



Faculty of Business and Economics
Master Program in Business Administration

**The Assessment of Innovation
A Study on the Palestinian Media Sector**

قياس الابتكار في القطاع الإعلامي الفلسطيني

Submitted by: Hiba Balatiyah

Supervised by: Dr. Samah Abu Assab

Birzeit, May 2015

Palestine



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This Thesis was submitted in partial fulfillment of the requirements for the Master's Degree in Business Administration from the Faculty of Graduate Studies at Birzeit University, Palestine.

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May 2015

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Abstract

In light of the new trends of global competition, the shorter product cycles, the changing customer needs, the advances in technology and the increasing stream of knowledge and digitalization, innovation is very essential for corporate success and businesses survival. (Noor & Pitt, 2009, p. 6)

This drive us to think about innovation and the applicability of it in different industries as the media industry!

This study is assessing the levels of innovativeness for the Palestinian media sector during the last three years in comparison with the innovation strategies that Deutsche Welle (DW), a leading media broadcaster in Germany, is following to cope with the challenging environment of media.

The results of this study has been abstracted from conducting face to face questionnaire with 38 media institute distributed over 4 main regions in the West Bank. Other interviews have also been conducted with three major Palestinian media clusters. The other part of the research was conducted in Germany and some interviews have been conducted with the department of distribution and technology of DW.

The research has concluded that marketing innovation is most significant types of innovations. It also mentioned that the Palestinian media organizations that are engaged in innovative activities are more innovative than those which do not. Besides Palestinian media organizations that have linkages and networks with the macro environment are more innovative than those who do not. And finally Palestinian media sector depend on clustering to foster innovations and sustain.

On the other hand, the results of the DW have showed that DW is following an in bounding open innovation model, that shows the contribution of internal and external macro environment stakeholders in fostering innovation to DW. Audience's engagement in the production process of DW online content is one example. Research and development is also one open innovative activity that DW has used to increase its use of external know how through engaging in different testing and validation of apps, software, tools and technology exchange.

Content distribution through a network of partners' platforms is another out bounding open innovation activity to external the packaging and distributing of DW media product. Coproduction and strategic alliances are also essential in DW's journalistic work.

ملخص

في ظل التوجهات الجديدة للمنافسة العالمية وتقلص دورة حياة المنتج و التغيير في احتياجات وتوجهات الجمهور والتقدم التكنولوجي و تزايد تدفق المعلومات و الأنظمة الرقمية، فإن الابتكار هو شيء أساسي لنجاح و استمرارية مؤسسات الأعمال. وهذا يقودنا إلى التفكير بإمكانية تطبيق الابتكار بقطاعات مختلفة ومن ضمنها قطاع المؤسسات الإعلامية.

تهدف هذه الدراسة لقياس مستويات الابتكار في المؤسسات الإعلامية الفلسطينية خلال ال 3 سنوات الأخيرة بالمقارنة مع سياسات الابتكار التي تنفذها مؤسسه الدويتشه فيلا والتي تعتبر من المؤسسات الإعلامية الرائدة في ألمانيا، في طريقها لمواجهة التحديات الجديدة في السوق الإعلامية.

وتم استخلاص نتائج هذا البحث من خلال تعبئة استمارات من قبل 38 مؤسسة إعلامية في أربع مدن رئيسة في الضفة الغربية، إضافة إلى 3 مقابلات مع 3 اتحادات إعلامية.

أما القسم الآخر من البحث فتم في ألمانيا من خلال بعض المقابلات مع دائرة التوزيع والتكنولوجيا لمؤسسة الدويتشه فيلا الألمانية.

وأشارت نتائج البحث إلى أن الابتكار التسويقي هو نوع الابتكار الأبرز في المؤسسات الإعلامية. وان المؤسسات الإعلامية التي تمارس النشاطات الابتكارية هي مؤللمؤسسة أكثركارا من سواها. وان المؤسسات التي تقيم شبكات من العلاقات مع البيئة الخارجية للمؤسسة هي أكثر ابتكارا من غيرها. وأخيرا فان المؤسسات الإعلامية التي تعتمد على الاتحادات هي أكثر ابتكارا وديمومة.

أما نتائج القسم المتعلق بمؤسسة الدويتشه فيلا فقد أظهرت إتباعها لنظام الابتكار المفتوح والذي يشير إلى مساهمة الجهات الداخلية والخارجية في انبثاق الابتكار لدى الدويتشه فيلا .

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Abbreviations

CIS	Community Innovation Survey
DW	Deutsche Welle
MCI	Media and Content Industries
OII	Open Innovation Intermediaries
PLO	Palestine Liberation Organization
PA	Palestinian Authority
TPP	Technological Product and Process
ITU	International Telecommunication Union
GE06	the Geneva 2006 Digital Broadcasting Plan
APIs	the Open Application Programming Interfaces

1. Introduction

1.1 Background

Innovation is considered as the dominant factor in national and international economic growth. It is the implementation of a new or significantly improved product (good or service), or process, a new marketing method, or a new organizational method in business practices, workplace organization or external relations according to the most contemporary definition of innovation. (OECD & Eurostat, 2005, p. 46)

The principles of Innovation could be applicable to different kind of industries. However, there are always industry-oriented indicators that distinguish one industry from the other. As this study addresses the media industry in Palestine, a different definition of Media innovations should be considered. Media Innovations are changes that occur in the functional performance of the media product or process. (Dogruel, 2014, p. 11)

The political, legal, economic and professional chaos that confronts the Palestinian media sector and the global changes in the trends and orientations of media consumption, the fragmentation of customer needs and the fierce competition over advertisements and the eyeballs of audiences (Berman et al., 2007); have restricted the evolution of an efficient processes of media production in the Palestinian media sector and threatened its ability to sustain by adapting unique innovation strategies.

Accordingly, this study will address this gap by assessing the levels of innovations in the Palestinian media sector, in light of the innovation strategies that the Deutsche Welle (DW) a leading German broadcaster is adapting to deal with the changing environment of the media market.

1.2 Media Evolution in Palestine

Throughout history and prior to Oslo peace accords, there were no radio and TV stations other than the Israeli ones. However, a number of newspapers including Al Quds, Al-Shaab, and Al-Fajr where existed. Among these only the Al-Quds daily is still surviving. (Near East Consulting, 2011, p. 19)

Recently Palestine has 85 radio stations (70 in the West Bank and 15 in the Gaza Strip) and 17 local TV stations that broadcast from the West Bank. There are also four Palestinian satellite

channels: Ma'an and Al-Falastinia in the West Bank, and Al-Aqsa and Al-Kittab in Gaza. (UNESCO & MDC, 2014, p.33)

The Palestinian media sector faces weak financial resources, the lack of professionalism, the absence of original, independent news reporting and the lack of variety in local programming. (Near East Consulting, 2011, p. 5) In addition to the political, legal and economic difficulties.

However, a new opportunity is opening its doors to a more evaluated media sector. According to the resolution of the United Nations General Assembly and the amendment of resolution No. 99, regarding the status of Palestine as a member of the International Telecommunication Union (ITU) in 2012, Palestinians can now begin the process of switchover from analogue to digital transmission. Accordingly, this will provide the development of new forms of digital communication such as the use of mobile phones to receive media broadcasts and being allocated independent digital frequencies to Palestine.

1.3 The Goals and Structure of the Work

This research is divided into two parts. The first part discusses the level of product, process, marketing and organizational innovativeness in the Palestinian media sector.

The second part of this research will introduce a case study of the Deutsche Welle, a leading German broadcaster, through highlighting the innovation strategies of DW that helped it to be able to surpass the challenges of the changing and challenging media landscape. This gives us the opportunity to draw conclusions to bring our Palestinian media sector ahead.

Based on these objectives, the general structure of the work is constructed as follows (see Figure 1). In this research I will introduce six chapters. After the introduction introduced in chapter one, chapter two will handle the concept of innovation, the dimension of innovation the models of innovation and finally the types of innovation. In chapter three I will highlight the media industry, the most used business models, technologies, consumption patterns and the most critical challenges of the media sector. Chapter four will introduce the Palestinian media sector. Chapter five will address the characteristic of media product and process, the types of media innovation and the used measurement tools of media innovation. From the other side, chapter six will bridge us with the practical part of this research and will introduce the research methodology highlighting the measurement tools used in this study and the approach to data collection. Chapter seven will show the findings and results. The recommendations are introduced in chapter eight. Finally, the last chapter will present the references and appendixes.

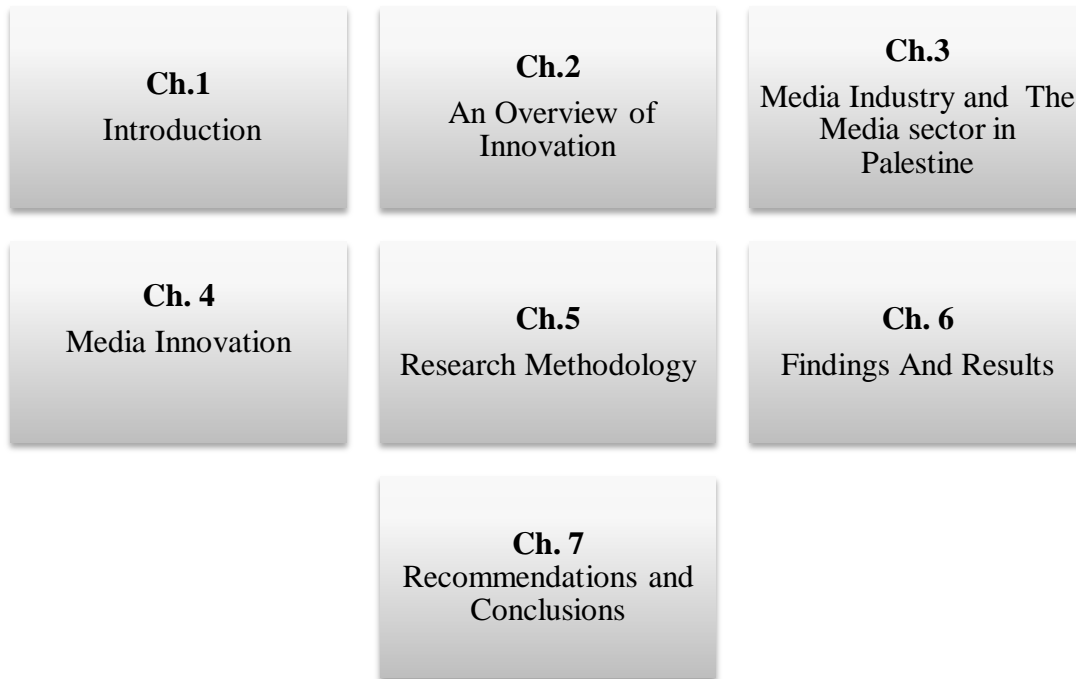


Figure 1: The Structure of the Work.
Own representation.

2. An Overview of Innovation

The new trends of global competition, the shorter product cycles, the changing of customer needs, the advances in technology in addition to the endless and increasing stream of knowledge; have disturbed the stability of the marketplace and reinforced businesses to focus on innovation. (Noor & Pitt, 2009, p. 6)

2.1 The Start of Innovation

The first one who defined innovation was Adam Smith in his book *The Wealth of Nations* (1776). He identified innovation as “*requiring the investment of money and as an important economic activity inducing gain*” (Damanpour & Gopalakrishnan, 1998, p. 5).

Schumpeter as considered the very first one to address innovation has distinguished between invention and innovation. He defined an invention as the representation of an idea, a plan or a model to a device, product, process or system considered as new. He has defined innovation as “*the generation and improvement of products and processes, which allow firms to aggregate value*” (Gungor & Gozlu, 2012, p.2). Thus, from his opinion and from his economic point of view, invention become innovations when they are implemented successfully and used economically. (Zerfass, 2005, p. 5)

He believed that innovation is the heart of the process of economic development, as soon as it represents the creation of new values. He proposed that economic development is pushed by technical progress that is affected by technological change (Trott, 2008, p. 13) and was the first economist to spotlight in the importance of new products as the inspiration of economic growth as well. (Trott, 2008, p. 6)

He also, came up with the concept of *the creative destruction process*. He elaborated that although technologies are creative but are destructive at the same time. This means that new technologies are replacing old technologies resulting into new products supplanting old products, and new productive structures conquer current structures. Hence, he concluded that the economic growth of a country is under the responsibility of the creative destruction where as technological progress is essential for the best understanding of the competitive process. (Trott, 2008, p. 13)

In the other hand, Schumpeter has explained how the innovation process occurs in the organization addressing three main prospective. The economic prospective is one of them as represented by the existence of a business management strategy and the organizational behavior

which attempts to look at the internal activities within the organization. The second prospective is the external linkages of organizations that compete and cooperate with other companies in the market. And the third is the creative activities of individuals that also affect the innovation process. (Trott, 2008, p. 8) He added that modern firms with R&D laboratories have become the control innovative actors. (Trott, 2008, p. 9)

Finally, Schumpeter has transformed the concept of development considering it as event that is not imposed by the market (from outside) to the firm (to inside). He postulated that the development process happens inside firms and that agents of economic transformation encourage consumers to desire unfamiliar new and different things. (Trott, 2008, p. 14)

All of this will drive us to the definition of innovation and its evolutions illustrated in the following section starting from the Schumpeterian approach.

2.2 The Developments of Innovation Approaches

There are many different approaches of innovation (see Table 1) that represent a sequential development of the definition of innovation from the narrowest to the widest will be presented. (see Najem, 2012)

Table 1: The Evolution of Innovation Definition.

Approach	Description	Source
Schumpeter's Definition	Innovation is the radical technological innovations that drives into deep changes in productivity and reinforce the economic growth. Schumpeter proposed five aspects of innovation that all form his comprehensive definition of innovation these are summarized in: 1- The introduction of new goods or higher quality products that are new to consumers. 2- New methods of production to a particular industry branch. 3- New markets opening. 4- The usage of new supply sources. 5- New forms of competition that may contribute in industry restructuring.	(Najem, 2012, p.141) (Goffin, 2005, p. 9)
Drucker's Definition	Innovation is the systematic elimination of the old and so the systematic inclusion of the new. Drucker has also emphasized Schumpeter's concept of the creative destruction.	(Najem, 2012, p. 141)
Shani and Lau Definition	innovation is the new idea that could be new technology, new product, new process or new administrative approach. Also innovation could be an imitation of product or idea that turns to be unique when implementing it into a new place or framework.	(Najem, 2012, p. 140-141)
The Japanese Definition	Innovation is a market share rather than a technical opportunity (new product, new technology) taking into account that innovation occurs when the company distinguishes the opportunities in the market and recruiting resources for achieving it. Innovation is also a radical step in the organization but rather as small developments or adjustments that act as a best tracker of opportunities, market and customer desire.	(Najem, 2012, pp. 140-142)
Schermerhorn's Definition	Innovation is the process of establishing new ideas and putting them in practice. It is a comprehensive process starting from the idea to the product and ending up to the market (competitive advantage). Schermerhorn has introduced an equation of innovation that shows that Innovation equals Competitive advantage.	(Najem, 2012, p. 139-140)
Tom Peters's Definition	Innovation is dealing with a new thing, anything that was not previously tested. This definition spot light on the idea of imitation or buying innovation from other companies where dealing with the new thing does not necessarily mean innovating it indoors.	(Najem, 2012, p. 139-140)
Kreitner's Definition	Innovation is reaching what is considered as new by the systematic development and the practical implementation of a new idea. The new of this definition is that it mentioned that there are two status of innovation, these are either new to the company but not to the market where the company is imitating its competitors by producing me too products, or new significant improvements to the company's products and new to the world.	(Najem, 2012, p. 139)

Own representation, adapted from (Najem, 2012, pp. 139- 142).

Other studies have introduced many other definitions of innovation (see Table 2). The following table shows these definitions.

Table 2: Different Definitions of Innovation.

Author	Definition	Source
Myers and Marquis (1969)	<i>“Innovation is not a single action but a total process of interrelated sub processes. It is not just the concept of a new idea, nor the invention of a new device, nor the development of a new market. The process is all these things acting in an integrated fashion.”</i>	(Trott, 2008, p. 14)
West and Farr (1990)	<i>“Innovation is the intentional introduction and application within a role, group or organization of ideas, processes, products or procedures, new to the relevant unit of adoption, designed to significantly benefit the individual, the group, organization or wider society.”</i>	(Noor & Pitt, 2009, p. 3)
Michael Porter	Innovation is the inclusion of both technology improvements and better methods or ways of performing things that can be engaged in product and process changes, new marketing approaches, new distribution forms, and new concepts of scope.	(Goffin, 2005, p. 8)
Oslo Manual (2005)	<i>“Innovation is the implementation of a new or significantly improved product (good or service), or process, a new marketing method, or a new organizational method in business practices, workplace organization or external relations.”</i>	(OECD & Eurostat, 2005, p. 46)

Own representation.

As I will elaborate in further detail in chapter 5, I will use the Oslo Manual framework to assess the innovativeness of the Palestinian media sector and the applicability of it in the DW. Oslo Manual has followed All mentioned definitions specially Schumpeter’s approach.

As we finished with the different definitions of innovation, the first question rises in our heads is what are the dimensions of innovation? And which of them are the best contributor in practicing innovations in different companies?

2.3 The Dimensions of Innovation

There are different dimensions of innovation (see Figure 2).

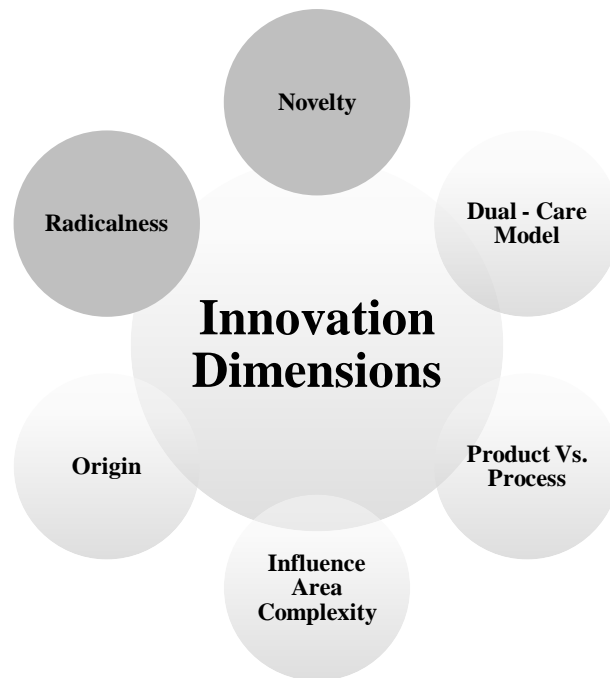


Figure 2: The Different Dimensions of Innovations.

Own Representation adapted from (Guñgo'r & Guzzle, 2012, p. 2) (Cooper, 1998, pp. 493-502) (Enzing, Batterink, Janszen and Omta, 2011, p. 5) (Traill and Grunert, 1997) (Valencia, Valle and Jimenez, 2010, p. 2) (Damanpour, 1991, pp. 550-90) (Oke, 2007, p. 9)

However, studies have joined up under two main dimensions, as shown in the previous figure, these are Novelty and Radicalness.

