springer publishing house have close bounds to the private broadcasters in Germany. Which shows that their media coverage is neither differentiated nor objective. This opinion piece in particular contains no visual support. But normally BILD articles are supported of a high number of visual materials like pictures, photographs or graphics that often has neither a real role nor add value but to disguise from the bare content extended to several pages.

5.6 Critical discourse analysis of articles: *taz, die tageszeitung*

From the three analyzed newspapers the *taz* had the smallest number of articles about the discourse. But compared to BILD Zeitung the existing articles informed with
indepth content about streaming services and Netflix in Germany. Furthermore, the articles are above average long up to four pages. Therefore, it was an easy task to find and choose five relevant articles (Discourse analysis 3 in appendix) for the discourse thread. As well as in the previous analysis the majority of the articles (four out of five) date back to 2014 when Netflix entered the German market. The reason therefor could be that taz is no leading medium in the sense that they cannot keep pace with other media when it comes to topicality. As a consequence, in their articles they often refer to leading German publications, as it is visible also in the analyzed texts. This is the so-called Spill-Over-Effect related to the Inter-Media-Agenda-Setting function that tries to investigate which media takes on which topics from other media and transfers them (Ziemann 2011: 190ff.). In return taz is known for having a strong opinion forming coverage, an alternative and strong own opinion, intelligent and occasionally satirical content and at the same time being critical. 

This is also represented in the discourse fragments. As well as in the foregoing analyzes one out of five articles is a comment/opinion piece. And the remaining four are news articles, all of them were published in the media section of taz. Number five was published in the society/debate section due to the text type of a comment. Analyzing the heading of the articles only one is explicitly using "Netflix" as a term. The others are more describing the phenomenon therefore the reader cannot directly deduce the articles content. This is a very typical stylistic device often used in taz articles.

All articles represent Netflix in Germany as discoursive event. This can be detected by expressions like: *changing viewing behaviour, strives to become the number one, revolution of television, going to change the market* etc. Especially attention grabbing is the repeated critique in the different articles on German television due to the content. The authors also agree on the statement that Netflix is going to change things in German television landscape. But they are not sure yet what it is going to be as it is too early to determine and classical television is still leading in the media landscape until the date of publication (2014).

The analyzed articles have a common discourse thread because it is representative for taz due to the aspects of critical language and voice, the above-averauge length of the articles as well as the Spill-Over-Effect from other newspapers in Germany. This is shown in depth in the following detailed analysis. For the extensive reflection the article *The new one on the market* published on the 15.09.2014 (start of Netflix 16.09.2014) was chosen. It is one of the longer articles and it contains the main arguments of the
discourse that replay as well in some of the other analyzed articles. Therefore, it is representative for the discourse. Moreover, most of the articles from taz analyzed in this critical discourse analysis were published at the beginning of Netflix in Germany. Starting with the heading the author seems to cautious approaching *the new one* on the market. In the following paragraphs he presents *the new one*. As well as in the article from Süddeutsche Zeitung the author uses subheadings, which makes it easy for the reader to follow the thread. In the first paragraph a TV-revolution is predicted due to the fact that Netflix achieved it already in the US. But at the same time the German television market is described as complicated which implies that it is going to be a difficult intend for Netflix in Germany. The next paragraph is called *what offers Netflix?* Here the author states the challenge he sees by explaining that Netflix tried to buy *Tatort* (Discourse analysis nr. 3 appendix) but the public broadcasters did not sell it to them. This statement is not only interesting due to the fact that it shows how complicated the German TV-landscape is but as well because the author refers to Spiegel, one of Germanys leading print media. Here the so-called Inter-Media-Agenda-Setting-Function steps in. He continues by saying that Netflix will fight to become the number one streaming service in Germany. But how do the other providers react? - The author summarizes very good with one word, *nervously*. Because the competitors in the Pay TV and streaming segment in Germany are merely small and unimportant but they are willing to fight against the new one on the market. In the last discourse relevant paragraph the question is: How are the private broadcasters reacting? Here the answer is *relaxed and confident* because Netflix is definitely changing the market but the public broadcasters other than the private ones do not compete that much, as they do not focus on entertainment but rather on information. This statement has to be seen critically because if people spend more time in front of streaming services or the Internet as it is predicted also the private broadcasting will loose spectators. But the author concludes that the public broadcasters still should have an interest in selling their content to Netflix, as they are not allowed to offer them online for a long period of time. The final aspect is the fact that Netflix needs to find agreements with the network operators in Germany for their large data volume. The article is only supplemented by one picture on the top that shows a scene from the Netflix original series *House of Cards* which

29 The so called *Rundfunkstaatsvertrag* allows the public broadcasters to have their content online in their media center for only seven days
demonstrates that even if the article was published shortly before Netflix entered the German market its content is already known in Germany.

5.7 Discussion

Following, the results of the analysis of the three newspapers are compared to each other. It will be demonstrated to which extent the presentations of the three newspapers about the discourse in question resemble or differ from each other.

The discourse fragments (newspaper articles) from Süddeutsche Zeitung, BILD Zeitung and taz, die tageszeitung analyzed on the synchronic and diachronic level, show joint discourse threads, linked to each other. The connection is visible through the similar media coverage for example: through similar headings expressing same messages especially in Süddeutsche Zeitung and BILD Zeitung or by criticizing the German television landscape contentwise.

Also the sections in the different newspapers that report about the discourse correspond to the focus on media and digital. Only Süddeutsche Zeitung has a wider range of sections. All three newspapers report especially about the start of Netflix on the German TV market as a discursive event. The discourse level on which the critical discourse analysis was carried out is the media level, due to the analyzed material.

As Süddeutsche Zeitung is one of the leading newspapers in Germany known for its large range of media coverage and having a focus on their cultural section and occurring events it was expected to find a big selection of articles discussing the topic in the paper, as well as many different arguments underlining the discourse with substantial sources. Special was that Süddeutsche Zeitung as the only one of the three analyzed newspapers published articles regarding the discourse on different time periods showing also a development in the German media landscape.

Whereas BILD Zeitung is known for the total opposite and here the analysis shows that the articles are representative for the newspaper. Even if this newspaper as well published a high number of articles containing the keywords only a small number had valid arguments for the analyzed discourse. As it is the newspaper with the highest circulation in Germany and directed to the target group of consumer population it was expected that it covered the discursive event of Netflix entering the German television market. This is also because their readers among others pertain to the ones using streaming services and the Internet more than for example public television.
The taz did not surprise with their low number of publications regarding the discourse. That can be explained because they do not have the possibility to be the first one covering certain discursive events and of being dependent on the media coverage of leading competitors (Spill-Over-Effect). Therefore, most of their articles refer to Netflix entering the market because this was the consensus coherent discursive event in all the analyzed newspapers. Their way of writing in-depth articles also reflected in the analysis makes it impossible to publish a high amount of up to date articles.

Most of the articles take over an endorsing discourse position while talking about the influence of Netflix on the German television. Their core message is that Netflix is or will change and revolutionize the German television market. But at the same time television in Germany is still the leading medium but with decreasing TV consumption. They also agree on the fact that especially the younger generation is the main target group of streaming services. Besides for them classical television broadcasters have to wake up in order to face the competitors.

Although it cannot be referred to the whole societal discourse because not all discourse threads were analyzed a considerable tendency is recognizable: Netflix cannot substitute classic television but it is indeed a big influence on the German television market especially regarding consumer habits and decreasing audiences for classical television.

Due to the author’s experience working at a German television broadcaster and being aware of the discussion in the field as well as in society the articles reflect the general understanding of the discourse in Germany. This underlines that the leading newspapers of the country can be seen as a mirror of society reflecting social reality. However, the media reality created by the newspapers cannot be completely put on one level with social reality.