All innovations must contain a degree of novelty. (OECD & Eurostat, 2005, p. 57) The importance of the degree of novelty is that it identifies the developers and adopters of innovations; it examines patterns of diffusion, and identifies market leaders and followers. (OECD & Eurostat, 2005, p. 58) Three degrees of novelty for innovations are found these are summarized in 1- new to the firm (the minimum entry level for an innovation). 2- new to the market. 3- new to the world. (OECD & Eurostat, 2005, p. 57) Novelty occurs in the firm level when a product, process, marketing method or organizational method may already have been implemented by other firms, but if it is new to the firm. In the market level however, it occurs if the firm is the first to introduce the innovation on its market. An innovation is new to the world when the firm is the first to introduce the innovation for all markets and industries wither domestically or internationally.

In the other hand, the concept of radicalness is a new concept that is attached to novelty but focuses on the impact of innovations as opposed to their novelty. (OECD & Eurostat, 2005, p. 58) Radicalness addresses disruptive (radical) and sustaining (incremental) innovations. (Trott,

2008, p. 10) Radical innovations are the production of fundamental changes in the organization's activities representing clear departure from current organizational practices (Damanpour, Gopalakrishnan, 1998, p. 8). Radical or disruptive innovations may have a significant impact on a market and on the economic activity of firms in that market. This impact that can alter the structure of the market, create new markets or render existing products obsolete. (OECD & Eurostat, 2005, p. 58)

Incremental innovations though, result in less significant degrees of departure. (Damanpour, Gopalakrishnan, 1998, p. 8) Sustaining innovations are provided to existing customers where innovations are formed into improved existing products. However, disruptive innovations intend to provide improvements that are greater than those demanded. (Trott, 2008, p. 10)

Therefore, considering the determinants of innovation is not enough for understanding innovation. The following section will address the models of innovation and their evolution over time.

2.4 Models of Innovation

There are six generations of innovation initiated by Rothwell (Ahmed & Shepherd, 2010, p. 167) and act as historical perspective on innovation. (Goffin, 2005, p. 4)

The innovation process has developed from a simple linear model to increasingly-complex interactive models. (Noor&Pitt, 2009, p. 6) The innovation models are developing from generation to the other where every higher model kept all characteristics of the previously one but adds at least one new characteristic (see Table 3). (Bastic & Leskovar-Spacapan, 2007, p. 2)

Table 3: The Description of Rothwell's Six Generations of Innovation.

Innovation Generation	Model	Model Description
Generation 1	Technology Push Linear Model	The market greatly depend on R&D output in which the greater the level of R&D, the greater the organization's capability to produce product with increasingly market demand.
Generation 2	Market Pull Linear Model (Need - Pull)	Customer needs are considered the core stimuli of the innovation process.
Generation 3	Push – Pull or coupling Model	The innovation process was considered as a complex net of communication paths, both intra and Extra-organizational, linking together in-house functions, and linking the firm to the broader scientific and technological community and to marketplace.
Generation 4	Interactive Model	The model possesses two features, integration and parallel development. The model has integrated external partners in the early stages of the new product development process while simultaneously integrated activities from different functional parties in parallel rather than sequential.
Generation 5	E-Integrated /Systems Model	This model is characterized of the electronification of the innovation system this has allowed the efficient real – time handling of information across the whole system of innovation throughout the electronic product development tools.
Generation 6	Open (Network) Model	Open innovation model is the leverage of capabilities and expertise of others to deliver differentiated and meaningful innovation. The model concentrates in using parallel and integrated (cross functional) development process with partners. This model is based on partnership that assists in consisting loose and tight relationships to form a network where partners are turned to be active participant in the development process. And are capable of exchanging trust open communication and mutual self interest.

Own representation, adapted from (Ahmed & Shepherd, 2010, pp. 168-173) (Bastic & Leskovar-Spacapan, 2007, p. 2)

As the open innovation model is the last model of innovation and as I will test the applicability of this model on the innovation strategies of the DW. I will introduce this model in further details.

The Open Innovation Model

As one of the last and newest innovation model the open innovation model is a new model that facilitates the adaption of business model under the new patterns of R&D activities and technical change that take place outside the firm. (Abouzeedan & Hedner, 2012, p. 17) Accordingly, Openness is influenced by the assailable digital content and technologies that provide more capabilities of media organization to be more sustainable and competitive in the media market. (Berman, 2004, p. 42)

But what do we mean by open innovation model and what is openness?

Open innovation that was firstly introduced by Henry Chesbrough is defined as (*the use of inflows and outflows of knowledge and technology that are increasingly benefiting from the integration of knowledge and expertise from multiple outsider sources to develop and create new products.*) (Abouzeedan& Hedner, 2012, p. 17) (Seltzer & Mahmoudi, 2012, p. 3) new solutions carry out profitable collaborations and partnership to realize successful projects, while obtaining a reduction of costs and resources, through the acceleration of internal innovation and expanding the markets for external use of innovation. (Bigliardi, 2012, p. 28-29) (Schroll & Mild, 2012, P. 86)(Gay, 2014, p. 4) (Aquilani et al., 2014, p. 106) (Vanhaverbeke, 2009, p. 149) (Seltzer & Mahmoudi, 2012, p. 3-5) (Xu & Calvin, 2013, p. 181) (Hu&Sørensen, 2011, n/a)

The insider flow and outflow of knowledge are described as three main innovation activities in the open innovation model. These activities are the outside in process, the inside out process and the coupled process (see Table 4).

Table 4: Innovation Activities of the Open Innovation Model.

Open Innovation Processes	Description	Activities	Benefits
<p>Outside-In Process</p> <p>(Aitamurto& Lewis, 2013, p. 315-317) (Schroll& Mild, 2011, p. 479) (Bigliardi et al., 2012, p. 28) (Herskovits et al., 2013, p. 658) (Schroll & Mild, 2012, p. 101) (Vrande et al., 2009a) (Chiaroni et al., 2009) (Gay, 2014, p. 4) (Aquilani et al., 2014, p. 109)</p> <p>(Inbound Open Innovation)</p> <p>(Vanhaverbeke, 2009, P. 149) (Seltzer & Mahmoud i, p. 6) (Yan & Yu, 2013, p. 181)</p>	<ul style="list-style-type: none"> • The process of stimulating R&D processes both within and beyond the firm and quicken the pace of outside-in knowledge transfer. This means fostering the inbound flow of ideas to the organization. (Aitamurto& Lewis,2013, p. 321) (Bigliardi et al., 2012, p. 28) (Aquilani et al., 2014, p. 109) • The developed products that are produced as a result of the external R&D labs are not owned by the organizations but belong to their extended product portfolio, through which the shared revenue may be derived. The organizations do not own these new products, but they own the core element in these products. (Aitamurto& Lewis, 2013, p. 322)technology exploration (Schroll& Mild, 2011, p. 479) (Vanhaverbeke, 2009, P. 149) • It is also called the technology exploration as the process facilitates the introduction of new technology into the corporation. (Herskovits et al., 2013, p. 658) (Vanhaverbeke, 2009, p. 149) • It is the internalization strategy (Schroll& Mild, 2011, p.482) that enable a company to enrich its internal competences with knowledge captured by outside, and believe that the external sources of knowledge may enhance 	<ul style="list-style-type: none"> • Idea contests, crowd sourcing platforms, or the use of innovation intermediaries like Innocentive or NineSigma (Schroll& Mild, 2011, p. 480, 482) • The acquisition of patents, acquisition of licenses, and acquisition of companies.(Schroll& Mild, 2011, p. 482)(Schroll& Mild, 2012, p. 102, 390)(Schroll & Mild, 2011a) • Patent acquisition (Schroll & Mild, 2012, p. 103,104) (De Backer et al., 2008) (Belussi et al., 2010) (Yan & Yu, 2013, p. 183) • corporate venturing and technology in-licensing (Vanhaverbeke, 2009, p. 149) (Yan & Yu, 2013, p. 183) • Acquiring R&D from external parties (Yan & Yu, 2013, p. 183) 	<ul style="list-style-type: none"> • Saving R&D resources. (Aitamurto& Lewis, 2013, p. 317) (Schroll& Mild, 2011, p. 490) (Gay, 2014, p. 4) • Saving resources by reducing a firm’s risks during an early, crucial and costly stage of the innovation process – the testing and prototyping cycles. (Powell, 1990, p. 321) • External R&D labs, news organizations can gauge the relative demand for content that could be recycled or repurposed. • Enabling external developers to build products for niche audiences – or groups that initially may appear as minor but later evolve into a bigger market. • Enhancing customization for end-users knowledge-creation (Powell, 1990, p. 322) • Knowledge-creation and increase access to heterogeneous knowledge, which is crucial in services innovation in the digital media sector. (Powell, 1990, p. 324) (Aitamurto& Lewis, 2013, p. 324) as when the news organizations make their core product – news content – available for anyone to use.(Vanhaverbeke,

	the internal innovation process. (Bigliardi et al., 2012, p. 21)		2009, p. 326) <ul style="list-style-type: none"> • Hedging against market and technology risk (Vanhaverbeke, 2009, p. 149)
<p>Inside-Out Process</p> <p>(Aitamurto& Lewis, 2013, p. 317) (Schroll & Mild, 2011, p. 479)(Bigliardi et al., 2012, p. 28) (Schroll& Mild, 2012, p. 86, 101) (Vrande et al., 2009a) (Chiaroni et al., 2009)(Gay, 2014, p. 4) (Aquilani et al., 2014, p. 109)</p> <p>(Outbound Open Innovation)</p> <p>(Vanhaverbeke, 2009, p. 150) (Seltzer& Mahmoud i, 2012, p. 6) (Yan & Calvin, 2014, p. 181) (Aitamurto& Lewis, 2013, p. 315)</p>	<ul style="list-style-type: none"> • Externalizing innovation processes to more quickly bring ideas to market. (Aitamurto& Lewis, 2013, p. 317) • Commercialization of external sources of innovation and finding of external paths for commercializing internally sourced innovation. (Schroll& Mild, 2011, p. 478) (Aitamurto& Lewis, 2013, p. 318) (Schroll & Mild, 2012, p. 860)(Aquilani et al., 2014, p. 109) • Technology exploitation (Schroll& Mild, 2011, p. 479) (Schroll & Mild, 2012, p. 101) (Vrande et al., 2009a) This implies that innovation activities leverage the existing technological capabilities outside the boundary of the firm. (Bigliardi et al., 2012, p. 30) • It is the externalization strategy that is defined as the number of activities where internal knows how; products or innovations are monetized on an external market. (Schroll & Mild, 2011, p. 482) the internal ideas are exploited outside the company, in different markets, bringing the solutions towards the external environment. (Bigliardi et al., 2012, p. 21) 	<ul style="list-style-type: none"> • Licensing its own intellectual property (IP) (Aitamurto& Lewis, 2013, p. 323) (Schroll & Mild, 2011, p.478) (Schroll & Mild, 2012, p. 920)(Gay, 2014, p. 4) (Schroll& Mild, 2012, p. 103) (van de Vrande et al., 2009a) (Aquilani et al., 2014, p. 109) (Yan & Yu, 2013, p. 183) • Reaching new markets through spin-offs and partnerships (Aitamurto& Lewis, 2013, p. 317-323) (Yan & Yu, 2013, p. 183) • Letting collaborators use the content for free but expecting them to take the news organization's advertising key with them and charge a licensing fee for the content. (Licensing fees) drive traffic to their website (links back to its own content be displayed.) (Aitamurto& Lewis, 2013, p. 323) • Selling patents on intermediate markets and the selling of innovations to cover the high R&D costs. (Schroll& Mild, 2011, p. 478) • Financing/Founding Spin-Offs. (Vanhaverbeke, 2009, P. 150) (Xu & Calvin, 2014, p. 183) 	<ul style="list-style-type: none"> • Increasing overall revenue through finding new business models. • Technology transfer in the form of licensing. (Aitamurto& Lewis, 2013, p. 317) (Schroll& Mild, 2011, p. 490) (Gay, 2014, p. 4)

		<ul style="list-style-type: none"> • Contributing to the general-public, for instance through revealing knowledge away for free (e.g. open up a database under a GPL license) (Schroll & Mild, 2011, p. 478-490) • Outsourcing and relying on third party distribution channels and logistics and obtaining functional services from third parties. (Xu & Calvin, 2014, p. 183) 	
<p>Coupled Process</p> <p>(Aitamurto& Lewis, 2013, p. 317) (Schroll & Mild, 2011, p. 479) (Bi-directional process) (Bigliardi et al., 2012, p. 28) (Aquilani et al., 2014, p. 109) (Seltzer&Mahmoudi , 2012, p. 6)</p>	<ul style="list-style-type: none"> • Creating alliances, partnerships and joint ventures and moving toward an open business model (also called a platform business model), in which the value (and revenue) is co-created with collaborators combine the outside-in and inside-out processes (Aitamurto& Lewis, 2013, p. 317) • Technology commercialization (Schroll & Mild, 2011, p. 479) • Creating information flow synergy with other companies to reinforce the partnerships and to select the best dynamic for gaining the success. (Bigliardi et al., 2012, p. 28) • Co-creation with complementary partners (Aquilani et al., 2014, p. 109) 		<ul style="list-style-type: none"> • Commercializing innovations with partners and sharing complementary resources knowledge- (Aitamurto& Lewis, 2013, p. 317) these external and complementary partners can offer ad hoc solutions that can improve the company's innovations, or they can exploit solutions developed by the company itself. (Aquilani et al., 2014, p. 109)

Own representation.

The following section will introduce the different types of innovations.

2.5 Types of Innovations

Types of innovations are diverse. (See Table 5-6) However, this section will concentrate on product; process, technological and services innovations and finally it will spot light on the innovation in the public sector. As these are the most relevant to the types of innovations addressed in the media sector discussed in chapter 4.

Table 5: Types of Innovations in literature.

Source	Types of Innovations							
	Product Innovation	Process Innovation	Technological Innovations	Organizational Innovations	Marketing Innovation	Market Innovation	Behavioral Innovations	Strategic Innovations
(Kemp & Foxon, 2007, p.4)			x	x	x			
(OECD & Eurostat, 2005, p.51)	x	x		x	x			
(Wang & Ahmed, 2004, p.4)	x	x				x	x	x
(Schumpeter, 1934, pp. 149-59)	x	x		x		x		
(Miller & Friesen, 1983, pp. 221-35)	x	x						
(Capon, Farley, Hulbert & Lehmann, 1992, pp.)			x			x		x
(Guñigóir & Goñzlu, 2012, p.2)	x	x						
(Damanpour & Gopalakrishnan, 1993, p.6)	x	x	x	x				
(Kimberly & Evanisko, 1981, pp. 689-713) (Damanpour & Evan, 1984, pp.392-409) (Daft, 1978, pp. 193-210)	x	x	x	x				

Own representation.

Table 6: The Definition of the Innovation Types.

Types of Innovation	Definition
Product Innovation	<i>“The introduction of a good or service that is new or significantly improved with respect to its characteristics or intended uses. Including significant improvements in technical specifications, components and materials, incorporated software, user friendliness or other functional characteristics.”</i> (OECD & Eurostat, 2005, p. 48)
Market Innovation	<i>“Innovation related to market research, advertising and promotion, as well as identification of new market opportunities and entry into new markets.”</i> (Wang & Ahmed, 2004, p. 3)
Process Innovation	<i>“The implementation of a new or significantly improved production or delivery method. This includes significant changes in techniques, equipment and/or software.”</i> (OECD & Eurostat, 2005, p. 51)
Marketing Innovation	<i>“The implementation of a new marketing method involving significant changes in product design or packaging, product placement, product promotion or pricing.”</i> The objective of marketing innovation is to increase the firm’s sales. (OECD & Eurostat, 2005, p. 49)
Organizational Innovation	<i>“The implementation of a new organizational method in the firm’s business practices, workplace organization or external relations.”</i> The objective of Organizational innovations is to increase a firm’s performance by reducing administrative costs or transaction costs, improving workplace satisfaction ,gaining access to non tradable assets or reducing costs of supplies. (OECD & Eurostat, 2005, p. 51)
Behavioral Innovation	Behavioral innovation is the <i>“sustained behavioral change of the organization towards innovations”</i> . Behavioral innovativeness is presented at The individuals, teams and Management level. Where the individual innovativeness is considered as <i>“a normally distributed underlying personality construct, which may be interpreted as a willingness to change”</i> . Team innovativeness is the synergy that is based on the group dynamics and the team’s adaptability to change and the managerial innovativeness is the management’s willingness to change , foster new ideas , and its commitment to encourage new ways of doing things (Wang & Ahmed, 2004, p. 3)
Technological Innovation	<i>“The implemented technologically new products and processes and significant technological improvements in products and process.”</i> (OECD & Eurostat, 2005, p. 32)
Strategic Innovation	<i>“The development of new competitive strategies that create value for the firm.”</i> (Wang & Ahmed, 2004, p. 3)

Own representation.

2.5.1 Product Innovation

A Product has many dimensions. These dimensions are features, technology, packaging, price, quality specifications, brand name and level of service. If one of these dimensions is altered a product could be considered as new even if the change is very few. (Trott, 2008, p. 397)

As product innovativeness is attached to perceived newness, novelty, originality, or uniqueness of products, the perceived newness consists of two perspectives that are important to be considered. The two prospective are the consumers' perspective and the firm's perspective. The customers' perspective in one hand is the innovation attributes, adoption risks, and levels of change in established behavioral patterns characteristics. Meanwhile, the firm's perspective is the environmental familiarity and project-firm fit, and technological and marketing aspects. (Wang & Ahmed, 2004, p. 2)

The product innovation work is primarily effectiveness-driven as it is mainly driven by market needs and external customers. Accordingly, The Objectives of product innovation is to develop new products, improve product properties, improve product quality, and so on ... the product innovation work is primarily effectiveness-driven as it is mainly driven by market needs and external customers. (Bergfors & Larsson, 2009, p. 2)

2.5.2 Service Innovation

In services, production and consumption have to overlap in time and space. Therefore, consumers are involved in the production process which makes services heterogeneous as each act of production is a new experience as a result of the active participation of consumers. (Hortelano & González-Moreno, 2007, p. 2) This is why a key element in the process of production and innovation developed by service firms are the degree of customization of service product and technology as considered a reflection of the degree of interaction between producer and consumer. (Hortelano & González-Moreno, 2007, p. 1)

According of the Organization for Economic Cooperation and Development (OECD) definition of innovation in the service sector consists *of all those scientific, technical, commercial and financial steps necessary for the successful development and marketing of new or improved manufactured products, the commercial use of new or improved processes or equipment or the introduction of a new approach to a social service.* (Goffin, 2005, p. 9)

The service development process stages are four stages that usually overlap and cannot be clearly identified. These four stages are represented in the following sub processes: the idea

phase, the project formation phase, the design phase, and the implementation phase. (Lightfoot& Gebauer, 2011, p. 3)

Product innovations in services include significant improvements in how services are provided in terms of efficiency or speed, the addition of new functions or characteristics to existing services, or the introduction of entirely new services. (OECD & Eurostat, 2005, p. 48) Service product innovations are involved into new developments in the core offering of service companies for the purpose of creating new revenue streams. (Oke, 2007, p. 3) Whereas Process innovations include new or significantly improved methods for the creation and provision of services. This involves significant changes in the equipment and software used in services-oriented firms or in the procedures or techniques that are employed to deliver services (OECD & Eurostat, 2005, p. 49). In services the introduction of information and communication technologies (ICTs) is a key element in the innovation process as the adoption of ICTs permits improvement in the production process resulting in developing new services. The process of innovation in services is known as Barras's *reverse product cycle*. (Hortelano &González-Moreno, 2007, P. 2) in services the process technology innovation is usually utilized to increase efficiency and effectiveness of the service offerings. (Trott, 2008, p. 464-465)

2.5.3 Technological Product and Process (TPP) Innovations

Technological product and process (TPP) innovations *comprise implemented technologically new products and processes and significant technological improvements in products and processes* where implementation is either through being introduced on the market (product innovation) or used within a production process (process innovation). (OECD & Eurostat, 2005, p. 32)

TPP innovations can be broken down into product and process.

- Technological product innovation takes either the form of technologically new products (goods and services). (OECD & Eurostat, 2005, p. 32) That is *a product whose technological characteristics or intended uses differ significantly from those of previously produced products*. Such innovations can take the form of radically new technologies; it can be based on combining existing technologies in new uses, or can be derived from the use of new knowledge. (OECD & Eurostat, 2005, p. 33)
- Technological process innovation is *the adoption of technologically new or significantly improved production methods, including methods of product delivery*. These methods may engage in changes in equipment, or production organization, or a combination of these

changes, and may be derived from the use of new knowledge. The methods are objected to produce or deliver technologically new or improved products or to increase the production or delivery efficiency of existing products. (OECD & Eurostat, 2005, p. 33)

Technological innovativeness is rooted in product innovativeness through contributing in the unique, novel technological content in new products it also contributes in process innovativeness when exploiting new equipments of technological advancement. (Wang & Ahmed, 2004, p. 3)

2.5.4 Process Innovation

Process innovation is *“The implementation of a new or significantly improved production or delivery method. This includes significant changes in techniques, equipment and/or software.”* (OECD & Eurostat, 2005, p. 51) It is also the *“development driven by internal production objectives”*. Process innovation is be primarily efficiency-driven this is because it is mainly driven by the needs of production. (Bergfors & Larsson, 2009, p. 2) Process innovations objective is to decrease unit costs of production or delivery, to increase quality, to produce or deliver new, significantly improved products (OECD & Eurostat, 2005, p. 51) or to, improve production volumes and product recoveries or environment-friendly production. (Bergfors & Larsson, 2009, p. 2)

2.6 Innovation in the Developing Countries

Since this study aims to study the innovation in the Palestinian media sector and as Palestine is considered a part of the developing countries. It is very important to understand the conditions and characteristics of innovation in the developing countries.

Innovation landscape in developing countries is characterized of (OECD & Eurostat, 2005, pp. 136-138):

- Macroeconomic uncertainty that restricts any long-term innovation activity.
- Instability in micro and small businesses where some businesses have good potential to upgrade national innovative performance while the other part lacks resources and support for any innovation.
- Lack of physical infrastructure.
- Institutional fragility.
- Lack of social awareness about innovation.
- Risk-averse nature of enterprises.

- Lack of entrepreneurs.
- Existence of barriers to business start-up.
- lack of public policy instruments for business support and management training and informality (informal practices)
- A lack of competition sometimes that discourages innovation or drains local markets of innovative potential.
- Major government S&T policies and programmers that may have more impact on innovation than the activities and strategies of private enterprises.
- Insufficient supplies of local capital and lack of creditor big technological investments.
- Local markets in developing countries tend to be small, sometimes as a result of a less developed infrastructure, and this reduces the scope of the enterprise's actions and the relevance of actual innovations.
- Fewer resources are devoted to innovation activities system-wide, thereby reducing the innovation potential of enterprises.
- Barriers to accumulation of capabilities by enterprises are high and difficult to tackle. In particular in the case of highly qualified human capital, local and international linkages and tacit knowledge incorporated in organizational routines.

3. Media Industry and the Media Sector in Palestine

Media Industry is a diverse industry that includes several different types of businesses. These businesses are but not limited to print media, broadcast television, movie studios, radio stations and so forth. (Hoehn, 2011, p. 6)

3.1 What is the Media Industry?

Media industry is affected by and based on several factors. These factors are volatility, customer scope, type of content, position in the value chain, customer focus, and revenue model (see Figure 3). (Hoehn, 2011, p.6)

Volatility	Customer Scope	Type of Content	Position in the value chain	Customer Focus	Revenue Model
<ul style="list-style-type: none"> • Revenue is dependent on single hits. • Limited predictability of consumer acceptance of new products. 	<ul style="list-style-type: none"> • Media industry Balances between mass media, audience reach and individual customer relationship building. 	<ul style="list-style-type: none"> • Whether or not the content consists of news, sports, or entertainment. 	<ul style="list-style-type: none"> • The part of the media value chain that the business focuses on. from content creation, acquisition, aggregation, packaging, to distribution. 	<ul style="list-style-type: none"> • The audience or consumers the media business is targeting . 	<ul style="list-style-type: none"> • the way the media business finances itself. (Advertising vs. consumer revenue (subscription-based or single-copy based) or combinations of both)

Figure 3: The factors that media industry is based on. Own representation adapted from (Hoehn, 2011, pp. 6-7).

Although, all of these factors are found in all types of businesses in the media industry, the new and changing landscape of media markets contribute in fostering some differences between mass and new media (see Table 7).

Table 7: The Characteristics of New and Mass Media. Characteristics Key words

Characteristics	Mass Media	New Media
Content Production	Produced by professionals. (Berman et al., 2007, p. 23)	User-created (Berman et al., 2007, p. 23)
Distributions	Closed or “walled” communities. (Berman et al., 2007, p. 24)	New open distribution channels (Berman et al., 2007, p. 24)
Schedule flexibility	Fixed time schedules	Flexible time schedules (Jennes & Van den Broeck, 2014, p.50)
Competition	Aggressive competition. (Milberry & Anderson, 2013, p. 401)	Synergy with Web outside properties. (Milberry & Anderson, 2013, p. 401)
Value	Economics of scarcity. (Hoehn, 2011, p. 9)	The existence of a glut of contents (Hoehn, 2011, p. 9)
Business Model	Audience-selling business (Hoehn, 2011, p. 9)	Program-distribution business (Hoehn, 2011, p. 9)
Supply chain	Single, dominant-design analog supply chain (Hoehn, 2011, p. 11)	Digital supply chain (Hoehn, 2011, p. 11)

Own representation.

3.2 The Challenges of the Media Market

The media industry is passing through a host of challenges. Media companies’ especially mass media must consider these threats and work on adapting the most suitable strategies for not being out of the track and consequently out of business (Berman, 2002, p. 2).

Digital Technologies is one challenge. (Spyridou et al., 2013, p. 77) (Hoehn, 2011, p. 1) Technologies are getting better and cheaper and a greater number of megabytes of content will be carried by smaller, ever-shrinking consumer electronic devices with easy portability, interoperability and shareability of digital media. (Berman, 2002, p. 2)

Another challenge is the changing customer and consumer behavior patterns (Aitamurto & Lewis, 2012, p. 315) (Jennes & Van den Broeck, 2014, p. 50) Customers have a greater control and power in shaping the content they experience and decide how and when they want it. (Berman, 2002, p. 37) Customer also own different actors within the television value network. (Jennes & Van den Broeck, 2014, p. 50)

Besides, advertising and subscription-based models are traditional and questionable business models that are not applicable to the new digital presence of media. (Aitamurto & Lewis, 2012, p. 315) Internet advertising grew at a faster pace. This is in light of the growing internet advertising at a faster pace, the enter of the distributors of online content as AppleiTunes, Netflix, and Hulu in the media market and the unmonitized libraries and archives. (Hoehn, 2011, p. 5-6)

Furthermore, markets are more fragmented than ever. (Aitamurto&Lewis, 2012, p. 315) (Jennes &Van den Broeck, 2014, p. 51) This means that the media business will shift from a product-line focus to a customer focus and Audiences are becoming more fragmented across different platforms and types of content. (Jennes &Van den Broeck, 2014, p. 51)

Moreover, fierce competition with mass and new media is an essential challenge. (Milberry& Anderson, 2009, p. 401) This is due to the existence of the multiplying channels, bigger broadband "pipes" and spreading connectivity in globalizing markets. (Berman, 2002, p. 37) Also, the new media entrants carry lower entry costs and capital investment; involve less legacy infrastructure and maintenance costs, and can exploit newer, less expensive digital technologies. (Hoehn, 2011, p. 2)

Likewise, R&D needs of news organizations have become increasingly complex. (Aitamurto&Lewis, 2012, p. 315) This means digital content must be delivered on a growing number of platforms, such as mobile phones and tablet devices, instead of one primary medium. (Aitamurto & Lewis, 2012, p. 315)

Additionally, the growing collaboration between firms and customers is really challenging. (Schroll&Mild, 2011) (Chang&Kaasinen, 2011, p. 66) Accordingly, content is often user-created and accessed through open platforms. This has also existed due to the appearance of Innovation Commons to offer more flexible property rights to create public goods and offers a spectrum of legally binding licenses for online publishing. In addition to "information commons" that is enabled by open source, open access, fair use, and a neutral network. (Milberry& Anderson, 2009, p. 395-405)

Storage is a critical challenges in light of infinite data and information (Hoehn, 2011, p. 12) this through the ever-increasing amount of content creation that is overcoming the capacity of available storage. (Hoehn, 2011, p. 10)

The challenge of intellectual property protection is one of the major challenges. (Hoehn, 2011, p. 12) Where it is difficult to control content ownership and business rights in light of ripping, hosting, and transporting of digital content. (Hoehn, 2011, p. 12)

Finally, the shortening product lifecycle of the media product (Aitamurto & Lewis, 2012, p. 315) (Schroll & Mild, 2011) is a major challenge and this is due to the high unpredictability of success as a result of the challenges in testing products in advance and possibility of extensive reuse. (Supply side perspective) (Hoehn, 2011, p.12)

In the following section of this chapter I will introduce you to the characteristics of the media sector in Palestine and how the competition and audiences trends affect the overall media landscape in Palestine. In addition I will introduce you to the macro environmental indicators that affect the Palestinian media sector.

3.3 The General Characteristics of the Media in Palestine

Throughout history and prior to Oslo peace accords, there were no radio and TV stations other than the Israeli ones. However, a number of newspapers including Al Quds, Al-Shaab, and Al-Fajr where existed. Among these only the Al-Quds daily is still surviving. (Near East Consulting, 2011, p. 19)

Recently Palestinian radios and TV 85 radio stations (70 in the West Bank and 15 in the Gaza Strip) and 17 local TV stations that broadcast from the West Bank. There are also four Palestinian satellite channels: Ma'an and Al-Falastinia in the West Bank, and Al-Aqsa and Al-Kittab in Gaza. (UNESCO & MDC, 2014, p. 33)

In the West Bank, media organizations are concentrated mainly in four areas: Ramallah, Nablus, Hebron and Bethlehem and 34% of all media organizations are located in the Ramallah governorate. (Near East Consulting, 2011, p. 21) Also media training, research, and production outlets are primarily located in the Ramallah district. (Near East Consulting, 2011, p. 22)

84% of Palestinian Radio and TV stations are mostly private 84%, 3% governmental, and 12% NGOs. It is also important to consider that some privately owned media organizations are politically affiliated as Al Aqsa TV and radio which are affiliated to the Hamas government in Gaza, and Sout Al Quds radio station which is affiliated to Islamic Jihad. (Near East Consulting, 2011, p. 20)

Concerning the thematic broadcasters in Palestine, educational media occupies a considerable position. al-quds educational radio works in conjunction with hona al-quds community radio under the umbrella of al-quds University.

The United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA) established in 2012 the first curriculum-based educational satellite channel in the Middle East.

Regarding print media in the other hand, there are daily newspapers (*Al-Quds*, *Al-Ayyam*, *Al-Hayat al-Jadeeda* and *Filistin*). Alongside, there are other thematic newspapers such as *Sawt Al-*

Nissa (Voice of Women) newspaper issued by the Women's Affairs Technical Committee, Afaq Environment and Development magazine published by Ma'an Development Center, Al-Hal newspaper issued by Birzeit University and other periodicals published monthly or bi-monthly. (UNESCO & MDC, 2014, p. 52)

65% of Palestinian media organizations rely extensively on advertising, 4% their main source of funding is government, while 16% their funding is mainly from local NGOs and international support. (Near East Consulting, 2011, p. 20)

3.4 Audiences

Television is the most popular medium among Palestinians. (Near East Consulting, 2011, p. 65) A big majority of Palestinians (84%) prefer television over radio to obtain general information, whereas only 14% prefer radio. (Near East Consulting, 2011, p. 65)

The younger generation is less likely to consider radio or TV as their most important source of information. Instead, the Internet is much more important as a primary source. one-third (33%) of 18-24 year olds consider Internet is their most important source of information and only 5% aged 55 and over consider it as their most important source of information. (Near East Consulting, 2011, p. 65)

A majority of Palestinians (70%) have access to the Internet, mainly at home (85%), and three-quarters use the Internet daily. Young people spend the most time surfing the Internet, with 28% of 18-24 year olds saying they spend more than four hours daily.

Sixty percent of Palestinians use social networks such as Facebook and Twitter. Of these, 21% use them extensively, 24% moderately and 15% rarely. With 33% of people in the 18-24 age groups use social networks extensively. (Near East Consulting, 2011, p. 5)

3.4.1 Viewing and Listening Habits

TV is most watched in the evening, while radio is most listened to in the morning. Most people watch TV and listen radio at home, but a higher proportion of people listen to radio outside the house.

In general, the peak-time for watching TV is between 6 and 9 pm. Audiences are picking up between 3 and 6 pm (15%), and are again lower between 9pm and midnight. Palestinian men and

women have about the same viewing habits, with the exception that a significantly higher percentage of men (29%) than women (16%) watch TV between 9pm and midnight.

The lowest percentage of people listening to the radio between 6 and 9am (25%), as well as between 9 and 12am (21%) can be found among the 18 to 24 year olds. Only from midday onwards does a slightly higher percentage of this age group compared to the others listen to the radio. Between 9 pm and midnight, the highest percentage of radio listeners can be found among the 18 to 24 year olds (20%). (Near East Consulting, 2011, p. 65)

3.4.2 Duration of Watching and Listening

TV seems to be watched quite extensively in the Palestine. One third of the public watches TV for less than two hours a day, nearly half (47%) watches for 2 to 4 hours a day, and the remaining 21% watches TV for more than four hours a day.

There is less intensive radio listening than TV watching in Palestine. As illustrated in the figure below, 59% of Palestinians listen to the radio for less than 2 hours a day, 23% listen for 2 to 4 hours, and 18% listen for more than four hours a day (Near East Consulting, 2011, p. 63) nearly three-quarters of the population (70%) in the OPTs has access to the Internet. On average, there are three people using the internet in each household. (Near East Consulting, 2011, p. 63)

Young people are better connected to the internet than older people: 87% of 18-24 year olds have access to the internet, whereas this drops to 42% for people aged 55 and over. Men are more likely to have access to the Internet (77%) than women (63%).

Palestinians mostly use the Internet at home. Of the remainder, 9% use the Internet at work, 2% at school or university, 2% in an Internet café, and the remaining 2% in other places. (Near East Consulting, 2011, p. 63)

More than three-quarters of Palestinians (76%) use the Internet daily, while 15% use it more than once a week. Infrequent users are a small minority: 7% use it once a week and only 2% once a month. People who use the Internet daily use it quite extensively. Nearly a quarter (23%) use it for more than four hours a day, while the majority (38%) use it for between two and four hours daily. A further 36% use the Internet for less than two hours a day.

18 to 24 year olds spend most time surfing the net. 28% of people in this age group use the Internet more than four hours daily, whereas this is the case for only 13% of Palestinians aged 55

and over. Also, a slightly higher percentage of men (25%) than women (20%) spend more than four hours a day using the internet.

Two-thirds of the respondents (66%) follow the news on the Internet. Following the news on the Internet is most prevalent among the young and tends to decrease with age. 76% of 18-24 year olds follow the news on the Internet, whereas only 43% of people in the 55-plus age group do so. Also, a higher percentage of men (74%) than women (57%) tend to follow the news on the Internet. (Near East Consulting, 2011, p. 64)

Concerning social networking, more than 60% of Palestinians use social networks such as Face book and Twitter, whereas 39% have never done so. Of the 61% who use social networks, 21% use them extensively, 24% moderately, and 15% rarely.

This habit is considerably more prevalent among the young. Extensive users are most likely to be under 25, and the age group with the highest percentage of extensive users is the 18-24 (33%).

Regarding SMS News services, less than a quarter of Palestinians (23%) use SMS services to receive news on their mobile phones, while a big majority (77%) never do so. And of the 23% who do use such services, 7% do so extensively, 8% moderately, and another 8% rarely.

The lowest levels of SMS news service usage can be found among the youngest and oldest age groups: 82% of 18-24 year olds have never used such services and 85% of Palestinians aged 55-plus. The percentage of people who have never used such services is also higher among women (81%) than men (72%). (Near East Consulting, 2011, p. 64)

3.5 The Competition of the Palestinian Media Sector

The Palestinian media organizations are competing with worldwide satellite based TVs and radios (Arab and international channels). Accordingly most local TV and radio stations in Palestine have a small share of the overall market especially that few Palestinian TV stations are available on satellite. (Near East Consulting, 2011, p. 6)

The Most Popular attended Radios in Palestine are Amyl (15%), the Palestinian Authority station South Fallston (8%), South-al-Aqua (7%), South-Al Quads (6%) and private station Raya FM, radio of Al-Najah university (3%), Gaza FM (3%), Radio Israel (2%), the BBC's Arabic service (1%), Monte Carlo Radio (0.5%). (Near East Consulting, 2011, p. 65)

The Most popular watched TVs are Qatar-based news channel Al Jazeera (31%), Palestinian Authority station Palestine TV (18%), MBC entertainment channels (18%), Al-Arrabiyah news channel and Dubai-based MBC, (7.5%), Abu Dhabi TV (5%), Hamas station Al-Aqsa TV under (4%), Jenin Merkezi TV (1%) in the northern area of the WB, Nablus TV (1%) in the northern area of the WB, Salam TV (1%) in the northern area of the WB, Al Majed TV (1%) in the southern area of the WB, Bethlehem TV in the Southern area of the WB. (Near East Consulting, 2011, p. 65)

It is also important to consider that (55%) of Palestinians normally watch satellite channels, while 12% prefer watching local TV. Nevertheless, 32% prefer watching both local and satellite television. (Near East Consulting, 2011, p. 65)

However, forty-two percent of Palestinians consider international satellite TV as their most important source of information, compared with only 24% for local TV, 20% for Internet, 8% for local radio and 3% for newspapers. (Near East Consulting, 2011, p. 5)

This drive us to the conclusion that Palestinians watch more international or satellite – based TVs than local TV, while they watch more local radio stations than international radios.

The influence of the Internet, including social media, is rapidly expanding and is now the most trusted source of information among the youth. (Near East Consulting, 2011, p. 86)

3.6 The Macro Environment of Media Industry in Palestine

3.6.1 The Political Environment

The Palestinian media continue to face a number of challenges directly related to the political situation. These include Israeli occupation and the bitter internal split between Fateh and Hamas in 2007.