This critical discourse analysis of the newspapers reflects the current situation on the German television market. The influence Netflix has on television consumption is bigger than it was predicted from the media before Netflix came to Germany. Even if television will never be extinct based on the arguments seen in the analysis it has to be confirmed that German television has to make some fundamental changes in order to appeal to younger audiences and resist the streaming competitors especially Netflix that deservedly receives the most attention in the media discourse as well as in social discourse.
6 Conclusion

The present work investigates the influence of streaming services on the German media landscape especially on television. Through the example of Netflix it was analyzed that its presence in the German television market influences private and public broadcasters on different levels. Therefore, classical television needs to expand on their online presence and improve their content. This critical discourse analysis made clear that linear television is still the leading medium in Germany but it was also proved that streaming services like Netflix are strongly present in the market as a serious competitor. Moreover, there is a trend towards non-linear on demand online services.

Due to changing daily routines of the audience that increasingly requires time-independent entertainment.

The media coverage in the analyzed newspapers demonstrates a clear entanglement. Moreover, it is very important for the social discourse because only the extensive media reporting about the topic made Netflix presence in Germany a discursive event by calling it a TV-revolution. However, it can be said that the press was mainly reporting about streaming service when it entered the German market in 2014, afterwards the excitement about the new player in the market flattened down. Moreover, the findings suggest a differentiation between age groups while talking about the influence of Netflix. The daily television consumption is decreasing. In the age group of 14 to 29 years the times lie 40 minutes below average of the total population (LMA 2015:14). In this context streaming services are the biggest competition to classical television. The discourse in society and in the newspapers about Netflix's influence on German television contributed to increased awareness about the constant changes in the German television landscape especially for the producers of linear television that have to adapt to the changes and attract young audiences in order to remain the leading medium in Germany.

This work only analyzed an extract of the existing discourse due to the relatively small amount of analyzed articles. In order to conduct a complete discourse analysis it would be required to analyze the discourse on different levels e.g. politics, history etc. and not only media. The influence of Netflix on German television will be even more relevant in the future due to changing consumer behavior and demands. Future research should therefore keep track of the media discourse in German newspapers about the influence of Netflix by observing and examining it as well as including more discourse levels to
the analysis. A further suggestion is to conduct empirical studies (e.g. interviews) with the audience in Germany in order to gain differentiated views on the discourse. Another approach could be the analysis of the consumer behavior in this case the audience of streaming services like Netflix. Finally interviews with professionals could be conducted to track changes and demonstrate in which development the discourse goes and is expected to lead.

The conducted critical discourse analysis is relevant for the area of media and communication studies because Netflix is advancing and becoming an important part of the media landscape. This is especially true since there is currently very limited empirical research dealing with this phenomenon.

But more than that, the time will show how classical television can keep up on this more and more competitive market. Due to changing globalized lifestyles and international education the younger generation in Germany becomes more open to English-speaking content and therefore the future is going to develop more in the direction of streaming services. What German broadcasters can do to face their competitors and keep their leading position is to work even harder on their online content to make it attractive for the younger generations.
References


Bartz, Christina; Ruchatz, Jens (2006): „Mit Telemann durch die deutsche Fernsehgeschichte“ [With Telemann through the German television history]. Transcript, Bielefeld.


Media impact (2016): „Ma 2016 Pressemedien“. media impact, Axel Springer. http://www.mareichweiten.de/index.php?fm=1&tt=2&mt=1&sc=000&vr=1&d0=0&d1=1&d2=2&d3=--1&b2=0&vj=1&mg=a0&ms=19&bz=0&m0=100781&rs=18&m1=--1&vs=3&m2=-1&m3=--1 (accessed 2016-05-16)


### Appendix

#### Discourse Analysis 1

<table>
<thead>
<tr>
<th>SÜDDEUTSCHE ZEITUNG</th>
</tr>
</thead>
<tbody>
<tr>
<td>date of publication</td>
</tr>
</tbody>
</table>
| 16.9.2014            | comment/opinion piece | digital, 3 p. | What Netflix needs for a TV-revolution in Germany | •German television missing good content  
•Excitement about Netflix start in Germany  
•Challenge for Netflix in Germany (difficult market for pay TV)  
•Classical television in Germany has still broad audience but viewing habits changing slowly  
•Author likes idea of Netflix bringing new impulses into German television landscape but she is not sure if audience will accept streaming service |
| 16.4.2015            | news article         | economy, 2 p. | Online services change television habits | •German television in change  
•Linear vs. non-linear television, advantage of Netflix detached of time  
•Internet revolutionizes TV  
•Television still leading but among young target group classical TV usage decreasing |
| 9.6.2015             | news article         | economy, 1 p. | Experts: Netflix is no risk, but rather enrichment for TV | •Netflix woke up German television landscape, progress  
•Content wise no competitor for classical television  
•Problem: German audience not open to English-speaking content  
•Challenge for television are changes in media use of young audiences |
<table>
<thead>
<tr>
<th>Date</th>
<th>Source</th>
<th>Subtitle</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.1.2016</td>
<td>news article</td>
<td>society, 2 p.</td>
<td>Binge watching as mass phenomenon but in Germany only small part of society affected. More Younger generation (18 to 34 years) biggest group streaming users. Majority of society without streaming services. Problem: German audience not open to English-speaking content, therefore little original content consumed. Regularly used entertainment media in Germany is still television with 89%</td>
</tr>
<tr>
<td>23.3.2016</td>
<td>news article</td>
<td>knowledge, 2 p.</td>
<td>Every tenth would cancel TV connection for streaming service. Classical TV and video-on-demand not mutually exclusive. Germans are proportionally loyal to classical television. Every third person in Germany already uses video-on-demand and 73% of them due to flexibility. Most used devices for streaming are computers, then smart TV and tablets</td>
</tr>
<tr>
<td>date of publication</td>
<td>text type</td>
<td>section and number of pages</td>
<td>heading (translated by author)</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------------</td>
<td>----------------------------</td>
<td>-----------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 22.5.2014           | news article  | digital, 4 p.              | This is how you decide what to watch on television and when                                     | • Netflix in Germany, next step to real TV-revolution in Germany  
• Online services (TV 2.0) get more and more spectators  
• Advantage of Netflix detached of time but could not substitute TV completely  
• Media libraries from classical TV  
• Daily TV consumption decreasing in Germany, especially young audiences                                                                                                                               |
| 1.9.2014            | news article  | digital, 2 p.              | Netflix shortly before start in Germany                                                        | • Netflix worldwide biggest streaming service  
• Netflix competitor especially for other streaming services and pay TV in Germany  
• Englisch language barrier for German audience                                                                                                                                                    |
| 17.9.2014           | comment/      | digital, 1 p.              | Why Netflix is important for Germany                                                           | • There already are other streaming services in Germany and Netflix's content does not differ a lot  
• A special feature are Netflix’s plans to produce German webseries and they are known for succesful productions  
• Critique on content and not existing innovation of ARD and ZDF (public                                                                                                                                  |
|                     | opinion piece |                               |                                                                                               |                                                                                                                                                                                                     |
| 17.7.2015           | news article  | economy, 3 p.              | Netflix and Youtube leave TV channels behind                                                    | • Membership growth for video and streaming services  
• Mega trend: television on the Internet is booming and this trend is detrimental for linear television  
• Netflix has great growth especially in Europe                                                                                                                                                    |
| 18.1.2016           | news article  | economy, 2 p.              | This is how Netflix wants to conquer the world                                                 | • Netflix wants to conquer the world  
• In a few years uniform TV programme worldwide  
• Netflix produces first German series                                                                                                                                                    |
<table>
<thead>
<tr>
<th>Date of Publication</th>
<th>Text Type</th>
<th>Section and Number of Pages</th>
<th>Heading (Translated by Author)</th>
<th>Keywords</th>
</tr>
</thead>
</table>
• More than only showing series = producing them successfully  
• Netflix did not only modified television it improved it regarding the content  
• Critique: German public television would have the money for high qualitative productions but there are only a few positive examples  
• Netflix is definitely going to change the viewing behaviour (trend towards Internet) |
| 15.9.2014           | News Article       | Media, 4 p.                 | The new one on the market                                                                      | • Netflix start in Germany = revolution of television  
• In comparison to US television market in Germany is complicated  
• Netflix tried to get the rights for Tatort (Germany’s most successfull (crime) TV series) without success  
• Netflix strives to become nº 1 in Germany, that makes competitors (streaming services) nervous  
• Public television in comparison is more relaxed = yes Netflix is going to change market but is more competitor for private TV |
| 20.11.2014          | News Article       | Media, 3 p.                 | "Dating" website for movie lovers                                                               | • Viewer ratings seen as very important by broadcasters but they show incomplete numbers (not containing users of media centers of the TV channels)  
• Netflix = individual TV programme, due to recemendation service  
• Netflix algorithm is very expensive and not necessary for TV channels |
<table>
<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Page</th>
<th>Title</th>
<th>Content</th>
</tr>
</thead>
</table>
| 14.12.2014| news article  | media, 4 p. | Inflame the bonfire! | • Netflix wants to change TV as biggest streaming service worldwide  
• Public television needs to rethink priorities, it is not individual (relating to removal of famous evening/live show *Wetten, dass..?*)  
• Netflix and streaming services in general are answer for audience that is tired of misery in German TV  
• Especially therefore ZDF and ARD (public broadcasters) should build on producing live shows/entertainment and showing sports, because live is only possible for broadcasters due to their cable and satellite network  
• Problem: with stopping these productions it abandones another piece of their uniqueness  
• Until today linear TV is still primary used medium in Germany, streaming is not yet a big competitor |
| 10.4.2015 | news article  | media, 3.p | Battle for the rights | • Classical TV is not yet endangered by new content providers on the Internet  
• Especially high-quality content is competing = quality and exclusivity, this is main development on the market  
• Pay TV and streaming services are competing for audience that is willed to pay and streaming could win  
• One third of Western European households subscribes video-on-demand |
Analyzed material (newspaper articles) in chronological order divided by newspaper