Attacks on the press unfortunately remain frequent in the Palestinian territories. More than half of all the media organizations (53%) have suffered restrictions at some time in the past such as closure, threats and attacks on staff or property. A majority 75% sees the Israeli occupation as the main restriction they currently face, but a significant percentage also cited the PA government in Ramallah and the Hamas government in Gaza. These attacks are either detentions, arrests, summons of investigations, raids, Prevention of Coverage, Travel restrictions/ Deportation, threats, closures, equipment confiscation and frequency disruption. (Near East Consulting, 2011, p. 5)

Israeli restrictions have also prevented Palestinians from moving freely between the Gaza Strip and the West Bank. Freedom of movement in the West Bank is still subject to strict Israeli Army measures which have transformed some areas into isolated cantons, preventing mobility between them. This has led journalists and media staff to restrict themselves to their offices and their areas. In addition Palestinians, including journalists and media staff, are prevented from entering Jerusalem and Israel, except in rare cases of conditional permits granted for limited periods. (Near East Consulting, 2011, p. 11)

Continued Israeli ownership of broadcasting frequencies and airwaves constitute another problem. Due to the ownership of frequencies by Israel, any station is vulnerable to closure by the Israeli authorities under the pretext of interfering with Israeli communication. (Near East Consulting, 2011, p. 12)

Although the Ministry of Telecommunications and Information Technology approves the lease of frequencies to Palestinian applicants, these frequencies have faced difficulties concerning the use of the spectrum, including in technical aspects relevant to the allocation of frequencies. The Publicly-owned Palestine TV occupies the UHF terrestrial airwave, the only one allocated to the Palestinians, while private TV stations need to search for other available frequencies. (UNESCO & MDC, 2014, p. 55)

Israel restricts the broadcasting of Palestinian through only FM frequencies that do not exceed 110 megahertz. This has restricted the reach of each of each broadcaster into scattered and limited geographical areas. This is why the broadcasting of 50% of broadcasters does not exceed 2 KM Antenna and so a small number of audiences. Given that the Palestinian geography does not permit one frequency for all regions which requires renting several frequencies in each region. (Ala' Adeen, 2014, p. 1)

3.6.2 The Legal Environment

Until the establishment of the Palestinian Authority in 1994, the regulations, decisions, and procedures of the Israeli army were the only regulator of the media and journalism. Following the establishment of the Palestinian Authority, there are now a battery of different laws and regulations. These include Israeli-Palestinian agreements, outdated penal laws dating as far back as the British Mandate in Palestine, and PA legislation. The latter consists of provisions in the Basic Law and the 1995 Press Law. (Near East Consulting, 2011, p. 14-17)

The Press Law of 1995 that was enacted by the late President Yasser Arafat and was never revised by the Palestinian Legislative Council, guarantee freedom of opinion and expression for each Palestinian, the freedom to access, publish, circulate and comment on information. It also specified the task of the press of informing citizens of facts, ideas, trends and information on the local level, as well as on the Arab, Islamic and international levels. It also ensures the right of journalists to search for information, news and statistics that are of interest to the public and to analyze, publishes and comments on them in accordance with the law. The law grants individuals, groups, and political parties the right to have their own newspapers and publications, freedom of information and stipulates that official departments shall work to facilitate the task of journalists and researchers, and provides for the right of journalists to protect confidential sources. Most importantly, it stipulates that the executive authority shall not take any action against the press and journalists except in accordance with a judicial ruling. (Near East Consulting, 2011, p. 14-17)

The Basic Law was first signed by Yasser Arafat in 2002, with amendments in 2003 and 2005. It guarantees freedom of the press within the confines of the law. Accordingly every person shall have the right to freedom of thought, conscience and expression, and shall have the right to publish his opinion orally, in writing, or in any form of art, or through any other form of expression. It also, stated that the establishment of newspapers and all media means is a right for all and the freedom of audiovisual, and written media, as well as freedom to print, publish, distribute and transmit, together with the freedom of individuals working in this field, shall be guaranteed by this Basic Law and other related laws. In addition to prohibiting censorship of the media. And no warning, suspension, confiscation, cancellation or restriction shall be imposed upon the media except by law, and pursuant to a judicial ruling. (Near East Consulting, 2011, p. 14-17)

The lack of reference to audiovisual media in the Press Law of 1995 is also a problem especially with regard to licensing and jurisdiction. The actual main problem is related to the confused jurisdiction of different PA security departments in granting permits to these stations.

The prevailing confusion prompted media professionals and other parties to work on a draft Audiovisual Law. This draft has been presented to President Abbas for his approval and could, once passed, help clarify many of the issues that have impeded the work of Palestinian organizations working in the audiovisual field. (Near East Consulting, 2011, p. 14-17)

Palestinians has the right to own a radio and a TV network has been provided by the Oslo Accords that has signed between the Palestine Liberation Organization (PLO) and the

Government of Israel on 13 September 1993 and subsequently on 28 September 1995. The accord has granted Palestinians a limited number of frequencies and bandwidths.

However, the agreement did not allocate any frequencies to the private media.

In 2004 the Decision of the Council of Ministers No. 182 concerning the Regulation of the Licensing of Radio, Television, Satellite and Wireless Stations, inhibit the democratization of spectrum allocation, especially in view of the digital transition. (UNESCO & MDC, 2014, p. 35)

In the other hand, and according to the resolution of the United Nations General Assembly to upgrade Palestine's status to a permanent non-member observer state and the amendment of resolution No. 99, regarding the status of Palestine as a member of the International Telecommunication Union (ITU) in 2012, Palestinians can now begin the process of switchover from analogue to digital transmission. Accordingly, this will provide the development of new forms of digital communication such as the use of mobile phones to receive media broadcasts and being allocated independent digital frequencies to Palestine.

However, there is no modern law to regulate the broadcasting sector in Palestine including plans for spectrum allocation and management and the digital transition process. (UNESCO & MDC, 2014, p. 55)

Recently, laws have been introduced on freedom of information, freedom of starting media organizations, gathering and accessing information. (Near East Consulting, 2011, p. 86)

In 2005 a CSOs-drafted law has been introduced on the right to access information. However, the Palestinian political division in 2007 disrupted the work of the PLC and the passage of the law was put on hold.

The Press and Publications Law No. 9 of 1995 refers implicitly to the right to information but it does not address this right on the basis of existing international principles in this area and does not overtly state or reflect the concept of the right to information in its provisions. (UNESCO & MDC, 2014, p. 28)

In 2011, the Palestinian government formed a committee of experts, representatives of CSOs and government members to draft laws on the Higher Council of Information and the audio-visual media. CSOs were well represented in the discussions which led to the development of draft laws in these two areas. However, due to the paralysis of the PLC caused by the political division

these draft laws are yet to be adopted. P.32 However, to date no practical steps have been taken to adopt this draft law. (UNESCO & MDC, 2014, p. 33)

In 2013 the Ministry of Telecommunications and Information Technology took a decision to establish a National Commission for Digital Conversion comprised of members of the government, media and civil society, intended to devise a national plan for the transition of radio and TV stations from terrestrial analogue broadcasting to digital transmission. (UNESCO & MDC, 2014, p. 32)

3.6.3 The Economic Environment

In any country, the media sector promotes a three-tier model of public service, private and community media that promotes diversity, access to information for all, plurality of mediums of communication and help avoid both private dominance and public monopoly. However, this system is not existed in Palestine. (UNESCO & MDC, 2014, p. 52)

The transition of radio and TV stations from terrestrial analogue broadcasting to digital transmission according to the Geneva 2006 Digital Broadcasting Plan (GE06) and the binding decision of the International Telecommunication Union (ITU) that should take place no later than 2015 for TV stations and 2020 for radio stations, also contribute in enhancing media pluralism. (UNESCO & MDC, 2014, p. 51)

In Palestine there are variations in the capabilities of media outlets. And this appeared to be reverent to the owner or manager of the service. Accordingly, a number of local private radio stations broadcast on one locally-available and limited frequency, while the few stations owned by business people who have the resources to invest have access to multiple frequencies in different areas of Palestine and are therefore available to a larger audience. (UNESCO & MDC, 2014, p. 50)

In light of the great completion between local broadcasters themselves and the local broadcasters and satellite broadcasters, local broadcasters face financial difficulties that threaten its sustainability. This is why the private media and local radio and TV stations have forming coalitions to support limited broadcasting reach that covers only one Palestinian city and so ensuring the access to other cities through cooperation that involves no additional costs and increases opportunities for commercial advertisements to enhance income. These alliances cut costs, and allow for the exchange of programmes between media institutions and for broadcasting to a larger audience. (UNESCO & MDC, 2014, p. 58)

The tax laws and regulations applied in Palestine were imposed in accordance to the 1993 Oslo Accords and their economic annex. The Oslo Accords imposed restrictions on the Palestinian Authority (PA) in pursuing independent economic policies and determining the ratios for direct and indirect taxes and customs and excise tariffs, putting in mind that customs, borders and crossings are all under the control of Israel, which levies tariffs on behalf of the PA for subsequent transfer to the PA budget. (UNESCO&MDC, 2014, p. 57)

Most media outlets in Palestine are registered as profit-making companies. The business model of media organizations in Palestine is an advertising- based model. Accordingly, commercial advertising is their only source of income. However, the size of the advertising market in Palestine is small and this is partly due to the weakness of the Palestinian economy in general and because there is a lack of experience with advertising especially that the majority of private sector ventures in the Palestinian market is considered small and medium-sized enterprises. (UNESCO & MDC, 2014, p.57)Also, the government in Palestine does not have a clear advertising policy. (UNESCO & MDC, 2014, p. 58)

Licensing procedures in place at the Ministry of Information limit the maximum period allowed for commercial advertising to eight minutes per hour of broadcasting. However, the Ministry does not specify procedures to monitor compliance by the broadcast media.

The Palestinian Press and Publications Law prohibit the media from carrying advertisements to promote medicines, pharmaceuticals and cigarettes.

The Consumer Protection Department at the Palestinian Ministry of Economy monitors the content of commercial advertisements in the private sector for credibility and veracity of advertising campaigns. The Department also monitors for advertisements that are restricted or prohibited by law. The Public Prosecution service is responsible for undertaking appropriate legal action against those who breach the Law, which specifies the penalties for each violation. (UNESCO&MDC, 2014, p. 59)

And regarding to coping with the financial difficulties threatening the sustainability of private media, some local radio and TV stations have joined forces by forming coalitions. Stations that participate in these alliances are mainly those with limited broadcasting reach that covers only one Palestinian city. The objective is to ensure access to other cities through cooperation that involves no additional costs and increases opportunities for commercial advertisements to enhance income. These alliances cut costs, and allow for the exchange of programmes between media institutions and for broadcasting to a larger audience. (UNESCO&MDC, 2014, p. 51)

3.6.4 Weaknesses in the Media Sector

The weaknesses of Palestinian media sector are and not limited to the weak financial resources, the lack of professionalism, the absence of original, independent news reporting and the lack of variety in local programming. (Near East Consulting, 2011, p. 5)

Also, the unwillingness to cover local news, and competition from other media and the Internet. (Near East Consulting, 2011, p. 86)

The lack of financial resources for example causes more than 70% of media organizations not to have any branches. The ability to reach a wide audience is largely dependent on financial resources and transmission capabilities. (Near East Consulting, 2011, p. 22)

The quality of information provided by the media and its image are heavily influenced by the performance and professionalism of the journalists. Therefore, before going any further, some attention will be given to the media professionals and the manner in which they are perceived by the public in terms of the main challenges they face in gathering information, and)their integrity, objectivity, and professionalism. (Near East Consulting, 2011, p. 67)

4. Media Innovation

Chapter two has provided us with a very deep base about the concept of innovation that could be generalized to almost all kind of industries. However, each industry has its own unique characteristics that distinguish it than any other industry. This is also applicable on the media industry as part of the creative industries.

What is media innovation? And could we apply what inapplicable to other industries on the media sector?

4.1 The Concept of Media Innovation

Wherever innovation is discussed a great focus is being imposed on the technological type of innovation. This orientation greatly restricts understanding the real nature of innovation in the media industry, especially when considering the aesthetic characteristic that distinguishes media. (Handke, n/a, p. 2) (Dogruel, 2014, p. 7)

Media innovations distinguish from other types of innovation in terms of the importance of user-sided appropriation processes of these innovations, the combination of different dimensions of innovation in which the media innovation is evolved on and the media innovations' interaction with existing media products and media institutions. It is also important to consider that media innovations constitute interactions of tangible and intangible parts, and that media innovations are appealing to changes in their functional performance rather than to their new content. (Dogruel, 2014, p. 11)

4.2 The Characteristics of Media Innovation

There are eight essential characteristics of media innovation that are important for us to be able to understand innovation. These eight characteristics are addressed from two prospective. The attributes that refer to the characteristics of media innovation as a research object and the attributes that are useful for analyzing the innovation process in media. (Dogruel, 2014, p. 4)

In terms of the characteristics of media innovation as a research object. Firstly, media innovations are characterized as being in a continuous need for newness as a result of the short life cycles of most media content, especially that the utility of media content declines directly after the first consumption. Secondly, media innovations are also high risk products and processes. This means that the development and production of product innovation often require large financial investments and is subject to the risk of sunk costs in the case of failure. Even

more, trying to lower the risk of financial investments leads to a high significance of imitations and cross-media strategies, such as the use of presold property in media contents specially that media products are considered star products as only few media products comprise a great amount of revenue. Besides, the acceptance of media innovations mostly relies on social appropriation processes and user – sided development of use contexts. This limits the organizational predictability of media innovation’s success and challenges the management of the innovation process. Thirdly, media innovations are characterized of the interaction between intangible (Creative) aspects of journalism and the technological or organizational aspects of innovation. Fourthly, media innovations are characterized of overlapping both product and process innovations when media innovations occurs. For instance, the use of the iPad, social media or micro-blogging services as new distribution channels for journalistic content is one example of this overlap. (Dogruel, 2014, pp. 4- 7)

On the other hand, there are other four attributes that are useful for analyzing the innovation process in media. Firstly, in media innovations the innovation and diffusion (Appropriation) phases are interconnected which means that Media innovation processes rarely enter the market as “finalized” goods but rather, they pass through a process of negotiation on their (physical) form, communicative functions, possible use-contexts and interpretations between the design and diffusion phases. Secondly, media innovation processes requires a long period of time. Models of media evolution demonstrate that media innovations go through additional complex phases of development that exceeds birth, growth, maturity and decline. Media innovations product life cycle has an additional stage that is the stage of adaptation. This stage that is subject to a very changing environments. Recent media innovations can also be characterized as time-consuming processes in terms of integrating these media in specific communication contexts. And this require a long time period. Thirdly, media innovations are in a close interaction with the established media especially with respect to their diffusion and impact for instance when new media evolve into older media. Fourthly, media innovations contribute to economic and social change processes and meet the characteristics of both economic as well as social innovations. (Dogruel, 2014, pp. 7-10)

4.3 The Role of Novelty in Media Innovations

The degree and of novelty in media innovations are always debatable. Novelty could be distinguishing any other regular product if it experiences significant improvements. (Ranaivoson et al. 2011, p. 3-4) Novelty could be addressed in terms of whether media experiences real innovations, quasi-new products and me-too products and whether newness applies to all other organizations at either the global or the local level or the organization itself. It is also important to consider that radical innovations are characterized by how they influence demand patterns

(market), while exerting significant influence on both the innovator (organization) and on the environment wither it is the industry, society or the whole environment. Novelty should not be restricted to the only the content itself but rather to a relevant holistic criteria that distinguish this new media content product from existing formats as design, functions and use modes. Meanwhile, novelty could be a result of the unique production factors as actors, content and the organization for each production. (Bleyen, Lindmark, Ranaivoson & Ballon, 2014, p. 4)

4.4 Types of Media Innovations

There are a host of different types of innovation in the media innovations. It is important to consider that the types of innovation in the media industry are distinguished from any other industry according to two categorizations. These are the underlying dimension of change that contains the technological, content/design-oriented, and functional and the organizational dimensions and the object in which this area of change is implemented in terms of product, process, position and paradigm innovations. These types of innovations are found in different names throughout literature. (Dogruel, 2014, p. 11) These are product innovations, process innovations, technological innovation, stylistic innovations or soft innovation, creative innovations, humdrum innovations, organizational innovation, marketing innovations, paradigmatic or paradigm innovation, position innovations, social innovations, aesthetic innovation and design innovation. Where the product, process and technological innovation is the most frequent. (Schweizer, 2002) (Ranaivoson, Donders & Ballon, 2011) (Handke, n/a) (Bleyen, Lindmark, Ranaivoson & Ballon, 2014) (Diakopoulos, 2009) (Lindén, 2009) (Preston, Kerr & Cawley, 2009) (Lindmark, Ranaivoson, 2013) (Dogruel, 2014, p. 7) (Pratt, 2009) (Bruns, 2014) (Stoneman, 2010)

Among all types of media innovations, technological innovations have occupied the biggest attention and contributed in neglecting other types of innovation especially the stylistic that is considered as the major distinguishing type of innovation to the media industry. (Schweizer, 2002, p. 5) In the media industry many different types of innovation are existed some are typical to the general framework of innovation in other industry but are differently subcategorized and some are industry- specific as the typology of media innovation that I will use it in my methodology (see Table 8).

Table 8: The Definition of the different Types of Media Innovations according to the Typology of media innovation.

Process Innovation	Business Model	A new Feature of business model including a new organization of an industry
	Production and Distribution	A new means of creating,producing,reproduction, distributing or marketing a content
	Consumption and Media	A new way of consuming a content or a related service
Product Innovation	Inner Form	A new stylistic feature
	Core	A new theme or message

Own representation adapted from (Bleyen et al. 2014, p. 8)

The following subsection will mention this media- specific type of innovation in details.

4.4.1 Stylistic and Soft innovation

Innovation studies put a big emphasis on functionality at the expense of form or aesthetics, and a new concept. From here the concept of stylistic or soft innovation has appeared to fill this gap in literature whenever innovations in creative industries, in which the media is among, are discussed and measured. (Stoneman, 2010, p. 37)

Style is defined as a movement, school or genre or as synonymous to the word form in the context of a genre. Style also is *“everything which can be substituted in a product without changing its functionality”*. However, stylistic elements play a ‘distinctive functional role’ within a product not in term of functional in a technical sense, but rather in their ability to make the same basic product appear more acceptable or fashionable, considering that style is considered as a means of creating value by differentiation. (Schweizer, 2002, p. 18)

This will drive us to the definition of soft or stylistic innovation that is *“Innovation in goods and services that primarily impacts upon aesthetic or intellectual appeal rather than functional performance”*, where aesthetic is a term that is beyond and wider than the restrictive concept of

beauty, artistic experience and visual beauty; aesthetic but rather it includes touch, smell, and sound in addition to sight. (Stoneman, 2010, p. 37)

There are two main types of soft innovation. The first type involves innovation in products that are not generally considered functional in nature but instead offer aesthetic appeal in terms of the senses or the intellect. The introduction of any new aesthetic product or product variant is taken to be a soft innovation for the music, books, film, fashion, art, video games, culture, media and arts industries that are called the ‘creative industries’ where it is clearly inappropriate to attempt to apply a concept of innovation based on functionality to innovation in such industries. (Stoneman, 2010, p. 23-37)

The second involves changes in the aesthetic/intellectual dimensions of products in other industries as the launch of new food, and pharmaceutical and financial service products that offer both soft and functional innovations. This type of innovation is beyond the scope of this study. (Stoneman, 2010, p. 23-39)

An aesthetic innovation that includes design innovation and stylistic innovation occur when novelty is conferred on a product in terms of visual and more broadly in terms of sensory attributes resulting on a radically different product. Aesthetic innovation also contributes in increasing the perceived value of the product and satisfies customer demands concerning taste, social image, and preference for novelty without provide new functionality to the product or alter the way a product is used. (Stoneman, 2010, p. 37)

But before starts speaking about product innovation where stylistic features exist and process innovations in the media industry, it is very important to know what are the media product and the media process in general and where does innovation exist in each of these products and processes.