Süddeutsche Zeitung

artikel 1

19/5/2016

Netflix: Start in Deutschland an diesem Dienstag - Digital - Süddeutsche.de

Süddeutsche Zeitung

16. September 2014, 09:49 Uhr Start des Videoportals

Was Netflix für eine TV-Revolution in Deutschland braucht

Jetzt ist Netflix in Deutschland verfügbar - und muss zeigen, ob es so erfolgreich wird wie in den USA. Bisher ist die deutsche Netflix-Story nicht mehr als ein beeindruckender Hype.

Kommentar von Katharina Riehl

Am vergangenen Wochenende hat das deutsche Fernsehen wieder einmal ein paar echte Höhepunkte gehoben. Carmen Nebel hieß das ZDF-Publikum willkommen, um gemeinsam auf die Kino- und auf die Drei zu klatschen; in der ARD hielt Jörg Pilawa mit dem Schlagerstar Michelle, der Bauer des letzten inklusiven Online-Handels. Der sollte den Bildern von einer gesunden Zukunft von Kaufhauskauf nicht so einfach folgen!

Betreff: Netflix in Deutschland

March 2014

Was geht da? Netflix zeigt Serien online - jetzt auch in Deutschland (Foto: Bernt Von Jutrczenka/dpa)

Für Business-Strategien

Die Firma muss in Deutschland viele Abo's verkaufen - gar nicht so leicht


In den USA ist die Netflix-Geschichte eine Erfolgsgeschichte: Das 1997 gegründete Unternehmen hat 50 Millionen Kunden und den großen Konkurrenten HBO bei den Abo-Einnahmen überholt. Der Aktienkurs von Netflix stieg seit 2013 um knapp 500 Prozent. Das Unternehmen profitiert davon, dass sich die Sehgewohnheiten der Zuschauer raamat verändern, dass Fernsehen nicht mehr nur das ist, was ein Sender um 21 Uhr zu zeigen gedenkt. Seit einiger Zeit setzt man in Los Gatos auf Expansion: Nach den Vereinigten Staaten soll die Welt erobert werden.

Start von Netflix in Deutschland: Diese Serien würden wir gerne sehen

In Deutschland müssen die Menschen Rundfunkgebühr zahlen


Die Seite setzt auf den Massenmarkt


Die erfolgreichste Sendung des vergangenen Wochenendes war übrigens der gute alte "Tatort". Um die Rechte an der Reihe hat Netflix sich vergebens bemüht. So schnell gibt sich das deutsche Fernsehen nicht geschlagen.

**Mehr zum Thema**

- Start von Netflix in Deutschland
- Diese Serien würden wir gerne sehen

**Das könnte Sie auch interessieren**

- Eurovision Song Contest in Stockholm
- Was für ein Dilettantenstadl

**Leser empfehlen im Ressort Digital**

1. Eurovision Song Contest in Stockholm
2. Wild Wild West: Amerikakolumne Kinder am Abzug
3. Serie A: Miruslav Klose will wohl zu Eintracht Frankfurt

**Leser lesen aktuell**

1. Flug MS804: Holland abgestürzt und warnt vor Spekulationen
2. Egypt-Air-Maschine: Was wir über das vermisste Flugzeug MS804 wissen - und was nicht
3. FC Liverpool: England hädert mit "Klopps Flops"
16. September 2014 15:28 Medien

Videodienst Netflix startet in Deutschland

Direkt aus dem dpa-Neuaskanal

Berlin (dpa) - Der US-Videodienst Netflix will den deutschen TV-Markt aufmischen. Er will in fünf bis sieben Jahren Kunden in jedem dritten deutschen Haushalt haben, sagte Gründer und Chef Reed Hastings der dpa zum Deutschland-Start.

Netflix bietet einen Videostreaming-Dienst an, bei dem Filme und Serien für eine monatliche Abo-Gebühr direkt aus dem Internet abgespielt werden. In den USA ist Netflix der Platzhirsch in diesem Geschäft.

In Deutschland trifft die kalifornische Firma auf mehrere etablierte Rivalen. Der Anbieter Maxdome aus dem TV-Konzern ProSiebenSat.1 gilt als die Nummer eins mit rund 35 Prozent Markanteil im vergangenen Jahr. Aktuell soll Maxdome nach einigen Schätzungen sogar bei 44 Prozent liegen.

Netflix will unter anderem mit exklusiven Inhalten dagegenhalten: So gibt es erstmals in Deutschland die vom Unternehmen selbst produzierte Serie "Orange is the New Black" über das Schicksal einer New Yorker Managerin in einem US-Frauengefangnis zu sehen. Außerdem zeigt Netflix hierzu den erstmals Serien wie "Fargo" und "Sons of Anarchy". "Wir haben uns bemüht, so viel wie möglich exklusive Inhalte für Deutschland zu bekommen", sagte Hastings.

Annoncen hat Netflix zum Start auch viele Serien und Filme im Programm, die es auch bei anderen Anbietern zu sehen gibt. Die Kinofilme sind zudem wie bei der Konkurrenz zumeist mehrere Jahre alt. Es sei eine Frage des Geldes, die Rechte für frischere Inhalte zu erwerben, sagte Hastings. Mit mehr Kunden könne Netflix auch mehr dafür bieten. Außerdem erweiterte Netflix das Programm gezielt auf Basis der Daten-Auswertung: "Wir lernen daraus, was die Menschen gerne sehen und fügen dann entsprechend Inhalte hinzu." In einigen Jahren könne Netflix auch eigene Serien in Deutschland drehen.


Netflix setzt auf eine gestaffelte Preisskstruktur. Für 7,99 Euro im Monat kann

Das Programm sieht man allerdings erst nach der Anmeldung.


Zugleich ist Deutschland mit vielen freien Sendern, die sich über Werbung finanzieren, aber auch ein grundsätzlich schwierigerer Markt für Bezahlernutzen und Videodienste als die USA. Klassisches lineares TV sei wohl der größte Konkurrent für Netflix, räumte auch Hastings ein.


Links zum Text
https://www.netflix.com/ios-de-DE

Weitere Artikel im Newscenter
Medien: Amazon startet offene Plattform für Video-Inhalte 10.05.2016
Medien: Jan Böhmermann mittägt wieder 02.05.2016
Medien: Gerüchtebericht per WhatsApp: Cybermobbing ist weit verbreitet 18.05.2016
Medien: Böhmermann entschärfte Satire am Sonntag 04.05.2016
Medien: Jan Böhmermann gewinnt Einladung in seine Gefängniszelle 15.05.2016
Computer: Facebook legt Einfluss der Mitarbeiter auf Trends offen 13.05.2016

Themen
Internet, Medien, Wirtschaft, Fernsehen

Leser lesen aktuell

| 693 | Flug MS804 Hollande bestätigt Absturz und warnt vor Spekulationen |
| 359 | Egypt-Air-Maschine: Was wir über das vermisste Flugzeug MS804 wissen - und was nicht |
16. April 2015 10:37 Internet

Online-Dienste verändern Fernseh-Gewohnheiten

Direkt aus dem dpa-Newskanal

München (dpa) - Das Fernsehen befindet sich im Wandel. TV-Serien und Filme werden nicht nur über das normale TV-Programm gesehen. Zuschauer wählen gezielt aus, was sie wann sehen möchten. Möglich machen das Online-Anbieter wie Netflix, Maxdome, Watchever.

Was ist klassisches Fernsehen überhaupt?


Und was ändert das Internet?

Vor allem macht es Fernsehen unabhängig von Zeit, Ort und einem speziellen Gerät. Zunächst machten es sogenannten Mediatheken möglich, Sendungen im Internet zur Verfügung zu stellen. So können Zuschauer verpasstes nachholen, wenn sie über eine ausreichend schnelle Verbindung verfügten. Mit der Ausbreitung des schnellen Internets wuchsen die Möglichkeiten enorm, TV kann auf dem Handy, dem Tablet, dem Computer geschaut werden - und seit Smart-TV-Geräte selbst mit dem Internet verbunden sind, verschmelzen Online-Dienste zunehmend mit dem
klassischen Fernsehen.

Was bedeutet das für die Fernsehsender?

Auch für die gibt es nun mehr Möglichkeiten, Zuschauer zu erreichen. Aber die technische Entwicklung ermöglicht es auch anderen Anbietern, den Sendern Konkurrenz zu machen. Das gilt für Videoplattformen wie YouTube, auf denen Nutzer ihre eigenen Videos zeigen können, aber auch für Unternehmen wie Netflix, die inzwischen selbst produzierte Inhalte kostenpflichtig im Netz zeigen. Vor allem aber verändern die vielfältigen Zugänge und Angebote das Fernsehverhalten der Menschen, insbesondere der Jungen.

Wird deswegen weniger klassisches TV geschaut?


Weitere Artikel im Newsscanner

Medien Gemeinheiten per Whatsapp: Cybermobbing ist weit verbreitet 19.05.2016
Medien Amazon startet offene Plattform für Video-Inhalte 10.05.2016
Computer Google: Nützliche Assistenten im Alltag 20.05.2016
Medien HD-Antennenfernsehen startet Probebetrieb 19.05.2016
Medien Böhmermann akzeptiert einstweilige Verfügung nicht 18.05.2016
Medien Was tut sich in der US-Late-Night? 18.05.2016
Medien Böhmermann will einstweilige Verfügung nicht akzeptieren 18.05.2016
Medien Jan Böhmermann twittert wieder 02.05.2016
Medien Landgericht erlässt einstweilige Verfügung gegen Böhmermann 17.05.2016
Medien Einschreibe-Verfügung gegen Böhmermann erlassen 17.05.2016

Themen

Internet  Medien  Wirtschaft  Fernsehen

Leser lesen aktuell

282  Frauen und Humor
"Im Zweifel bin ich eher für Rosenkohl statt Rosen"

155  Isarvorstadt: Kaufladen Polizisten habe abgegeben
Geräusch Merk
Experten: Netflix keine Gefahr, sondern Bereicherung für TV


Kabel-Deutschland-Vorstandschef Manuel Cubero betonte, es sei nicht zuletzt den neuen Online-Fernsehangeboten zu verdanken, dass Kabelfernsehen in den vergangenen zehn Jahren große technische Fortschritte gemacht habe. "Video im Internet – das ist der Motor unseres Wachstums."

Sogar ZDF-Intendant Thomas Bellut lehnte: "Netflix bewundere ich für seine exzellente Software, in der man sehr gut finden kann, was man sucht." Was aber die Inhalte der Online-Videothek angehe, so seien diese in Deutschland "überschaubar". "Wir sehen bei unserer Mediathek im Moment keine Einbrüche. Was die Zukunft bringt, weiß ich nicht."

In Skandinavien, das aber auch überwiegend englischsprachig sei, sei Netflix gleich sehr erfolgreich gewesen, so Bellut. "Dort gibt es auch einen Mangel an Kanälen. Das gibt es in Deutschland nicht. Im Moment bin ich sehr gelassen." Die Herausforderung, mit der veränderten Medienutzung jüngerer Zuschauer umgehen, bringe ihn mehr ins Grübeln.

15. Januar 2016 09:44 Gesellschaft

Bücher und Fernsehen deutlich vor Streaming

Direkt aus dem dpa-Newskanal

Berlin (dpa) - Mancher hält Serienzucht und Angst vor Spoileralarm inzwischen für Massenphänomene. In vielen Familien, Freundeskreisen oder Büros scheint es oft nur eine einzige Frage zu geben: Welche Serie(s) guckst Du zurzeit?

Einige stehen kurz vorm Burnout, wenn sie daran denken, was sie alles noch sehen müssen/wollen/können. Der Traum vom idealen Leben sähe dann so aus: eine von DTV oder auch Büchern leergeräumte Wohnung, dafür Abos von allen Streamingdiensten (Online-Videotheken) und ganz viel Freizeit, um auf dem Flachbildschirm all die tollen Serien anzuschauen.


Bestsellerautorin Charlotte Roche (37) sagte im "Spiegel": "Alles, was in Serien passiert, ist krasser und besser als im echten Leben." Sie guckte "vier, fünf Stunden am Tag", eine Art "Lebenslücht". "In einer Serie lernt man die Figuren ja viel besser kennen als in einem Kinofilm, die werden fast wie Familienmitglieder."

Allein in den USA gibt es Hunderte Produktionen, Beispiele zu nennen ist völlig willkürlich. Es geht um Formate wie "House of Cards", "The Walking..."
Bald könnte es Amerikas boomende Kreativitätsindustrie mit einer platzenden Serienblase zu tun bekommen. Doch noch dauert der Hype in den Vereinigten Staaten an. In Deutschland aber scheint das gesellschaftliche Phänomen nur bei Teilen der Bevölkerung anzukommen.

Vor allem bei Jüngeren gehört es mittlerweile zu den beliebtesten Freizeitbeschäftigungen, in die neuesten amerikanischen Serien mit ihren komplexen Charakteren und lässigen Storys abzutauchen. Doch für eine Mehrheit der Gesamtbevölkerung gehören Netflix, der Videodienst von Amazon oder auch Maxdome und Watchever weniger zum Leben.

Vielen scheint auszureichen, dass ausgesuchte Serienfolge - auch britische wie "Downton Abbey" oder "Sherlock" - mit einiger Verzögerung bei den großen deutschen Free-TV-Sendern laufen.

In einer repräsentativen Umfrage des Meinungsforschungsinstituts YouGov im Auftrag der Deutschen Presse-Agentur wählten 38 Prozent die Option "Film-Streaming", wenn sie unter gängigen Unterhaltungsmedien angeben sollten, worauf sie persönlich dauerhaft verzichten könnten. Als weniger entbehrlich wurden dagegen gedruckte Bücher genannt (von nur 13 Prozent der Befragten) sowie das klassische Fernsehen (14 Prozent), Musik-CDs (21 Prozent) oder DVDs (24 Prozent).


In einer anderen Umfrage fand YouGov heraus, dass nur 6 Prozent ihre Serien aus den USA oder Großbritannien (also mit Englisch als Originalsprache) "immer in der Originalfassung" ansehen, wenn das möglich ist. Die Mehrheit bevorzugt hingegen die Synchronfassung. Bei denjenigen, die die Originalfassung schauen, schaltet etwa die Hälfte "meistens" englische oder deutsche Untertitel als Hilfe hinzu.