4.4.2 Media Product and Media Product Innovation

Media products are products that differ than any other economic goods and have distinct attributes. Media products are both and at once economic and cultural goods and are considered as limited marketable goods. (Dogruel, 2014, p. 2)

There is a model for the media product that is applied to any type of product in different kinds of media. This model is very essential to figure out the dynamics of product innovation that we will discuss later on. According to this model we can recognize that a media product consists of three

parts; the core, the inner form, that both form the content and the outer form. (Schweizer, 2002, p.8) (Ranaivoson et al. 2011, p. 5)

The Core is the thematic part or message of the product, the inner form is the style as the format or the genre and the outer form is the way in which the content is transmitted and presented to the consumers. This relates to the outer appearance of a product and also the use of new technologies for producing and transmitting content to the consumer. (The Media) (Schweizer, 2002, p. 8-9) (Ranaivoson, Karen, Donders &Ballon, 2011, p. 5) (Bleyen, Lindmark, Ranaivoson and Ballon, 2014, p. 7)

Media product innovation is called also the creative content that refers to the production of a single and unique piece of informational content (see Figure 4). (Handke, n/a, p.9).

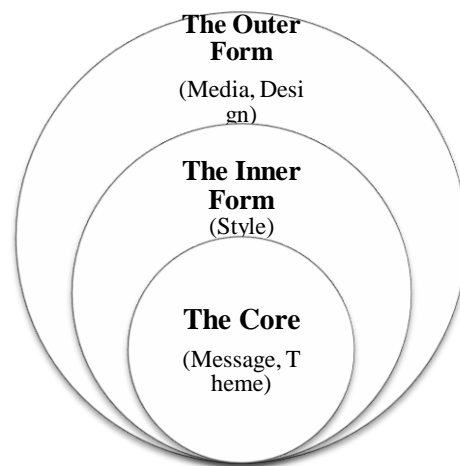


Figure 4: The Model of the Media Product.

Own representation adapted from (Schweizer, 2002, p.8, 32) & (Ranaivoson, Karen, Donders&Ballon, 2011, p. 5)

There is an important relationship between content and the outer form of the media product. Sometimes the form may support the content to the degree that the form may be considered as part of the content. But also, it may not add anything to the content, it may even limit the optimal function of the content and it may have a detrimental effect on the perception of the content; specially that the value to the consumer may lies more in the form than in the content. (Schweizer, 2002, p. 9)

Innovation exists in media product innovation if there is a new use of one or two or all of these three parts (Ranaivoson, Karen Donders &Ballon, 2011, p. 5).

An example of the media product innovation is the German TV format “Tatort+” that connected the episodes of the TV crime thriller with a parallel online game where users could investigate a fictive crime. (Dogruel, 2014, p. 5) Also, ABC TV has experienced an online drama, to create a hybrid entertainment form best described as 'participatory drama'. (Cunningham, 2012, p. 14)

4.4.3 Media Process and Media Process Innovation

Media Process is considered as the value chain that consists of the production and the organizational processes of the media industry. The media production process consists of the Creation, (Re)Production, and Aggregation, distribution, exhibition and consumption stages. Media process innovation exists when an innovation occurs in one or several of these stages. Innovation in the organizational process in the other hand occurs when a successful new feature of a business model is adapted. This may take the form of the entrance in new markets, building new alliances, and the radical modification in one or more of firm’s market situation etc... See figure as you notice that media process innovation consists of both the production and the business model or organizational innovations. (Ranaivoson, Donders & Ballon, 2011, p. 6) (Bleyen, Lindmark, Ranaivoson & Ballon, 2014, p. 7) Process innovation is called also, humdrum innovation that encompasses the entire range of administrative, organizational and material tasks that entails both of the reproduction and dissemination of media products. (Handke, N/A, p.10) There are many examples about media process innovation (see Figure 5).

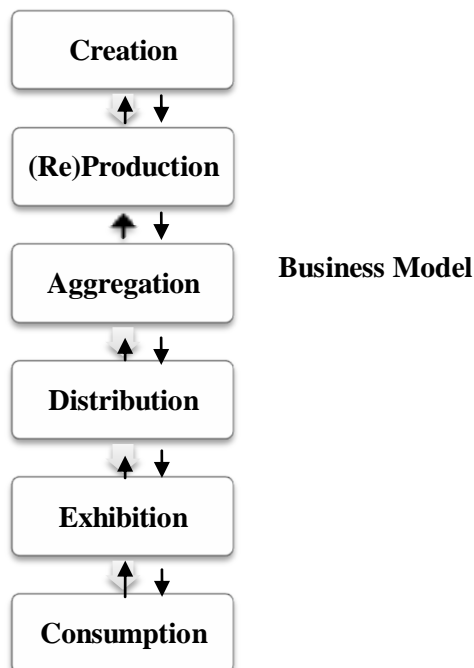


Figure 5: The Model of the value chain of Media Production.
Own representation adapted from (Ranaivoson, Donders & Ballon, 2011, p. 6)

One example on media business model innovations is content syndication, personalized advertising, crowd funding (Dogruel, 2014, p. 6)

Another media process innovations are the project developed by Ushahidi, a nonprofit technology company based in Kenya, offers an open source software platform to collect, visualize and map citizen reports from large news events. For the purpose of gathering information and citizen input on complex and geographically dispersed news events. (Arabella Advisorsors, 2012, p. 20) And the online database of primary source documents DocumentCloud is a database where journalists collect and examine multiple boxes of documents electronically to show the corruption and then share the documents in an easy-to-search format with other journalists. It aims to strengthen the quality and credibility of reporting and reader engagement with news and information. (Arabella Advisorsors, 2012, p. 5-13)

4.4.4 Marketing Innovation between Product and Process innovation.

As I have mentioned previously regarding the characteristics of media innovation, both of the product and process innovations overlap. (Dogruel, 2014, p. 6)

Media and consumption innovations or marketing innovations are part of the process and product at the same time. This type of innovation deals with how the product is marketed and made available to the consumer and it is directly linked to the product itself and it is not mostly separable in terms of consumer experience (Bleyen, Lindmark, Ranaivoson & Ballon, 2014, p. 15) (Ranaivoson, Donders & Ballon, 2011, N/A). In the Netherlands for example, they visualize the essence of news, for instance a ‘debate chart’ service called Mattermap, are being undertaken. After bringing the news online, mastering complex background information packages is the next frontier in the quest for IP-driven media. (Bierhoff & Kruitwagen, 2014, p. 2)

4.4.5 Technological Innovations

Media industry or more specifically the audiovisual sector generally opposes to technological innovation, starting from color, digital or HD television to second screen applications. Technologies challenge the media sector and force media organizations to make use of them. All types of innovation in the media industry are mainly technologically driven. Consequently, (ICT) players lead innovation in the media sector. But this does not mean that all types of innovation are technological innovations (Bleyen, Lindmark, Ranaivoson & Ballon, 2014, p. 20) It is

important to state that technological innovation may not only play a role in the form, but also the content of a product by opening up new stylistic opportunities in the inner form. (Schweizer, 2002, p. 9)

There are two kind of technological innovations; pulling innovations in media practices that led to rapid advances in media technology in order to keep up with what we wanted our devices to be able to do. And the push of innovation in media technology that encourages us to dream up of new media practices that may make full use of the features available to us. (Bruns, 2014, p. 10)

Technological Innovation that are Used in the Media Industry

Technological innovation in the media industry has enabled a greater adaptation of new strategies that the media organizations could follow to surpass the previously mentioned challenges in the media markets.

One of these technological innovations is open standard information technology and partnerships through digital ecosystems with other firms. (Berman, 2002, p. 34-38) This kind of technologies is allowing costs sharing, while generating greater value for customers. (Berman, 2004, p. 34) And allowing outsourcing of routine functions that can reduce investments in labor-intensive, back-office tasks as (accounting, human resources, CRM, and information technology) allowing media companies to focus on their core business of media research and development. (Berman, 2004, p. 43) As the Open Application Programming Interfaces (APIs), Content Distribution System, Open Innovation Intermediaries (OII), Cloud Platforms, Business Intelligence and Analytics, Agile Methodology and Architectural Innovation.

Another example is the digital content management and distribution systems (Berman, 2004, p. 34) that Open protected pathways deepen the media organization to index, catalog, meta-tag, search, retrieve and track digital content usage based on access rights around the clock, with little need for human intervention (Berman, 2004, p. 34) And manage inventory and distribution on demand. (Berman, 2004, p. 41) As Architectural Innovation and Broadcasting Architecture.

Even more, the advanced data analytics that create vital business intelligence is another technological innovation. (Berman, 2004, p. 34) This technology Help media firms develop value for business partners, customers and consumers. (Berman, 2004, p. 34) and improve data capture, analytics and knowledge management that result in better-informed business decisions. (Berman, 2004, p. 37) And in determining an optimum channel mix and offer multiple ways to package digital content for a variety of formats, platforms and devices. (Berman, 2004, p. 42)

This could be applicable when Adapting digital systems through open standards and middleware technologies, content development and management, online security features, front- and back-officered systems, customer relationship and alliance partner management systems. (Berman, 2004, p. 43). Also through activity-based costing, Bayesian inference, constraint analysis, experimental design, future-value analysis, Monte Carlo simulation to validate research and development projects, multiple regression to determine how non-financial factors influence financial performance, textual analytics to look for potentially hidden associations in unstructured free-text documents (Hoehn, 2011, p. 20) And business intelligence and analytics.

Besides, strategic deployment of "attention loop" technology (Berman, 2004, p. 34) also evolves development in aggregate patterns of consumer behaviors and media business models. (Berman, 2004, p. 34) As business intelligence and analytics and architectural innovation.

In addition, multiple support technologies that work together through utilizing computing (Berman, 2004, p. 38) help increasing productivity on demand. (Berman, 2004, p. 38) As open application programming interfaces (apis) (Aitamurto&Lewis, 2012, p. 315), cloud platforms, agile methodology and architectural innovation.

Moreover, the evolution of delivery and device technologies from analog to digital (Berman, 2004, p. 35) is a new technological technique. This could be applicable through using the some tools as, digital supply chain management, agile methodology, architectural innovation and broadcasting architecture.

Open and digital distribution methods strategies (Berman, 2004, p. 42) is also a technological strategies that provides Rapid, multiple sorting capabilities to optimize the access and search functions, cross-referenced with CRM, digital memory of customers, real-time data analysis, rights management, dynamic pricing and inventory reporting and allow , customers and consumers to make transactions virtually anytime, anywhere. (Berman, 2004, p.42) As digital supply chain management, cloud platforms, architectural innovation and broadcasting architecture.

Additionally, there are the platform-independent digital formats that can belayed on a wide range of user devices. (Berman, 2004, p. 42) This technology provides a wider distribution of more bytes of content in multiple formats that can be managed on demand and connected with variable pricing structured through a digital management system. (Berman, 2004, p. 42) As agile methodology, architectural innovation and broadcasting architecture.

Likewise, the new product windows and business models Online purchasing choices and the electronic repurposes of digital content, price adjustments and delivery methods (Berman, 2004, p. 41-43) is another technology. This technology provides samples of content, notes, packaging to full physical or electronic formats for a wide range of user devices through balancing the features of various delivery systems with the nature of content. Monetize content by compressing cycles and windows. (Berman, 2004, p. 41-43) This could be done through the digital management systems that enable online purchasing choices and the electronic repurposes of digital content, price adjustments and delivery methods. The on demand business model. (Berman, 2004, p. 41-43) and agile methodology.

The last technological technique is the digitalized content production processes with more user interactivity. This could be done through content management system, indexing and search, rights management systems engines and production systems.

4.4.6 Social Innovations

Any change on the practices of media directly reflects and promotes societal changes. This means that when we examine media innovations we are really investigating one of the processes of societal innovation. Media innovations are not just media technology innovations but it rather extend to what they call it user innovations. User innovations are innovations that resulted in the continuing medialization of society and the shift in the user- producer roles. (Bruns, 2014, p. 1)

In order to understand the user innovations properly, it is important to recognize that media innovations are undoubtedly interlinked and interdependent with societal innovations although sometimes both of society and media mutually drive the processes of innovation and change. (Bruns, 2014, p. 1-4)

This relationship appears when we realize the two forms of media innovations that are fostered by societal innovations. The first form comes from entirely new media initiatives while the other comes in the form of user generated incremental innovation being incorporated into existing media platforms and organizations. Both of them collapse into multi-pronged innovative processes within a comprehensively mediatized society in which boundaries between media professionals and media amateurs are rapidly shifting or even dissolving. User innovations are deeply understood by the word “produsage” where users participate in the creation of the new media (user co- creation) and so engage in both the media and societal innovation. (Bruns, 2014, p. 5, 6) On example of social innovations is WikiLeaks is a new and controversial model of a

media organization that has triggered various “dynamics of change” across the intertwined landscapes of media, society and politics. Whistle blowing and leaks predate the arrival of Wiki Leaks as a platform and organization, but especially in marrying this older culture of leaking with current ‘Web 2.0’ technologies under the Wiki Leaks moniker. (Bieber, 2013, p. 324) (Bruns, 2014, p. 2) another example is Go Back to Where you Came From is a show that provided a platform for anti-immigration and anti-asylum seeker views. Go Back is a high concept social documentary using populist reality-TV Survivor-style techniques of central casting and profiling a ‘team’ put together to undergo a severe test in an exotic locale. The program makers take the ‘team’ to some of the most dangerous and desperate asylum seeker and refugee hotspots in the world. The program follows the reality-TV format where the key characters change their attitudes under pressure of reality. (Cunningham, 2012, p. 10)

Accordingly, the types of innovations that are applicable to the media sector are as shown in the following figure (see Table 9).

Table 9: Types of Media Innovations.

Process Innovation	Business Model
	Social Innovation
	Technological Innovations
Product Innovation	Production and Distribution
	Social Innovation
	Technological Innovations
	Consumption and Media
	Social Innovation
	Technological Innovations
Stylistic Innovation	
Product Innovation	Inner Form
	Technological Innovations
	Stylistic Innovation

Own representation.

4.5 How are Media Innovations being Adapted?

Innovations must be used by either being sold or implemented in order to be true innovations. This means the use of innovations is not restricted to the commercial spread of media product innovations but rather to the adaptation of media products innovations by consumers or the implementation by producers for a process. (Ranaivoson et al. 2011, p. 4) The commercial means of adaptation refer to expanding the markets reached by the producer by expanding a customer base or by allowing charging more for the existing customers. (Ranaivoson et al. 2011, p. 10) This could be applied in the subscription based broadcasting channels by having higher rating rates or higher incomes coming from subscriptions. In the other hand, adaption in broadcasting based organizations as the public service broadcasters or the free to air organizations, could be achieved through having people watching their channels for a longer time or getting new viewers or even having the current viewers being more satisfied after having watched television. Which means that the users in the advertising -based business model organizations may not be those who pay for the innovative product but rather the users or the audiences who should be pleased with the innovative content in which the advertisers are funding? (Ranaivoson et al. 2011, p. 10-11)

4.6 The Assessment and the Measurement Tools of Media Innovations

There are many measurement tools for media innovations in the different fields of media. However, none of the media innovation measurement methods are ideal, almost of them are debatable. They all have problems in regard to data availability, interpretation, or evaluation, but all of these methods together can draw a clearer picture as a host of measurement indicators for media innovations. (Stoneman, 2010, p. 95)

Accordingly media innovations can be claimed to be “hidden innovation” as the definition of hidden innovations are applied to them. Hidden innovations are ***“innovation activities that are not properly recognized because of inadequate measurements.”***

There is a host of methods for measuring innovations. (Dogruel, 2014, p. 6) The input and output indicators of content creation and humdrum innovations, the typology of media innovations, the Community and Innovation Survey, the certification and the copyrights methods are major four methods that are considered comprehensive measurement methods of media innovations.

The input and output indicators of content creation and humdrum innovations are two indicators that measure innovation intensity.

Innovation intensity is the investment in innovations and related processes and is measured by the input indicators which is very essential for balancing the ratio between innovative products and the overall size of the entity investigated. Moreover, the output indicator measures the results of innovation. Output indicators is measured through the introduction of any new products or processes within a given time period as the period of the last three years that is specified by the CIS (Community Innovation survey) that we will discuss later in our methodology. (Handke, N/A, p. 11-12)

There are two input indicators; the first is the total innovation expenditure and the R&D. The total innovation expenditures of product innovations are investments on product design, trial production, market analysis, and training of employees or investment in fixed assets. In the other hand, the total innovation expenditures of process innovation are total investment in the production of new media content for the content creation. The expenditure on content creation can be estimated by adding the expenditure on related activities by composers, recording artists, recording equipment, A&R agents, etc. (Handke, n/a, p. 14-16) However, Total innovation expenditure is difficult to establish, because firms do not keep records that distinct between innovative and non-innovative activity. (Handke, n/a, p. 12) R&D expenditure is another widely used input indicator is R&D expenditure. However, R&D expenditure tends to underestimate overall innovative activity, (in particular in smaller enterprises and the service sector) as separate R&D departments are the exception rather than the rule. They are ill-suited to measure wider innovation processes in media industries. As media R&D expenditure may play a risk and puzzled reaction. (Handke, n/a, p. 12-14)

From the other side, they are two other output indicators. These are the patents, trademarks and the copyrights from one side and the sales of innovative products. Accordingly, the more patents, trademarks or copyrights an organization receives, the more innovative it is considered to be. (Stoneman, 2010, p. 13) Nevertheless, patents apply only to a limited range of mainly technological innovations and many innovations are not patentable at all and even if they could apply, innovators sometimes prefer not to patent and rely on secrecy or first mover advantages instead. Also, Innovation intensity is hardly the only factor determining the number of intellectual property entitlements. The number of patents, for example, might fluctuate with relevant changes to the law, industry structure and market conditions even if innovation intensity in terms of more direct measures such as total innovation expenditure remains unchanged. (Handke, n/a, p. 12)

Sales of innovative products in the other hand are the number and/or sales of new publications for content creation and the introduction and sales of innovative products and processes (excluding new media content) for humdrum innovations. (Handke, n/a, p. 14-16) IT important to consider that sale of innovative products’ measures the economic significance of such innovation outputs more directly. (Unit sales or revenues on the basis of recently published works) (Handke, n/a, p. 16)

Meanwhile, the typology of media innovation is another classification and qualitative method. This typology considers the close links and interdependencies that can be found between product, process, organizational and technological innovations. It also, considers the standard distinction between product and process innovation. The main contribution of the typology is that it identifies a fifth category of innovation which is consumption and media innovation that is situated between process and product innovation. (Bleyen et al. 2014, p. 7-8) (see Table 10)

Table 10: The typology of Media Innovation.

Process Innovation	Business Model	A new Feature of business model including a new organization of an industry.
	Production and Distribution	A new means of creating, producing, reproduction, distributing or marketing a content.
	Media and consumption (Marketing)	A new way of consuming content or a related service.
Product Innovation	Inner Form	A new stylistic feature.
	Core	A new theme or message.