Auf die Frage, welches Unterhaltungsmedium die Leute regelmäßig benutzen - also mindestens einmal pro Woche - antworteten lediglich 21 Prozent mit "Film-Streaming" in der YouGov-Umfrage für dpa. "Musik-Streaming" (etwa per Spotify, Tidal, Napster, Deezer oder Apple Music) sagten 17 Prozent. Dagegen nannten 89 Prozent das klassische Fernsehen, 52 Prozent gedruckte Bücher, 43 Prozent Musik-CDs und 30 Prozent DVDs.

Bei der Frage, was die Leute unter bestimmten Kulturprodukten im letzten halben Jahr für sich selbst kauften, lag ganz altmodisch das gedruckte Buch bei 53 Prozent vorne. Dahinter ert kamen Kinokarte (39 Prozent), CD (33 Prozent) oder DVD (31 Prozent).

Ob das Buch nun wirklich am beliebtesten ist oder nur genannt wird, weil es in der angeblichen Dichter- und Denkervaterzeit Deutschland die sozial erwünschte Antwort zu sein scheint, bleibt dann klar. Ehrlicherweise: "Nichts davon" kauften laut Umfrage 23 Prozent.

Weitere Artikel im Newschecker

Gesellschaft Umgang: Bücher und Fernsehen deutlich vor Streaming; 11.01.2016
Wissenschaft Altershufte im Kino, womit die Stirnern in Einmal 11.01.2016
Medien Autor Andrea Rauter - Grüne Dame der Sozialarbeit 11.01.2016

Es ist der nächste Schritt einer wahren TV-Revolution: Ende dieses Jahres will der Video-Abruf-Dienst Netflix in Deutschland starten.

Online-Dienste wie dieser finden immer mehr Zuschauer! Denn beim Fernsehen 2.0 kann man jederzeit Filme und Serien auf Abruf ansehen. Jeder entscheidet selbst, was er wann und wo schaut – unabhängig von Sendezeiten, egal, an welchem Ort. Auf dem Fernseher, aber auch auf Smartphone oder Tablet!

 Zu den sogenannten Streamingdiensten gehören neben dem Neuling Netflix z. B. auch Amazon Instant Video oder Watchever.

<table>
<thead>
<tr>
<th>Streaming-Dienst</th>
<th>Anzahl Filme</th>
<th>Anzahl Serienfolgen</th>
<th>Kosten pro Monat</th>
<th>Geräte</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maxdome</td>
<td>7 500</td>
<td>21 000</td>
<td>7,99 Euro</td>
<td>Smart TV, mobile Geräte, Computer, Playstation 3</td>
</tr>
<tr>
<td>Amazon Prime Instant Video</td>
<td>13 000 Filme und Serienepisoden</td>
<td>7,99 Euro pro Monat</td>
<td>Smart TV, mobile Geräte, Computer, verschiedene Spielkonsolen</td>
<td></td>
</tr>
<tr>
<td>Mubi.com</td>
<td>365 Filme pro Jahr (nur Filme)</td>
<td>4,99 Euro pro Monat</td>
<td>Smart TV, mobile Geräte, Computer, Playstation 3</td>
<td></td>
</tr>
<tr>
<td>Watchever *</td>
<td>3 500</td>
<td>9 500</td>
<td>8,99 Euro pro Monat</td>
<td>Smart TV, mobile Geräte, Computer, verschiedene Spielkonsolen</td>
</tr>
<tr>
<td>Snap by Sky</td>
<td>über 1000</td>
<td>über 3 500</td>
<td>9,90 Euro pro Monat für Sky-Kunden 4,90 Euro</td>
<td>Mobile Geräte, Computer</td>
</tr>
</tbody>
</table>

* Die Anf. Springer SE importiert mit Watchever.


Außerdem können Zuschauer Sendungen aus dem klassischen TV wie die „Tagesschau“ oder „Wer wird Millionär?“ aus sogenannten Mediatheken auf den Internetseiten der TV-Sender abspielen.

**BILD erklärt, wie Sie das Fernsehen 2.0 sehen können und was es kostet.**

„Wer wird Millionär?“ (RTL)

Foto: RTL

Streamingdienste bieten Filme und Serien auf Abruf per Internetverbindung an.

Nutzer müssen sich anmelden, schließen ein Abonnement ab und können das Angebot dann unbegrenzt nutzen.

Per Streaming lassen sich Filme und Serien jederzeit ansehen, ohne Wartezeit fürs Runterladen und ohne einen Besuch in der Videothek.

Möchte man einen Film ansehen, wählt man ihn aus dem Angebot des Anbieters und startet die Wiedergabe – los geht’s.


Nur über eine Internetverbindung – entweder per DSL-Leitung oder per Mobilfunk.

Nötig ist in der Regel mindestens eine Internetgeschwindigkeit von 3 Megabit pro Sekunde. Für HD-Inhalte braucht man 6 Megabit pro Sekunde.

Nein! Sie können Streamingdienste mit den meisten aktuellen Fernsehern (Smart-TV) empfangen – denn die haben einen Internetanschluss integriert.

Und selbst alte Röhrenfernseher können unter Umständen Streamingdienste wiedergeben!
Streaming funktioniert auch über den Computer, per Spielekonsole und auf Zusatzgeräten wie Apple-TV oder Chromecast.

Außerdem gibt’s Apps für Smartphones und Tablets, mit denen sich Videos herunterladen lassen. Die können Sie dann später auch ohne Internetverbindung abspielen.


In Deutschland bieten bereits mehrere Streaming-Dienste ein Abo für Videos auf Abruf an.

Ja! Je nach Anbieter können bestimmte Serien oder Filme in einem Angebot fehlen, wenn sich zum Beispiel ein anderer Dienst diese Videos exklusiv gesichert hat.

Außerdem können Sie über die Streamingdienste keine Sendungen wie die „Tagesschau“ oder „Wer wird Millionär“ sehen.

Sie können das TV-Programm also nicht vollständig ersetzen.

Ja, über die sogenannten Mediatheken, die alle großen TV-Sender inzwischen auf ihren Internetseiten haben.

Dort lassen sich Sendungen nach der Ausstrahlung abrufen. Die meisten dieser Angebote sind kostenlos.

Die Privatsender verlangen jedoch vor allem für ältere Serien-Folgen eine Nutzungsgebühr (ab 99 Cent).

Ja, bei Online-Videotheken!

Hier können Sie Filme gegen eine einmalige Gebühr ausleihen und für einen begrenzten Zeitraum (meist 24 Stunden) abspielen.

Solche Angebote gibt’s zum Beispiel von Maxdome, Videoload, Amazon, iTunes, Google Play oder Video Unlimited.

Filme kosten meist ab 2 Euro (Standardqualität) bzw. ab 3 Euro (HD).

In einem Test der Fachzeitschrift COMPUTER BILD bot iTunes die größte Auswahl an Filmen.

Ob Sie das Fernsehen 2.0 nutzen können, hängt auch von Ihrem TV-Gerät ab.

► Röhrenfernseher

Selbst mit einem 15 Jahre alten Fernseher können Sie Videodienste nutzen. Allerdings brauchen Sie
dafür Extrageräte, die sich an die Scart-Buchse des TV anschließen lassen.


Nicht anschließen können Sie dagegen z. B. die Spielekonsole Xbox One oder das Apple-TV, mit denen sich Streamingdienste empfangen lassen.

Dafür wäre ein moderner HDMI-Anschluss am TV-Gerät nötig.

► Smart-TV

So nennt man moderne Fernseher, die einen eingebauten Internetanschluss haben – 58 Prozent aller verkauften Geräte bieten bereits diese Möglichkeit.

Damit lassen sich je nach TV-Hersteller zahlreiche Mediatheken und Streamingdienste nutzen, die als Apps auf dem Gerät installiert werden können.