Own Representation adapted from (Bleyen, Lindmark, Ranaivoson & Ballon, 2014, p. 8)

Meanwhile, the typology of media innovations has some limitations. Innovations coming from the user side are not entirely covered. “Consumption & Media” innovations are innovations on how media is consumed, but such innovations are designed by companies while there can also be innovations coming from the audience. (Bleyen et al. 2014, p. 8)

For a more comprehensive view, both of the typology of media innovation and the input and output indicators of media innovation could be joint to gather in one figure to show a more inclusive measurement tool. (See Table 11)

Table 11: The Typology of Media Innovation and the Input and Output Indicators of Media Innovation.

	Process			Product	
	Business Model	Production and Distribution	Media and consumption (Marketing)	Inner Form	Core
Input	Expenditure in Business managers/strategic management	Expenditures on development of production and distribution process	Expenditures on development of service directed towards end users	Expenditures on creation of new formats	Expenditures of creative personal (Journalists)
Output	Number of new collaborations with business partners	Number of new production and distribution process introduced	Number of new applications	Number of new programs /of first programs by directors	New theme/ message (methods to be found in content analysis rather than indicators)
	Number of business offerings as (paid online content)	Number of patents	Share of new revenues derived from new applications	Share of revenues/ audience derived from new programs	

Own Representation adapted from (Lindmark, Bleyen, Ranaivoson, 2013, p. 13) (Ranaivoson, Donders& Ballon, 2011) (Bleyen, Lindmark, Ranaivoson & Ballon, 2014)

Even more, the Community Innovation Surveys, (CIS) is a survey that is built based on the Oslo and Frascati manuals (Stoneman, 2010, p. 76) through which the OECD provides guidelines for collecting data on innovation. (Bleyen, Lindmark, Ranaivoson & Ballon, 2014, p. 4)

There are several limitations of using the Community Innovation Surveys, (CIS). Firstly, the innovation surveys provide only a partial picture about soft innovation. (Stoneman, 2010, p. 78) Secondly, only activities that resolve scientific and/or technological uncertainties are included in the CIS. Therefore, the CIS excludes the content innovation related activities. Thirdly, the definition of R&D fails to mention creative product development as being part of R&D activity. Fourthly, there is no explicit mention of creative innovation with product innovation in terms of

creative product improvement and changes in aesthetic or other subjective qualities, and this is mainly because such improvement did not concern their essential characteristics or performance. (Bleyen et al. 2014, p. 4-5)

However, there are three main indicators of innovation that shows that the Community

Innovation Survey is applicable on a certain industry. These indicators are:

1. If a firm is engaged in the introduction of new or significantly improved products (goods or services) or processes; if it is involved in innovation projects not yet complete or abandoned; or incurs expenditure in areas such as internal R&D, training, acquisition of external knowledge, or machinery and equipment linked to innovation activities.
2. If a firm is engaged in organizational innovation.
3. If a high proportion of the firms turnover is due to new or improved products. (Stoneman, 2010, p. 76)

According to these criteria it was found that 78 per cent of firms in the creative industries met these three indicators and that the creative industries when compared to the other industries were significantly more likely to have carried out one of the forms of innovation listed above. Also, new-to-market products for creative industries are accounted for almost twice as much of industry turnover as for other industries and 52 per cent of firms were found to have undertaken organizational innovation compared to 40 per cent for firms in other industries. (Stoneman, 2010, p. 77) Even more, the concept of marketing innovation does include some portion of the soft innovation concept and thus both validates considering changes of an aesthetic nature as innovation and provides some rationale for considering soft innovation as relevant. (Stoneman, 2010, p. 55)

Information on innovation should ideally be collected annually as a requirement for regular updated and frequent data that are becoming increasingly important for the economies. However, taking into account both practical considerations and user needs, Oslo manual recommends conducting innovation surveys every two years. But as soon as this is not economically feasible, a frequency of three or four years is acceptable to be chosen as a proper time frame (OECD & Eurostat, 2005, p. 129). This means that the length of the observation period for innovation surveys should not exceed three years nor be less than one year. (OECD & Eurostat, 2005, p. 130) There are two main approaches to collecting data on innovations according to Oslo Manual:

- The “subject” approach explores the factors influencing the innovative behavior of the firm (strategies, incentives and barriers to innovation) and the scope of various innovation activities, and above all to examine the outputs and effects of innovation. (OECD & Eurostat, 2005, p. 20)
- The “object” approach involves the collection of data about specific innovations. This approach involves collecting some descriptive, quantitative and qualitative data about the particular innovation at the same time that data is sought about the firm.(OECD & Eurostat, 2005, p. 21)

Innovation surveys are in general random sample surveys. But, Oslo Manual recommends that the stratified sample surveys have proved to lead to reliable results among the other types of sampling. (OECD & Eurostat, 2005, p. 120) Accordingly this study has adapted the stratified sample technique.

There are different indicators that determine firms’ innovativeness. One very important aspect is what is called innovation activities. These activities are worth mentioning as they are considered as a very important part of Oslo Manual that I will use to asses innovation in the Palestinian media Sector and he innovation strategies of Deutsche Welle.

Innovation activities are all engaged scientific, technological, organizational, financial and commercial steps which truly or intended to, lead to the implementation of innovations. Innovation activities could be innovative themselves; others are not but are very necessary for the implementation of innovations. (OECD and Eurostat, 2005, p. 47) (See Figure 7)

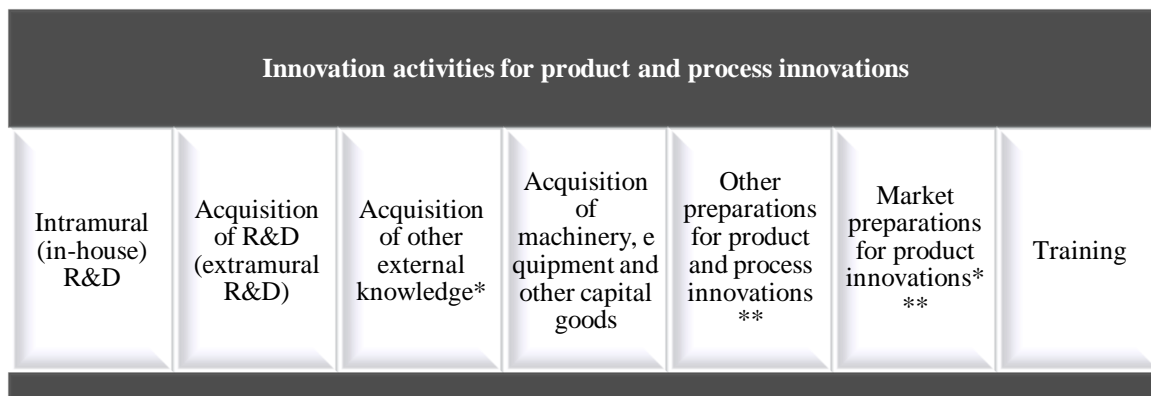


Figure 6: Innovation activities for product and process innovations. Own Representation, adapted from (OECD and Eurostat, 2005).

*As acquiring the rights to use of patents, non-patented inventions, trademarks, know-how and Other types from other enterprises and institutions.
 **As design, planning and testing for new products, production processes, and delivery methods.
 ***The market introduction of new or significantly improved goods or services. (OECD and Eurostat, 2005)

Innovation activities for marketing and organizational innovations include:

- **Preparations for marketing innovations:** Activities related to the development and implementation of new marketing methods. Including the acquisitions of other external knowledge and other capital goods that are related to marketing innovations.
- **Preparations for organizational innovations:** Activities undertaken for the planning and implementation of new organization methods. Including the acquisitions of other external knowledge and other capital goods that are related to organizational innovations. (OECD and Eurostat, 2005)

However, R&D which has long been a key indicator of innovation and major innovation activities is not considered as a major indicator of innovation in the media industry. This means that R&D gives an underestimate of total innovative activity and provides an unbalanced picture of overall innovative activity (Stoneman, 2010, p. 53) especially in smaller enterprises and the service sector where separate R&D departments are the exception rather than the rule. (Handke, n/a, p. 12). This is true as soon as MCIs (Media and content industries) are considered as more innovative than average industries but conduct less R&D. (Lindmark, Bleyen, Ranaivoson, 2013, p. 17) R&D expenditures are low for the MCI, especially when comparing it with the ICT sector where R&D intensity is more than ten times higher than for MCI. Although it is not true that the ICT sector is much more innovative than the MCI sector. (Bleyen et al. 2014, p. 11)

There are three kinds of innovation activities classified previously these are either Successful innovation activities that have resulted in the implementation of a new innovation although it does not need to be commercially successful. Ongoing, or work in progress innovation activities that has not yet resulted in the implementation of an innovation and abandoned innovation activities that are abandoned before the implementation of an innovation. (OECD and Eurostat, 2005)

From here we can classify firms by the degree of innovativeness as innovative firms, innovation active firms and potentially innovative firms. The innovative firm is the firm that has introduced an innovation during a period of time. These innovations do not need to be commercial success. An innovation active firm in the other hand is one that has had innovation activities during a period of time, including those with ongoing and abandoned activities regardless if the activity has resulted in the implementation of an innovation, is innovation activity. A potentially innovative firm is the “innovation active firm” that has made innovation efforts but without achieving results. (OECD & Eurostat, 2005).

In the other hand every other actor who naturally forms a part of the production and distribution chain can to some degree act as a certifier. In the media content industries already the producing firms act as gatekeepers of content quality. However, the acknowledgement of distributor's and also a retailer's certification signals by the next actor in the chain will depend on whether the firms are incorporated into the producing firm. (Schweizer, 2002, p. 10)

Certification as well is another method of innovation measurements. Certifications may take the form of prizes. In order to be recognized as an innovation in a particular industry, most of the times a new media content product first needs to be certified as an innovation by one or more professional gatekeepers generally acknowledged for their expertise in this industry. This is what meant of certification. This is mainly due to the experience and credence qualities (Darby & Karni, 1973; Emons, 1997) of such innovations, which means that belief in the (innovative) quality experienced by others forms a central part in the perception of such products, a belief, which the certifiers have the power to create. And so these certifiers contribute in creating a reputational value for a producer or a product (Schweizer, 2002, p. 11)

5. Research Methodology

5.1 The Measurement Tools used in the Research

In this chapter I will introduce the methodology that I will use in my research (see Figure 8).

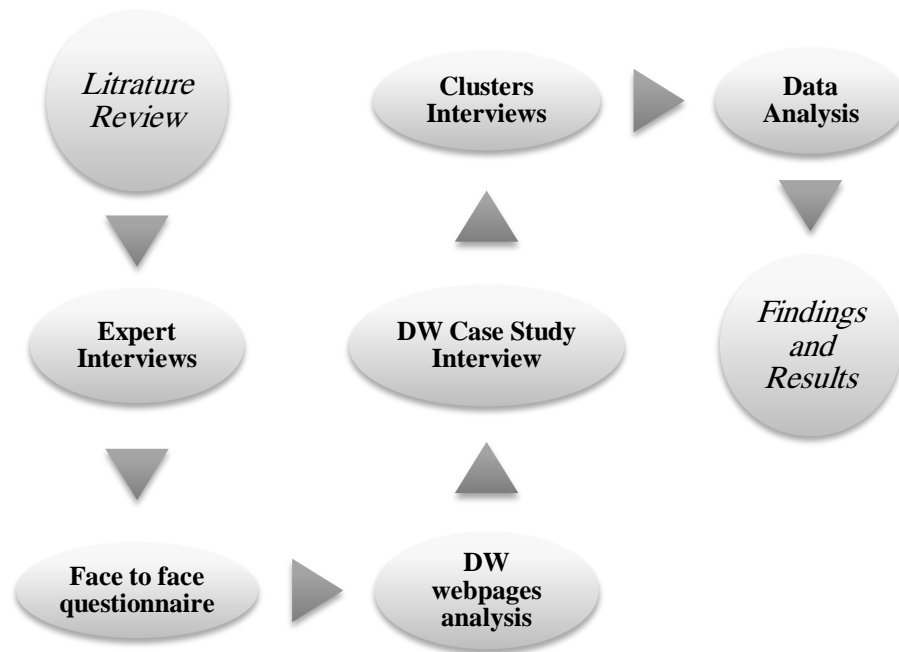


Figure 7: The Structure of the Methodology.
Own representation.

The goal of this research is to highlight the levels of the product, process, organizational and marketing innovations in the Palestinian media sector. For achieving this goal I followed both of the qualitative and the quantitative approaches. As for the quantitative approach I have chosen a sample of 38 media organization that are geographically distributed in four main cities in which the majority of the media organizations are existed in. I did face to face interview with the 38 media organizations to fill questionnaires. For forming this questionnaire I did an expert interview to come up with a more customized and an industry oriented questionnaire. For the qualitative approach I did some interviews with three major networks of media that represents the different clusters of the media market in Palestine to discover their role in fostering innovation in the media market. I also conducted a case study for Deusche welle as an advanced media organization by making interviews and an analysis to their webpages, to come up with results that could be recommended to the Palestinian media sector.

As there are several measurement methods of innovation, some of these methods are applicable to the Palestinian media sector and others are not. (see, Table 12 & 13)

Table 12: The Typology of Media Innovation and the Input and Output Indicators of Media Innovation.

	Process			Product	
	Business Model	Production and Distribution	Media and consumption (Marketing)	Inner Form	Core
Input	Expenditure in Business managers/strategic management	Expenditures on development of production and distribution process	Expenditures on development of service directed towards end users	Expenditures on creation of new formats	Expenditures of creative personal (Journalists)
Output	✗ Number of new collaborations with business partners	✗ Number of new production and distribution process introduced	✗ Number of new applications	✗ Number of new programs /of first programs by directors	✗ New theme/ message (methods to be found in content analysis rather than indicators)
	✗ Number of business offerings as (paid online content)	Number of patents	Share of new revenues derived from new applications	Share of revenues/ audience derived from new programs	

Own representation adapted from (Lindmark, Bleyen, Ranaivoson, 2013, p. 13) (Ranaivoson, Donders & Ballon, 2011) (Bleyen, Lindmark, Ranaivoson & Ballon, 2014)

Table 13: Justification about choosing the most appropriate measuring method.

Measurement Methods	Used or Not Used	Reasons for Using or Not Using for the Palestinian Media
<ol style="list-style-type: none"> 1. Number of business offerings as (paid online content). 2. New theme/ message (methods to be found in content analysis rather than indicators. 3. Number of new applications 4. Number of new programs /of first programs by directors. 5. Number of new production and distribution process introduced. 6. Number of new collaborations with business partners 	Used	<ul style="list-style-type: none"> • Easy • Assignable
The Community Innovation Survey based on Oslo Manual	Used	<ul style="list-style-type: none"> • Comprehensive. • Clear and Easy. • Generalizable.
Input Indicators R& D	Used	<ul style="list-style-type: none"> • Debatable but needs testing.
The Typology of Media Innovation	Used	<ul style="list-style-type: none"> • Comprehensive. • Industry - specific method.
Certifications	Used	<ul style="list-style-type: none"> • Needs Testing
Input Indicators 'Total Innovation Expenditure'	Not Used	<ul style="list-style-type: none"> • Unavailable expenditure data.
Output indicators Patents, trademarks and copyrights	Not Used	<ul style="list-style-type: none"> • Many innovations are not patentable.
Output Indicators 'Sales of Innovative Products'	Not Used	<ul style="list-style-type: none"> • The free to air methods in Palestine. • Incomprehensive • As for the DW case study financial data

are incomparable.
Not comprehensive.

Own representation.

As some of the methods are not comprehensive, several methods are used in this study to draw a big and comprehensive picture. This means that in my research I will use the Community Innovation Survey (CIS) based on Oslo Manual combined with the types of media innovation clarification addressed in the typology of media innovation to be able to customize the CIS to the media industry.

5.2 Community Innovation Survey (CIS) and Oslo Manual

Oslo Manual is a manual that addresses the examination method to study the nature and impacts of innovation in the business sector through the European Community Innovation Survey (CIS). (OECD & Eurostat, 2005, p. 3) Oslo Manual is the first ever tool for measuring innovation and before it no one did ever measure innovation. (OECD & Eurostat, 2005, p. 3)

Many countries as the OECD member countries (The OECD member countries are: Australia, Austria, Belgium, Canada, the Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Japan, Korea, Luxembourg, Mexico, the Netherlands, New Zealand, Norway, Poland, Portugal, the Slovak Republic, Spain, Sweden, Switzerland, Turkey, the United Kingdom and the United States) (OECD & Eurostat, 2005, p. 2), Latin America, Eastern Europe, Asia and Africa have followed the (CIS) when studying innovation based on the Oslo Manual. (OECD & Eurostat, 2005) This means that the results of this (CIS) are highly generalization. The Survey was also applied to Palestinian stone and marble, food and beverages and the software industries and was recognized and listed by the UNICCO. The Survey was applied also on some other Arab world countries as Egypt. (OECD & Eurostat, 2005)

As I have adapted the CIS survey, I made some adjustments on the questionnaire to be more customized to the Palestinian Media sector. I have omitted the parts that are related to the sales expenditure of innovation as the Palestinian media organizations are free to air.

I have also omitted the expenditure that is spent on the activities of innovation as almost of the activities are provided by free as the training, experts and the R&D.

Moreover, I added more detailed questions to the parts of product and process according to the previously mentioned typology of innovation for achieving more industry related answers. I also

depended on Mr. Emad Al Asfar an expert in the media industry in Palestine in order to be able to put more professional questions. (see Appendix 2, Table 53)

Also, I have added two additional questions that address the certification method by asking about the achieved priced during the last three days as considered a measurement method of innovation as according to experts' recommendations. I have also considered the adaptation or the purchasing of new materials as through these media organization can inter new kinds of programs to the market and audiences.

5.3 Theoretical Framework.

In my thesis I will follow the following theoretical frame work depending mainly on Oslo Manual. The theoretical frame work adapted the types of innovation as one indicator for innovativeness. However, the study also recognizes the activities of innovation to justify whether the activities of innovation are significant or not in this study and more specifically in the media industry. The framework has considered as well the hampering factors that affect the innovativeness of organizations.

As my study is addressing the assessment of innovation in the Palestinian media sector, Innovativeness is the dependent factor. The activities of innovation as well as the other types of innovation are considered as the independent variables (OECD & Eurostat, 2005) that are considered as measurement indicators of innovativeness as well as the role of linkages (suppliers, audiences, competitors, universities, governments, unions, R&D institutes) in fostering innovation.

The hampering factors are the lack of internal and external funds (cost factors), the high costs of innovations, and the lack of qualifications, the lack of information about technology and markets, the lack of qualified partners and the existence of dominant competitors. The cost factors are considered in the theoretical framework as an intervening variable. (OECD & Eurostat, 2005) Also, all of the geographical distribution of the media industries, the years of establishment, the type of the media organizations (wither these are radios or TVs) and the reach of these organizations (the reach of the transmission frequency for radio and the terrestrial and the satellite of TVs) are considered as the moderating factors.

The framework also suggests other relations between the independent variables. It suggests that there are other relations between the types of innovations themselves. It assumes that there is a relation between the occurrence of organizational innovation and the occurrence of the process,

product and marketing Innovations and that there is also a relation between the dependent variable the innovativeness and the independent variable the product innovation. The following hypotheses clarify that (see Figure 9).

The previously mentioned questions must be approved or disapproved through these hypotheses.