Weitere spannende Digital-Themen finden Sie hier.

Alle aktuellen Digital-Infos auch auf Twitter.

ANZEIGE: Tolle Deals und Angebote gibt es jetzt bei Amazon!
Netflix steht kurz vor Deutschland-Start


deutscher Komiker wie Dieter Nuhr.

Schade: Bislang sieht es nicht so aus, als habe man mit der deutschen Netflix-Variante Zugriff auf die gleichen Serien, die der Streaming-Dienst in den Vereinigten Staaten anbietet. Das könnte sich bis zum offiziellen Start allerdings noch ändern.


In Deutschland wird Netflix nicht nur mit dem Bezahlfernsehender konkurrieren, sondern auch mit der zu ProSieben gehörenden Internet-Videothek Maxdome, dem Dienst Watchever des französischen Medienriesen Vivendi und dem Amazon-Online-Streamingangebot Prime Instant Video – zuvor als Lovefilm bekannt.


Weitere spannende Digital-Themen finden Sie hier.

Alle aktuellen Digital-Infos auch auf Twitter.
KOMMENTAR ZUM AMERIKANISCHEN STREAMING-DIENST
Warum Netflix für Deutschland wichtig ist

VON MANUEL LORENZ

17.09.2014 - 12:16 Uhr

Netflix kommt nach Deutschland, und alle finden’s toll. Warum? Hat der US-amerikanische Streaming-Dienst etwa das Fernsehen neu erfunden?


Was ist also das Besondere daran, dass Netflix jetzt nach Deutschland kommt?

Das Besondere ist: Netflix will in Deutschland Webserien produzieren.

In den USA hat der Streaming-Dienst das bereits gemacht – mit großem Erfolg, wie die Politthriller-Serie „House of Cards“ beweist. Die hat vergangenes Jahr drei Emmys gewonnen und ist mittlerweile selbst hierzulande Kult. Der neueste Hit: die Drama-Serie „Orange is the New Black“, die in einem amerikanischen Frauenknast spielt.


Mit Netflix hat das Warten ein Ende. Bald wird es neue Qualitätsserien aus Deutschland geben. Und vielleicht nehmen ARD und ZDF die Herausforderung an. Und produzieren endlich das deutsche „Breaking Bad“.

Weitere spannende Digital-Themen finden Sie hier. 

Was aber besonders ins Auge stach: extrem starke Abrufzahlen für Youtube. Im zweiten Quartal stieg die Zahl der Stunden, die die Nutzer auf Youtube schauten, um mehr als 60 Prozent gegenüber dem Vorjahreszeitraum. Bei der Nutzung auf Mobilgeräten wuchs die Zahl sogar um mehr als 100 Prozent.


Der Trend geht klar zulasten des herkömmlichen, so genannten linearen Fernsehens.

Googles Finanzchefin Ruth Porat und ihr Vorstandscolleague Omid Kordestani zitieren am Donnerstag eine Studie, wonach mehr Zuschauer in den USA zwischen 18 und 49 (DIE Zielgruppe der Werbung) die Youtube-App nutzen als Kabelfernsehen schauen. „Mit den Konsumenten folgen auch die Dollars vom Fernsehen ins Digitale“, frohlockte die Google-Finanzchefin. So hätten die 100 Firmen mit den größten Werbe-Etats ihre Ausgaben auf Youtube um 60 Prozent gesteigert.
Gewinnsprung, Umsatzwachstum, Kosten-Reduzierung: Google hat seine Zahlen im Griff

Netflix hatte schon am Mittwoch starke Zahlen vorgelegt – und war dafür tags darauf mit einem Kursplus von satten 15 Prozent belohnt worden.


Das Unternehmen zeigt gegen eine Abo-Gebühr im Netz Serien von TV-Sendern aber auch eigene Formate wie die Polit-Serie „House of Cards“. Mehrere Serien aus dem Hause Netflix wurden am Donnerstag für den TV-Preis „Emmy“ nominiert.

Die Banker von JP Morgan erwarten, dass der Abokanal das traditionelle Fernsehen noch stärker abhängt: „Wir glauben, dass Netflix in der Spur ist, mit starkem Abonnenten-Wachstum und besseren Angeboten für die Kunden den linearen TV-Markt entscheidend zurückdrängen wird."

Folgen Sie BILD_LA auf Twitter https://twitter.com/BILD_LA
STREAMING-CHEF ERKLÄRT SEINEN MASTERPLAN
So will Netflix die Welt erobern!


► Noch in diesem Jahr will der Online-Videodienst Netflix eine erste TV-Serie aus Deutschland ins Programm nehmen. Laut WELT könnte das die Constantin-Serie „Shadowhunters“ sein.

Serien überall auf der Welt produziert werden.

„Für die meisten Sendungen in unserem Angebot in Europa haben wir bereits weltweite Rechte. Unser Ziel ist, dass Netflix überall auf der Welt gleich aussieht“, so Hastings. Das werde noch etwa fünf bis zehn Jahre dauern.


Wann Netflix auch in China verfügbar sein werde, könne man derzeit nicht sagen, erklärte Hastings. „Vielleicht dieses Jahr, vielleicht nächstes, vielleicht übernächstes.“

Man rede mit den richtigen Leuten und übe sich in Geduld. Dass Apple und Disney mit ihren Videodiensten starten konnten, stimme ihn aber zuversichtlich.

Netflix ist darauf aus, sich von Produktionsfirmen weltweite Rechte für die Ausstrahlung von Filmen und Serien zu sichern und greift dafür auch tiefer in die Tasche als traditionelle TV-Sender.


An der VR-Technik, bei der der Zuschauer mit Hilfe von 3D-Brillen in virtuelle Welten eintauchen kann, habe Netflix aktuell kein Interesse.

„Das ist interessant für Konsolen-Spiele, aber es ist kein Markt für uns“, sagte Hastings. Dagegen experimentiert das Online-Netzwerk Facebook, das den VR-Pionier Oculus gekauft hat, in einem Studio bereits auch mit Kurzfilmen für die Technologie.
In den USA hat Netflix das Fernsehen verändert. Netflix ist ein Video-on-Demand-Anbieter. Der Zuschauer kann fernsehen, wann er will. Lineares Programm gibt es bei Netflix nicht, stattdessen entscheidet der Nutzer selbst, was er sehen will. Im amerikanischen Raum ist Netflix bereits Marktführer. Über 30 Millionen Menschen sind dort Kunden der Onlineplattform, weltweit sind es etwa 50 Millionen.

Inzwischen zeigt Netflix nicht nur Serien, sondern produziert sie auch gleich selbst – und das mit Erfolg. Der erhöhte Wettbewerb führt zu mehr Qualität: „Homeland“, „Breaking Bad“, „True Detective“, oder das preisgekrönte, von Netflix selbst produzierte „House of Cards“. Das amerikanische Fernsehen bietet Shows, die die ganze Welt kennt und die überall geguckt werden. Netflix und Co. haben das
Fernsehen nicht nur verändert, sondern auch besser gemacht.


Eigentlich hätten die öffentlich-rechtlichen Sender das Geld, um Serien auf amerikanischem Niveau zu produzieren. 7,6 Milliarden Euro sammelte die GEZ in den Jahren 2012 und 2013 für die Rundfunkanstalten ein. Alleine an das ZDF flossen 1,8 Milliarden. Trotzdem gibt es nur wenige Beispiele, in denen das auch zu Ergebnissen führt. Darunter zum Beispiel das Russen-Mafia-Drama „Im Angesicht des Verbrechens“ oder das Weltkriegsdrama „Unsere Mütter, unsere Väter“.

Die Konkurrenz schläft nicht

Ein Onlineanbieter wie Netflix hat die Zeit auf seiner Seite. Auch in Deutschland geht der Trend zum Internet: Drei von vier Internetnutzern über 14 Jahren schauen inzwischen Videos über das Internet. Das sind 40 Millionen Menschen.