H1: There are no differences in assessing product innovations and the other types of Innovations (product, process and marketing innovations).

H2: There are no differences in assessing the organizational innovations and the other types of Innovations (product, process and marketing innovations).

H3: There are no differences at significance level ($\alpha=0.05$) in assessing the innovativeness of Palestinian media organizations and Innovation activities.

H4: There are no differences at significance level ($\alpha=0.05$) in assessing the innovativeness of Palestinian media organizations and the hampering factors as the most significance hampering factor of innovation.

H5: There are no differences at significance level ($\alpha=0.05$) in assessing the Innovativeness of Palestinian media institutes and the linkages with the macro environment.

General Hypotheses

H6: There are no differences in assessing the Innovativeness of Palestinian media institutes and the different types of media institutes.

H7: There are no differences in assessing the Innovativeness of Palestinian media institutes and the geographical locations of the Palestinian media institutes.

H8: There are no differences in assessing the Innovativeness of Palestinian media institutes and the year of establishment of the Palestinian media institute.

H9: There are no differences in assessing the Innovativeness of Palestinian media institutes and the reach of Palestinian media institutes.

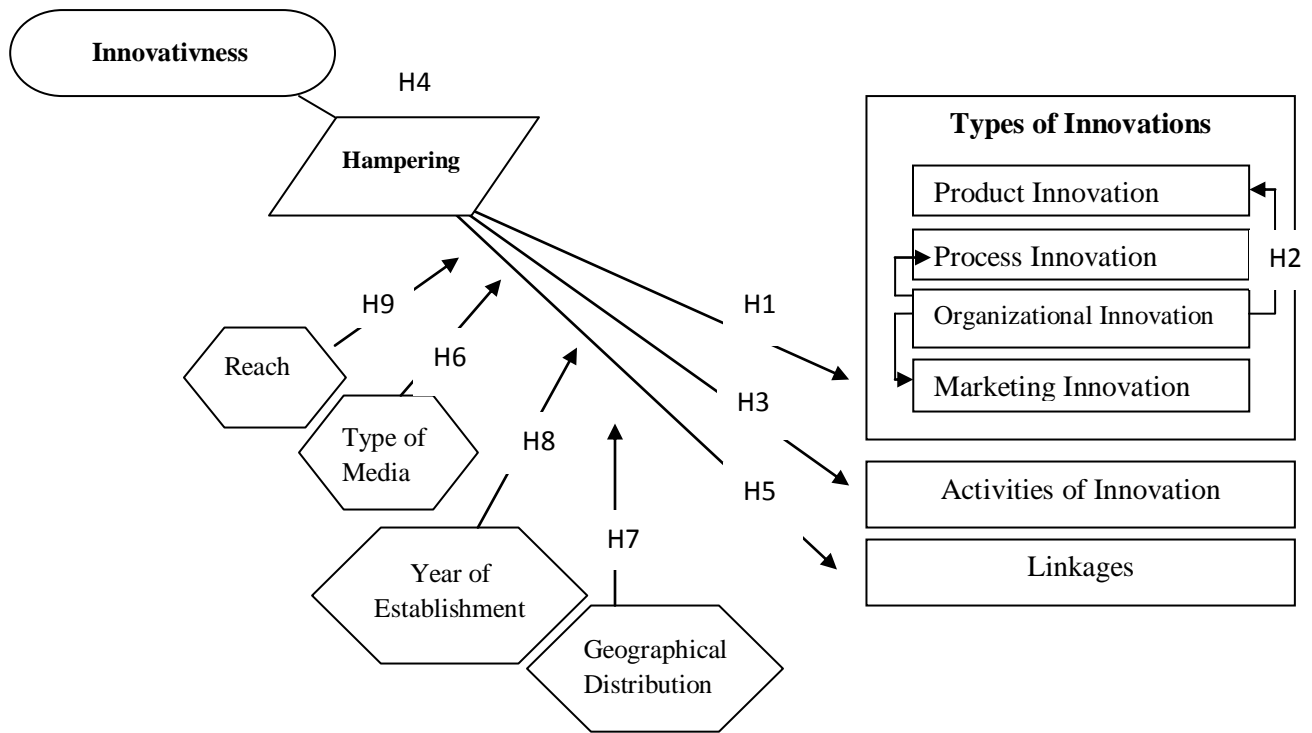


Figure 8: The Theoretical Framework of this Study.
Own representation.

5.3.1 Total Innovativeness

In my research I considered that innovativeness is measured by three variables. The types of innovation, innovation activities and the linkages.

For analyzing my data. I have used the multiple linear regression analysis. The multiple linear regression analysis is used to test the relation between the dependent variable (Innovativeness) and the three independent variables (The types of innovation, innovation activities and the linkages).

The results showed that all of the independent variables are significant as they are less than 0.05 (0.00) which means that there are a relation between the dependent and the independent variables (see Appendix 6, Table 88).

Thus, these three indicators are significant measures of innovativeness.

According to the results of the Pearson correlation, the largest positive correlation is the types of innovation as the Pearson Correlation is the highest (0.830). The second largest correlation is the innovation activities (0.668) followed by the linkages (0.590). (see Appendix 6, Table 89).

Regarding the types of innovation, consumption of media by definition is part of both product and process. Consumption of media is assumed here as part of a process innovation.

Hence, no interdependency is assumed between these three variables.

5.4 Frequency of Data collection and Time Frame.

According to Oslo Manual's guidelines to the time frame of studying innovation, (see chapter 4, section 4.6) This study has adapted the last three years as the proper time frame to assess innovation in the Palestinian media sector.

5.5 Approach to Data Collection

According to Oslo manual, (See chapter 4, section 4.6) this study follows the subject approach as it address the assessment of innovation in the Palestinian media sector in general and does not study a specific a host of innovations within a specific organization.

5.6 Sample

Innovation surveys are in general random sample surveys. But, Oslo Manual recommends that the stratified sample surveys have proved to lead to reliable results among the other types of sampling. (OECD & Eurostat, 2005, p. 120) Accordingly this study has adapted the stratified sample technique.

Population and Sampling

There are 192 media organizations in the West Bank and Gaza only 184 media organizations are functioning currently and were interviewed in the BBC study that was conducted on the Palestinian media sector. However, only 77 organizations are broadcasters (Radio and TV). (Near East Consulting, 2011, p. 6)

There are three sources that provide information about the population (The number of broadcasters) (see Table 14).

Table 14: The Population of the study.

Population	Source
77	BBC Study
87	Media Indicators for UNESCO
69	Ministry of information webpage

Own representation.

In this study, I will follow the study of the BBC conducted on the Palestinian media sector because it provides very accurate information about media organizations and their distribution all over the West Bank in Palestine.

Broadcasters in each governorate in the west bank are distributed (see Table 15).

Table 15: The Geographical Distribution of Broadcasters in the Governorates of the west Bank.

Governorate	TV stations	Radio stations
Nablus	6	6
Ramallah	5	11
Hebron	1	12
Qalqilia	1	3
Salfit	0	1
Tulkarem	4	4
Jenin	2	5
Tubas	0	0
Jericho	0	2
Bethlehem	5	9
Jerusalem	0	0
Total	24	53

Own representation adapted from (Near East Consulting, 2011, p. 22)

It is important to know that almost of the broadcasters in the West Bank are concentrated in four main cities in Palestine (Nablus, Ramallah, Bethlehem and Hebron). This why I will take a sample from these four cities.

Accordingly, the different characteristics of the sample that I want to study are as the following:

- 1- **Type of media**: In our sample broadcasters are either radios or TVs.
- 2- **Geographical Distribution**: The broadcasters are located in Nablus, Ramallah, Bethlehem and Hebron.

In this case, the total number of the population for this study is 55 broadcasters. This means that I will sample approximately 71% of the population. And that each organization interviewed represents 1.4 organizations. (See Appendix 1)

We calculate then the size of the sample in each stratus through the following expression:

$$n_i = n \cdot N_i/N$$

Where: n = the size of the sample (55), N_i = stratus i , N = the size of the population (77)

Table 15: The Status of the Sample.

Stratus	The Sample of Population	Sample Size of Stratus	Stratus Error
Stratus 1 / Nablus	12	8.5	0.02999
Stratus 2 / Ramallah	16	11.4	0.05047
Stratus 3 / Bethlehem	14	10	0.03871
Stratus 4 / Hebron	13	9.2	0.03498

Own representation.

According to the variance the total error is 0.154173.

For choosing the sample I considered that each radio and TV in the four main cities has the same opportunity of being chosen. However, I have chosen the 38 organization considering that the sample consists of new and old organizations, wide reached and narrow reached organizations and consists of both radios and TVs as a percentage of their population.

5.7 Cluster Interviews

The interviews were conducted to discuss the role of the clustering in affecting the performance of the Palestinian in terms of novelty and innovation. The importance of the clustering to innovation was recognized from the face to face questionnaires. I have recognized that organizations depend a lot on networking and co productions with national and international organizations to enhance their reach to other geographical locations, to provide a variable new content and to minimize costs.

The following interview questions were constructed from Oslo manual but it rather concentrated on the role of the cluster in fostering innovation and not the independent organizations. Given that almost of the organizations has filled the questionnaire individually. (See Appendix 3)

The following table mentions the clusters that were interviewed (see Table 16).

Table 16: Interviewed Clusters.

Project	Institute	Contact Person
Maan Network	Maan Network	Head of the Network
Tajaweb	BBC	Mr. Waleed Batrawi The Projects Manager of BBC Media Action
Jousour Network	Jousour Network	Mr. George Kanawati Head of the Network

Own Representation.

5.8 DW Case Study

In addition to the Palestinian Media sector I will discuss and compare the innovation strategies that a leading media organization in Germany, Deutsche Welle (DW) is adapting to cope with the new challenges of the media market. This is important to my study to be able to compare it with the Palestinian media sector and draw some recommendations in the media sector.

Deutsche Welle (DW) is Germany's international broadcaster that represents Germany in the international media landscape. (DW, 2014) Accordingly DW provides multimedia news and information services for audiences abroad. (DW, 2014)

DW has around 3,000 employees and freelancers from 60 countries and operates on an annual budget of approximately 270 million Euros. (DW, DW, 2014) As it is financed by federal tax revenue and is regulated by public law. (DW, DW, 2014)

DW has been a member of the consortium of public broadcasters of the Federal Republic of Germany (ARD) for more than 50 years. But are not controlled by the government and work independently. (DW, DW, 2014)

The case study discusses if the DW is following or closed innovation models and the engagement of DW in the three activities of open innovation model if they follow the open innovation model. It studies also the technological innovations that the DW is dealing with to foster product, process, organizational and marketing innovations. And highlights the technological, marketing and business model strategies that the DW adapt in order to surpass the challenges of the changing media landscape. And their strategies that contribute in fostering innovative.

Accordingly, I also performed face to face interview with Ms. Sarah Daman Referent in des Direktors Distribution & Technik (Assistant to the Director Distribution & Techni) in the DW office in Bonn. I also have analyzed the WebPages of DW.

For conducting the interview I used the CIS (Community Innovation Survey) as almost of the studies that studied the open innovation model has used the CIS (Community Innovation Survey) in addition to figuring out the activities of open innovation model. I will also follow the time frame mentioned in Oslo manual and the object approach of data collection.

6. Findings and Results

In this chapter I will introduce you to the findings and results of my research, according to Oslo Manual frame work (see Figure 10).

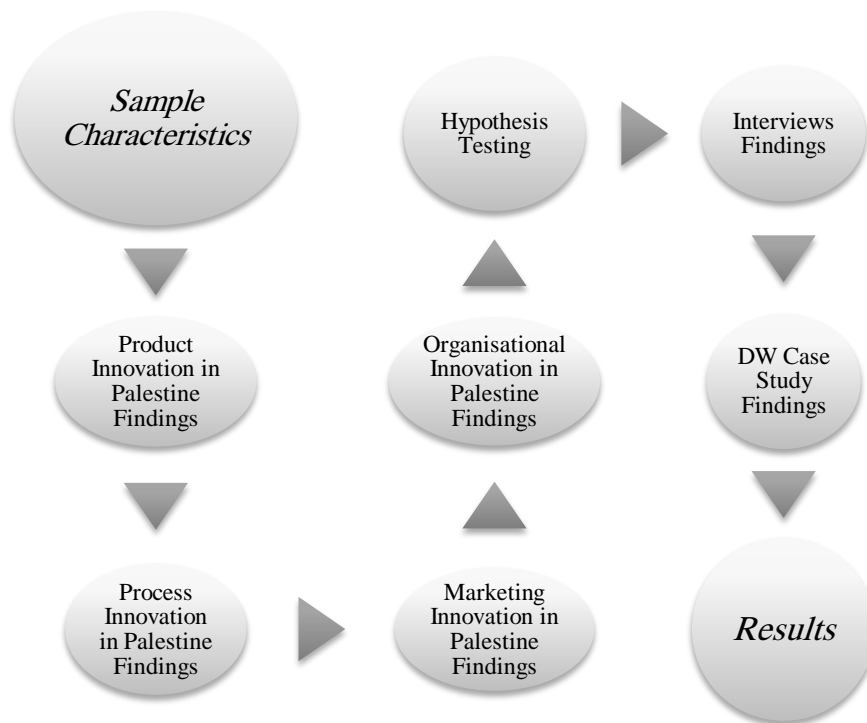


Figure 9: The Structure of Findings and Results.
Own representation.

Before discussing the finds of my research I will introduce you with the characteristic of the sample. This is the 38 media organizations interviewed in Palestine.

6.1 The Characteristics of the Sample

The sample of my research consists of 38 media organizations. These are characterized of several characteristics as shown in table 17. For more details (see Appendix 3, Table 54)

Table 17: The Characteristics of the Sample.

Sample Characteristics	Percentage (Frequencies)
Type of Media	26.3% (10) TV
	73.7% (28) Radio
Geographical Location	13.2% (5) North
	50% (19) Middle
	36.8% (14) South
Type of Transmission Signal	78.9% (30) Analog
	15.8% (6) Digital
	5.3% (2) Analog and Digital

Own representation.

6.2 Product Innovation in the Palestinian Media Sector

According to Oslo manual, the typology of media innovation and certification; I will discuss the product innovation in the Palestinian media sector. The following figure (11) represents the sample of the study, where n = 38 (see Appendix 3, Table 55).

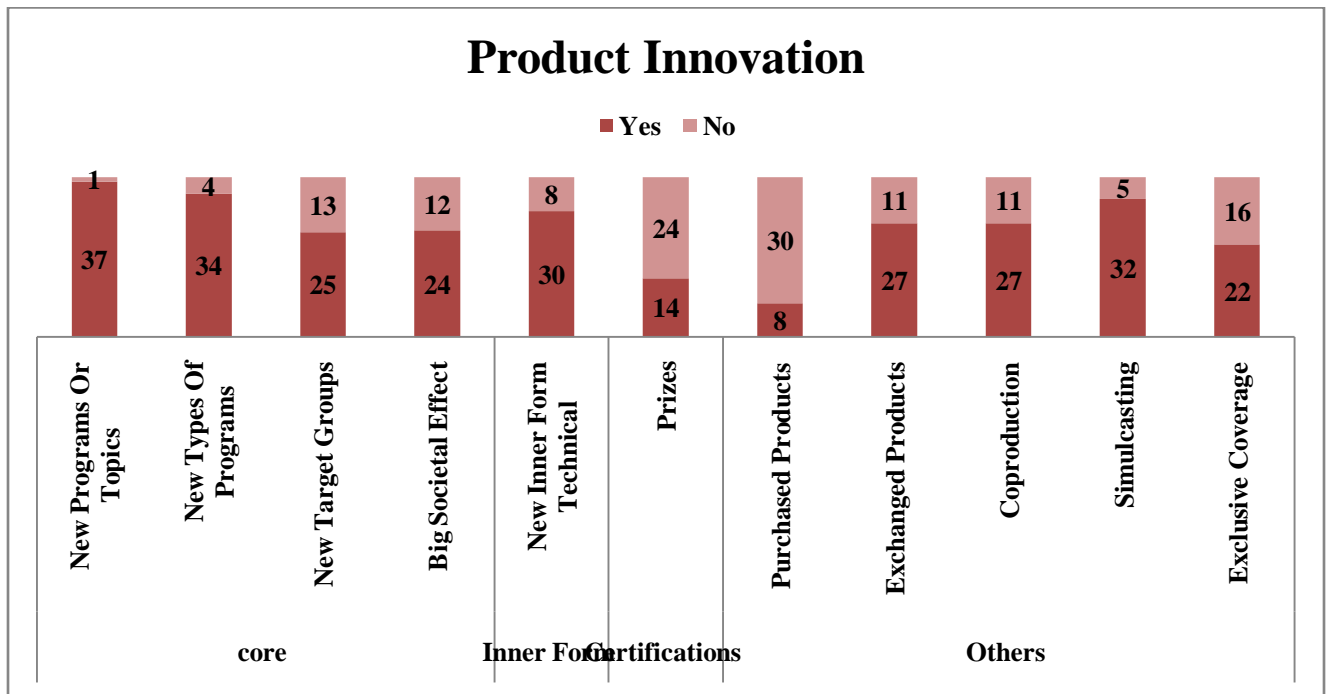


Figure 10: Product Innovation in the Palestinian media sector.

Own representation.

The graph shows the highest kind of product innovation is the new programmes and topics followed by the new types of programs.

According to these classifications of media product, I will elaborate in further detailed the findings of each category as figured out from the conducted interviews. Starting from the new programs or topics.

The most launched topics in the Palestinian TV stations in Palestine are the sports programs followed by the legal Technological and drama programs in the second position and economics and awareness spots in the third position. In the other hand the most produced and launched topics in Palestinian radios are Youth Programs followed by tourism and heritage programs in addition to investigative programs (see Figure 12) for more details (see Appendix 3, Table 56).

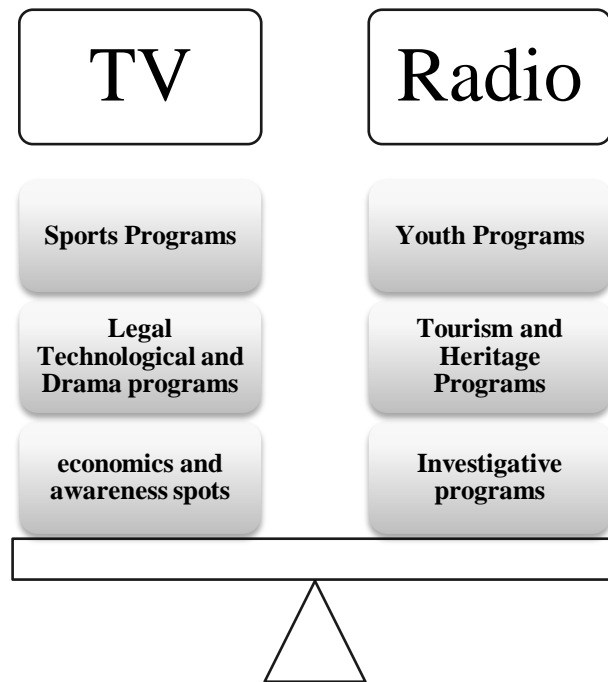


Figure 11: The Most Frequent new programs in Radio and TV.
Own representation

It is important to consider that some of the TV stations have a radical change of the content of the programs concerning the topics, the moderating tactics and the use language. And there is a new orientation toward the thematic programs that were previously among general programs.