Diskutieren Sie mit! Die sonntaz wählt unter den interessantesten Kommentaren einen oder zwei aus und veröffentlicht sie in der taz.am wochenende vom 13./14. September 2014. Ihr Statement sollte etwa 900 Zeichen umfassen und mit Namen, Alter, einem Foto

**Was bietet Netflix?**

Filme und Serien. Aber was genau? Noch schweigt sich das US-Unternehmen darüber aus. Erst drei Titel sind bis zum Wochenende bestätigt worden, die Netflix exklusiv erstausstrahlen wird: die selbst produzierte, viel gelobte und bei den US-amerikanischen TV-Oscars...
– den Emmys – straflich vernachlässigte Serie „Orange is the new Black“, die von Fox produzierte (und auf dem gleichnamigen Film der Coen-Brüder basierende) Serie „Fargo“ sowie die im August gestartete, ebenfalls eigenproduzierte Comicserie „BoJack Horseman“ über ein Pferd, das mal ein großer TV-Star war und sein Comeback plant.


**Wie reagieren die anderen Anbieter?**


gemacht haben. Ein Konkurrent weniger.


Amazon fährt sowieso eine andere Strategie, eine ganzheitliche: Wer dort Prime-Kunde wird, darf nicht nur portofrei bestellen, sondern auch Filme streamen. Instant Video ist also eher ein Kundenbindungsinstrument unter vielen.

Immerhin zeigt sich, dass – außer womöglich Watchever – keiner der Konkurrenten Netflix kampflos die Arena überlassen will. Gut für die Kunden, wobei das Hauptproblem für die Nutzer bleibt: Nirgendwo gibt es alle relevanten Serien.

Wie reagieren die Öffentlich-Rechtlichen?

„Gelassen und selbstbewusst“, sagt ARD-Vorstandschef Lutz Marmor: Netflix würde den Markt verändern, aber anders als die Privatsender konkurrierten die Öffentlich-Rechtlichen nicht so stark mit Netflix, weil sie mehr auf Information als auf Unterhaltung setzten.

Trotzdem dürften die Sender ein Interesse daran haben, ihre Inhalte an Netflix zu verkaufen: Laut Rundfunkstaatsvertrag dürfen die Öffentlich-Rechtlichen ihre Formate nur sieben Tage online zeigen. ARD und ZDF hatten deswegen geplant, eine eigene, kostenpflichtige Onlinevideothek, „Germanys Gold“, zu starten. Das hat das Bundeskartellamt 2013 verhindert.

So müssen die Verwertungstöchter der Sender versuchen, die Produktionen woanders weiterzuvermarkten. Die Mafiaserie „Im Angesicht des Verbrechens“ beispielsweise hat die ARD an Maxdome und Watchever verkauft. Beim „Tatort“ war sie zurückhaltender: Die
ARD sieht den „Tatort“ aber als „absolutes Top-Produkt“, dessen Ausstrahlung und die Wiederholungen „absolute Priorität“ haben, ließ Marmor wissen.

**Was sagen die Netzbetreiber?**


Netflix-Chef Hestings argumentiert, ohne seine Firma gäbe es die Nachfrage nach Breitbandinternet erst gar nicht, die Netzbetreiber würden also von seinen Inhalten profitieren. Er gesteht aber auch ein, dass Netflix wohl erst mal nicht drum herumkommen wird, für besseren Internetzugang zu bezahlen.


taz.zahl ich

*Unser Artikel hat Ihnen gefallen? Sie können dafür bezahlen!*

1,- € oder €
Es ist ein Ritual am Montagmorgen. Die Mediendienste schicken die Quoten von Sonntagabend: „Tatort“ über 10 Millionen, Jauch 5 Millionen – in diesem Bereich liegen die Rekordwerte, die die heilige Währung in den Sendeanstalten sind. Dabei zeigen sie nur die halbe Wahrheit, denn darüber, wie viele die Sendungen im Internet, live oder in der Mediathek gesehen haben oder noch sehen werden, sagen die Zahlen nichts. Zwar misst die AG Fernsehforschung, die die Quoten erhebt, seit gut einem Jahr auch die Zugriffe auf Mediatheken, so präzise wie die Fernsehdaten sind die Onlinedaten aber nicht.

Ganz anders machen das Video-on-Demand-Anbieter. Seit Mitte September läuft Netflix in Deutschland, das jedem Abonnenten sein
individuelles Fernsehprogramm strickt. Das Herz des Streamingdienstes ist ein komplexer Empfehlungsmechanismus. Algorithmen beobachten genau, wie jeder Kunde streamt: was, wann, wo, wie lange – und was er sucht. Eine Datingbörse nennt Joris Evers, der Netflix-Europaverantwortliche, sein Unternehmen. „Nur wir verbinden unsere Kunden nicht mit anderen Menschen, sondern mit Filmen und Serien.“

75 Prozent dessen, was Netflix-Nutzer ansehen, basiert auf dem Empfehlungsmechanismus. Das amerikanische Magazin The Atlantic hat recherchiert, wie die Algorithmen funktionieren. Demnach ordnet Netflix jede einzelne Produktion in eines von knapp 80.000 Subgenres ein. Diese Genres beinhalten die Region, die Stimmung, die Quelle, den Autor, die Schauspieler, das Thema und die Zeit, in der Film oder die Serie spielt. Dadurch entstehen Genres wie „Fantasy-Filme über Briten in Europa in den 1960ern“ oder „Romantische chinesische Filme über Verbrechen.“

Netflix beobachtet, welches Genre jeder Nutzer bevorzugt. Aber nicht nur das. „Wenn jemand oft Netflix nutzt und Samstagabend eher Filme guckt, dann wissen wir, dass wir ihm Samstagabend eher Filme anbieten. Wenn derjenige unter der Woche nach der Arbeit eher 30-minütige Comedyshows anguckt, dann bieten wir ihm zu dieser Zeit eher eher Comedys an“, erklärt Evers.

Raab Samstag, Tatort Sonntag

So etwas Ähnliches lässt sich auch mit der Quote aussagen: ProSieben weiß, dass Raab-Unterhaltungsshow am Samstagabend am besten ankommen, der „Tatort“ am Sonntag. Nur dass die ARD den „Tatort“ am Sonntagabend allen Zuschauern zeigt, während Netflix jedem Nutzer ein anderes Programm empfiehlt. „Beide Systeme basieren auf Annahmen der Ähnlichkeit: Wenn dir ein bestimmter Regisseur gefällt, dann gefällt dir vielleicht auch ein anderer Film von dem Regisseur“, sagt Andreas Jahn-Sudmann, Medienwissenschaftler an der Freien Universität Berlin im Forschungsprojekt „Ästhetik und Praxis populärer Serialität“.

Abonnenten zufrieden machen. Wenn Netflix auf Einkaufstour geht, sind es die aggregierten Zuschauerdaten, die den Preis bestimmen.

Deswegen hat das Unternehmen zum Beispiel „Gilmour Girls“ eingekauft – eine knapp 15 Jahre alte Serie, die schon sehr viele Menschen gesehen haben. Trotzdem wurde sie in den USA sooft über Netflix gesucht, sodass das Unternehmen sich entschied, sie in sein Angebot aufzunehmen.

1 Million Dollar für 10 Prozent


In Deutschland wird es so etwas wohl erst mal nicht geben. Die AG Fernsehforschung arbeitet daran, die Zuschauermessung im Internet zu präzisieren. Algorithmen sind dabei nicht vorgesehen – aus zwei Gründen: Zum einen sind die Mediatheken zumindest bisher nicht auf personalisierte Fernsehempfehlungen ausgelegt.

„Aus unseren hochaggregierten Daten, die die Quote ergeben, wissen wir jetzt schon, ob mehr Männer oder mehr Frauen und eher Ältere oder Jüngere eine Sendung gesehen haben. Das reicht für unsere Zwecke völlig aus“, sagt Erk Simon, der beim WDR die Fernsehforschung leitet. Zweitens steht der Datenschutz im Weg. Die Sender dürfen einzelne Nutzer nicht nachverfolgen, sagt Simon und schätzt: Würde die ARD so umfangreiche Nutzerprofile der Beitragszahler erstellen, wäre die öffentliche Empörung immens.
Abendunterhaltung im TV
Entfacht das Lagerfeuer!
Mit „Wetten, dass ..?“ verschwindet die große Abendshow? Dabei ist jetzt die beste Ze und ZDF müssen das nur erkennen.

Warum das Ende von „Wetten, dass ..?“ ein Fehler ist, warum es sich lohnt, die große Abendshow zu retten, warum das ZDF seine Prioritäten überdenken muss, lässt sich am besten mithilfe eines Mannes erklären, der mit „Wetten, dass ..?“ nichts am Hut hat. Einer, der weder die Sendung noch den althergebrachten TV-Abend der Deutschen retten will: Reed Hastings.

Stoppt den Geheimplan
der Konzerne!


Es ist damit quasi das Gegenmodell zum ZDF-Angebot: ein nie kündbares Abo und ein Programm, das nicht individuell, sondern universell ist. Jeder soll mal suchen, und mit etwas Glück findet er vielleicht was. Um 0.45 Uhr bei ZDFneo.

Antwort auf eine gefühlte Fernsehmisere

Videostreamingdienste wie Netflix, Watchever oder Maxdome sind für immer mehr Zuschauer die Antwort auf eine gefühlte Fernsehmisere. Angebot eins sticht halt Angebot zwei. Doch was bleibt da noch fürs ZDF? Für die ARD?

Ganz einfach: „Leute schauen Sport, Leute schauen Shows“, sagt Hastings. Alles Dinge, die er nicht machen will, sagt er. Dabei ist das Nichtwollen nur die eine Hälfte der Wahrheit.

Es sind alles Dinge, die er nicht machen kann. Und es ist die Antwort darauf, warum das Ende von „Wetten, dass ..?“ ein Fehler ist – oder warum es zumindest falsch wäre, den Showabend an sich, das gemeinsame Erlebnis am Lagerfeuer, fallen zu lassen.

dennoch über so lange Zeit dermaßen viel Zuspruch vom Publikum bekommen hat, muss ein solides Fundament haben. Doch jetzt wird sie nach dem gescheiterten Experiment mit Streber Markus Lanz einfach zu Grabe getragen.


**Noch keine große Konkurrenz**

„Nach der Erfahrung der letzten Jahre werde ich 'Wetten, dass..?' leider nicht vermissen“, sagt Thomas Schreiber, der bei der ARD für die Unterhaltung zuständig ist. „Das sage ich mit großem Bedauern, weil das monatelange Abschiednehmen das Genre Unterhaltung nicht gestärkt hat. Mit 'Wetten, dass..?' verschwindet ein Symbol der deutschen Fernsehunterhaltung. Das Genre aber bleibt, Familienunterhaltung hat eine Zukunft.“


Doch Reed Hastings warnt schon: „Das Internet verändert unseren Konsum massiv."

Liveevents sind das, was all die Streamingangebote nicht bieten können und wollen. Denn die gleichzeitige Verbreitung an Millionen Zuschauer ist teuer – und übers Telefonkabel auch noch anfällig. Doch auf Nachsicht brauchen die Anbieter nicht zu hoffen: Aussetzer sind bei Liveevents nicht tolerabel. Fragen Sie mal bei Sky-Go-Kunden nach, die viele Abende verzweifelt und erfolglos versucht haben, Champions League zu gucken.


**Zeit für den Wiederaufbau**


Reed Hastings dürfte das freuen. Doch das Fernsehen gibt damit wieder ein Stück mehr seines Alleinstellungsmerkmals auf. Krimis und lauwarme romantische Komödien bekommt man auch woanders.

---

**taz.zahl ich**

*Unser Artikel hat Ihnen gefallen?*  
*Sie können dafür bezahlen!*  

1,-€ oder €  

per Handy | PayPal | Lastschrift | Kreditkarte | Überweisung | Bitcoin

---

<table>
<thead>
<tr>
<th>POLITIK</th>
<th>ÖKO</th>
<th>GESELLSCHAFT</th>
<th>KULTUR</th>
<th>SPORT</th>
<th>BERLIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deutschland</td>
<td>Ökonomie</td>
<td>Alltag</td>
<td>Musik</td>
<td>Fußball</td>
<td></td>
</tr>
<tr>
<td>Europa</td>
<td>Ökologie</td>
<td>Debatte</td>
<td>Film</td>
<td>Kolumnen</td>
<td>Kolumnen</td>
</tr>
<tr>
<td>Amerika</td>
<td>Arbeit</td>
<td>Kolumnen</td>
<td>Künste</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afrika</td>
<td>Konsum</td>
<td>Medien</td>
<td>Buch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asien</td>
<td>Verkehr</td>
<td>Bildung</td>
<td>Netzkultur</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nahost</td>
<td>Wissenschaft</td>
<td>Gesundheit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Netzpolitik</td>
<td>Netzökonomie</td>
<td>Reise</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

Abo  
Info  
Anzeigen  
Genossenschaft  
Shop  
taz.zahl ich  
Panter Preis
Das neue Pay-TV

Schlacht um die Rechte

Klassisches Fernsehen ist von neuen Internetanbietern noch nicht bedroht – aber das Pay-TV führt zu einem Boom hochwertiger Filme und Serien.

Selten war die Nachfrage nach Fernsehprogramm so groß wie jetzt. Dabei konkurrieren vor allem die hochwertigen Inhalte – je teurer und aufwändiger, desto besser.

Pay-TV unter Druck

Besonders spannend: Die Jagd nach exklusiven Inhalten betrifft vor allem das Pay-TV (zum Beispiel Sky) und abobasierte Video-on-Demand-Anbieter (SVoD) wie Netflix oder Amazon. Beide Gruppen konkurrieren um die, die bereit sind, für Fernsehen zusätzliches Geld auszugeben. „SVoD könnte das neue Pay-TV werden“, mutmaßt Fred Burcksen, Geschäftsführer von ZDF Enterprises, dem Vertriebsarm des Mainzer Senders.

Dabei produzieren selbst die kleineren Sender für den lokalen Markt. Der deutsche Turner-Ableger TNT wird die für 3,6 Millionen Euro selbstproduzierte Krimireihe „Weinberg“ im Herbst zeigen. Und auch der Geschäftsführer von Amazon Prime Video in Deutschland, Christoph Schneider, denkt darüber nach, eine deutsche Serie für hiesige Kunden zu produzieren.

Eigentlich können sich die meisten Pay-Sender und SVoD-Anbieter die teuren Fernsehinhalte nicht leisten, weil sie sich durch die Abos nicht refinanzieren. Ob in Deutschland ein Pay-Angebot rentabel ist, darf bezweifelt werden.

Rechte kaufen im großen Stil


Netflix, so schätzt das Finanzunternehmen BBC Capital Markets, wird dieses Jahr mehr als 3 Milliarden Dollar in Programme investieren.
Parallel dazu geht die europäische Kommission in einer aktuellen Studie davon aus, dass in Europa im SVoD-Segment mindestens 1,6 Milliarden US-Dollar erwirtschaftet wurden und prognostiziert für 2020 einen Umsatz von mindestens 5,5 Milliarden Dollar. Dann, so die Untersuchung, werden etwa ein Drittel aller westeuropäischen Haushalte einen Video-on-Demand-Anbieter abonniert haben.

Weil die hochwertigen Inhalte so kostspielig sind, behält kaum jemand allein die weltweiten Rechte: In Deutschland etwa hatte der Pay-TV-Sender Sky die Rechte für das Netflix-Vorzeige-Projekt „House of Cards“ erworben. Dreamworks wiederum ist strategischer Partner von Netflix, außer in Deutschland, wo RTL die Animationsfilme des US-Studios ausstrahlt.

Für die Produzenten jedenfalls ist die Situation ausgezeichnet. Denn die erhöhte Nachfrage sorgt für gute Umsätze. Allerdings, so der Programmhändler Jan Mojto: „Wie lange und wie viele Programme durch dieses System finanzierbar sind, das ist die große Frage.“