Therefore only few radios as (Al Quds Altarbawi) provided other types of products rather than media contents such as training courses for journalists and citizens is another media product.

Face to face questionnaires have shown that the Palestinian media content is being directed toward more specialized contents and that the new orientation toward sports was due to the Palestinian political orientation toward sports. Also, the new legal orientation is due to the issuance of law that allows journalists to enter the courts.

This drive us to the new target groups as considered the second highest type of innovation. The most introduced target groups targeted in the Palestinian radios are youth and women. However, the Palestinian TV target youth. For more details (see Appendix 3, Table 57).

Regarding the new programs that introduce the big social effects are the programs that introduces social and critical events for radios and TVs. It is worth saying that some of these programs have contributed in changing some lows as women murder due to illegitimate relations and rumors, health rules and other rules for Palestinian refugees' students (Through Arza w Zaytona TV program produced and broadcasted by Al Falestinian TV). And other demonstrations concerning topics as water stealing due to corruption. (Through radio program produced and broadcasted by Bethlehem 2000) (see Table 17).

Table 17: The Characteristics of Big Societal Effect.

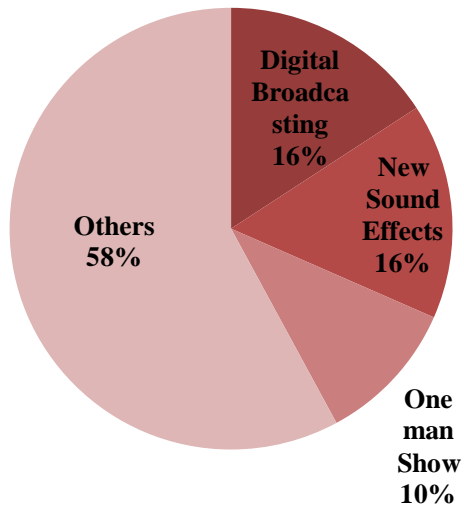
Big Societal Effect		
It takes the form of	Radios	TVs
Governance programs	0	1
Critical and social programs	6	3

Own representation.

The new inner form in the other hand that has been introduced by Palestinian radio stations are Automated (Digital Broadcasting), sound effects and one man Show. However, the Palestinian TV stations have introduced HD equipment and Broadcasting and HD Archive as their new inner form.

A lot of media institutes have mentioned regular updating of equipment and broadcasting. But these are not considered as innovations. (see Appendix 3, Table 58)

Inner form Innovations for Radios



Inner form Innovations for TVs

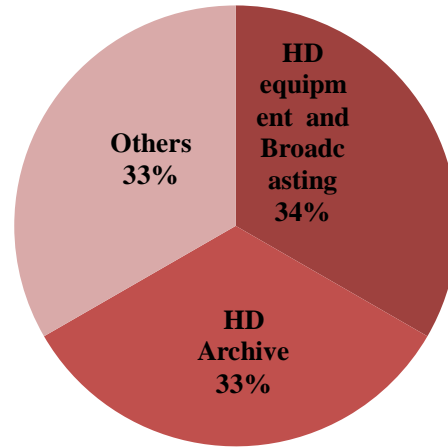
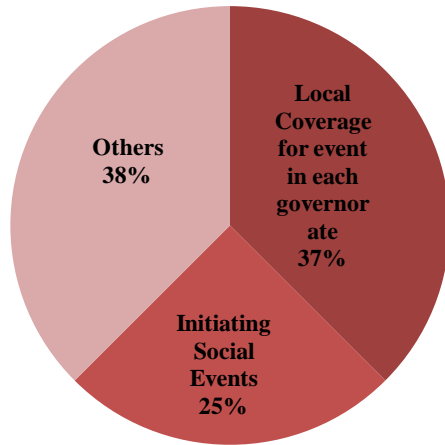


Figure 12: Inner Form Innovations in the Palestinian Media Sector.
Own representation

Even more and regarding to exclusive coverage as part of new media product. The most introduced exclusive coverage are mostly local coverage for event in each governorate in Palestinian radios and initiating social field events in Palestinian radios and TVs as field campaigns against drugs (brochures that get distributed on primary schools), awareness workshops, car demonstrations, investigative roundtrips to governmental organizations and government ministries (see Figure 14) For more details (see Appendix 3, Table 59).

New Exclusive Coverage Product for Radios



New Exclusive Coverage Product for TVs

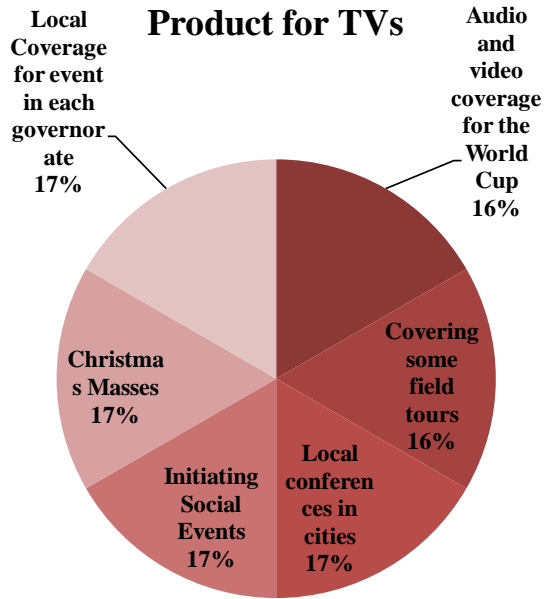


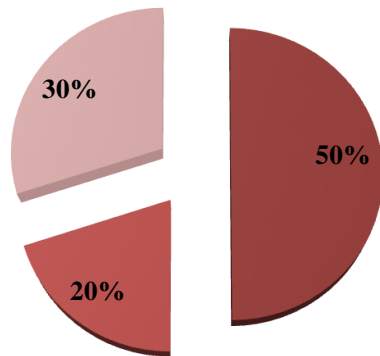
Figure 13: New Exclusive Coverage Products in the Palestinian media sector.
Own representation.

Palestinian radios has experienced novelty through linkages in the shape of Simulcasting with a huge number of radios to cover some political and national events as covering the events Al Yarmouk refugee camp crisis during the civil war in Syria, the war on Gaza and post-war construction and support, Palestinian Prisoners events, sports matches, the coverage of Christmas season and mass in addition to the Palestinian engagement in the United Nations. Palestinian TV stations have experienced novelty through linkages by Exchanging materials with local and international stations. (see Figure 15) For more details (see Appendix 3, Table 60).

The Palestinian media sector engage mainly in 3 local linkages as Jousor network, Maan Network, PNN. They also engage in 2 international projects as linkages as BBC project Tajawob and DW projects and co productions as the program of (Hewar Al khames coproduced by DW and Raya FM)

Co- productions, Material Exchange, Simulcasting Product For Radios

- Simulcasting
- Material exchange
- Others



New Co-productions, Material Exchange, Simulcasting Product for TVs

- Exchanging materials
- Material exchange

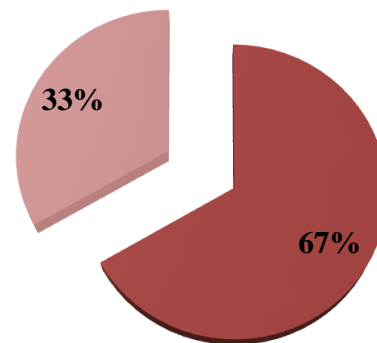


Figure 14: Co- productions, Material Exchange, Simulcasting Product. Own representation.

Most Palestinian media institutes has produced product innovations on the market level in terms their practical fields campaigns, the medical TV programs, the investigative documentary and drama programs (see Table 18).

Table 18: Media Product Novelty Level.

Media Product Novelty Level	
New to the Market	63.2% (24)
New to the Firm	36.8% (14)

Own representation.

Most of Product Innovation produced in the Palestinian media sector has performed by the enterprise and other networks and linkages (see Table 19).

Table 19: The People who Perform Innovation.

Product Innovation is performed by	
The Enterprise itself	21.1% (8)
The Enterprise and other institutes	78.9% (30)

Own representation.

Concerning prizes most Palestinian TV station have achieved a lot of prizes as TVs participate in external competitions and conferences while the radios stations do not mostly achieve prizes due to their limited international presence.

As I discussed product innovation in this section, I will discuss process innovation in the following section.

6.3 Process Innovation in the Palestinian Media sector

As process innovation is a very important type of innovation and according to Oslo manual and the typology of media innovation; I will discuss the major process innovation in the Palestinian media sector given that n = 38. (see figure 16) For more detail (see Appendix 3, Table 61).

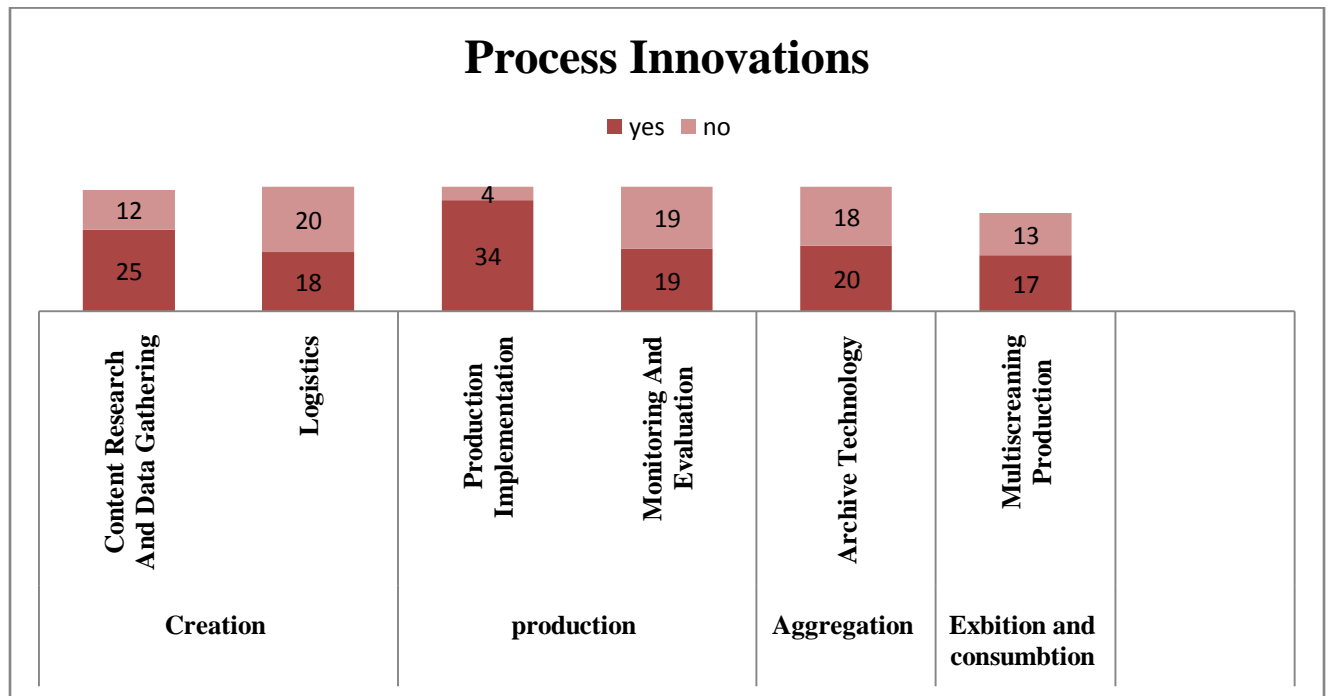


Figure 15: Process Innovations in the Palestinian Media sector.
Own representation.

The figure shows that new process implementation occupies the first position followed by new content research and data gathering. In the rest of this section I will highlight in further details each category in details.

The Palestinian media sector has introduced new methods of production that cope with a different type and characteristics of the audiences in different genres. Concerning the Palestinian

radios they have introduced different methods of sports productions and vox pops (audiences ‘opinions) methods. Palestinian TVs in the other hand has introduced new production processes for new kinds of programs, New digital content and social media production processes and Talk shows (see Figure 17) for more details (see Appendix 3, Table 62).

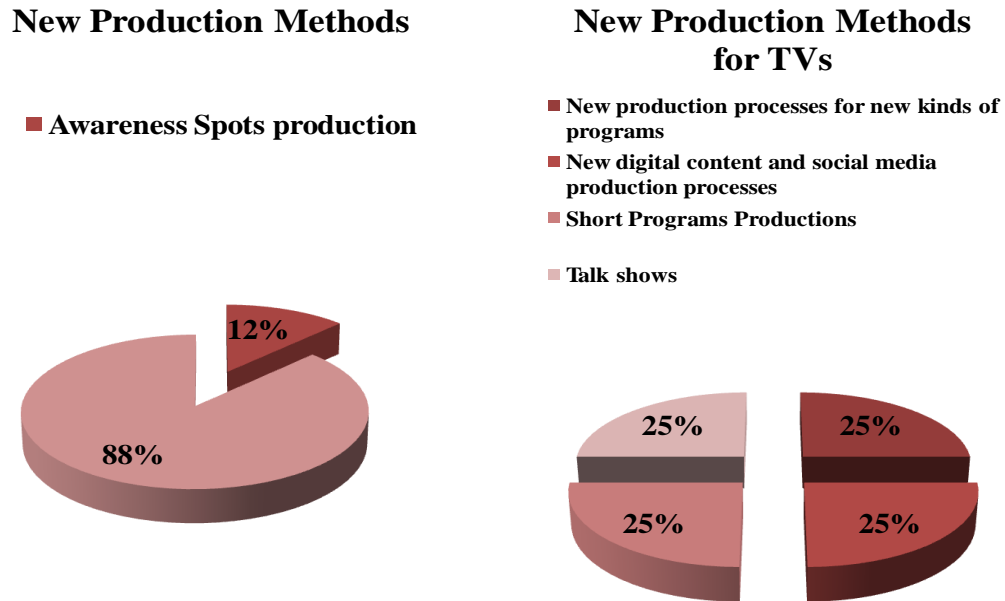


Figure 16: New Production Methods in Palestine.
Own representation.

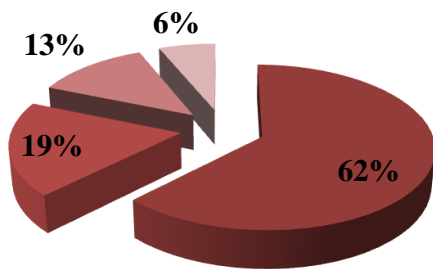
And concerning new content research and data gathering, Palestinian radios and TVs have mainly used social Media for data gathering (see Figure 18) for more details (see Appendix 3, Table 63).

There are a general orientation toward professionalism in research and data gathering for almost of the media institutes and no scientific research methods for choosing topics or audience share.

Some Palestinian TVs have faced radical changes in the content and topics, sources of data and guests due to the widespread of these stations in new and different geographical locations.

New Content Research and Data Gathering for Radios

- Using social Media for data gathering
- The Use of Blogs in data gathering
- More customization in content research
- Others



New Content Research and Data Gathering for TVs

- Using social Media for data gathering
- More accurate, professional and dependency

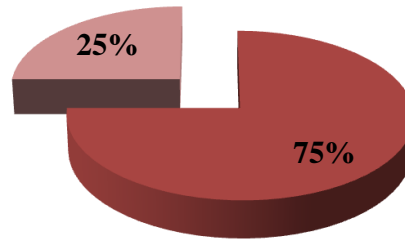


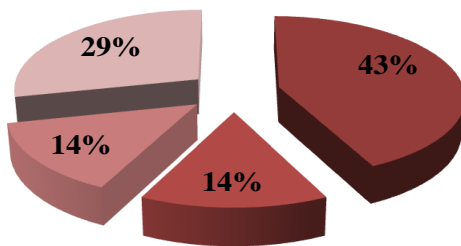
Figure 17: New Content and Data Gathering in The Palestinian media sector. Own representation.

Concerning novelty of logistics as part of process innovations are mainly through choosing more expert and various guests in productions in Palestinian radios (see Figure 19) for more details (see Appendix 3, Table 64).

In General there are no changes in audience recruitment methods and researches.

New Logistics Methods for Radios

- Choosing more expert and various gests
- Choosing internal and external gests
- Using social media for Networking
- Others



New Logistics Methods for TVs

- Choosing internal and external gests
- Moderators from different specialization
- More engagement of audiences in talkshows
- Audience recruitment team, procedures and databases

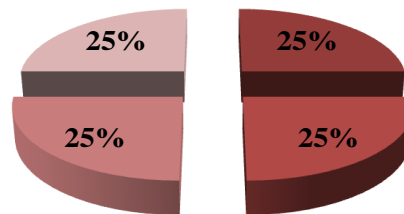
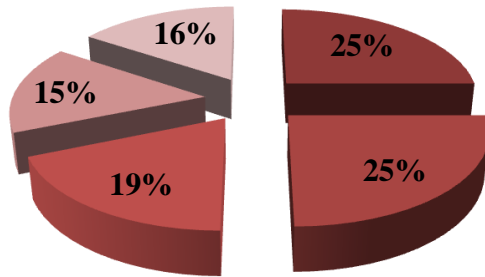


Figure 18: New Logistics Methods for the Palestinian Media Sector.
Own representation.

Palestinian TV stations are experiencing outdoors productions as new production implementation methods. While, Palestinian radio stations are experiencing novelty concerning production implementation in terms of open coverage as the coverage of events during and after Gaza war, Audio and Visual digital content and video photography and Initiating Social Events as youth campaigns against Israeli settlements and social campaigns as compulsive marriage campaigns, gifts distributions on people on occasions and producing brochures over schools as an awareness campaigns against drugs, money assistance gathering campaigns for Yarmouk refugee camps and organizing medical day for the reviving the Al Ibrahimim mosque, producing posters for protesting against the anti – profit Mohamad films and organizing for demonstrations (see Figure 20) for more details (see Appendix 3, Table 56).

New Production Implementation Methods for Radios

- Audio and Visual digital content and video photography
- Open coverage
- Initiating Social Events
- Out Doors Production



New Production Implementation Methods for TVs

- Out Doors Production

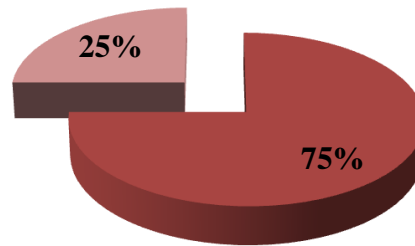
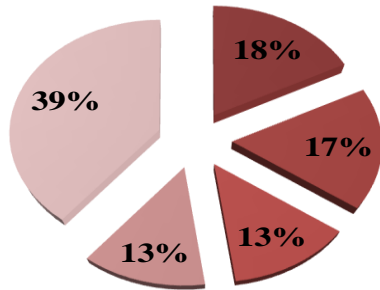


Figure 19: New Production Implementation Methods in the Palestinian media sector. Own representation.

In the other hand, new methods of monitoring and evaluations have taken the form of internet rating, conducting surveys while it is Social Media for feedback and customer suggestions for TVs (see Figure 21) For more details (see Appendix 3, Table 66).

- The New Monitoring and Evaluation Methods for Radio**
- Internet Rating
 - Conducting surveys
 - A group of experts to following trends and providing new suggestions
 - Social Media for feedback and customer suggestions
 - Others



The New Monitoring and Evaluation Methods for TVs

- Social Media for feedback and customer suggestions
- Online survey for feedback and customer trends
- Survey Knowledge Behavior
- Pre and post evaluation

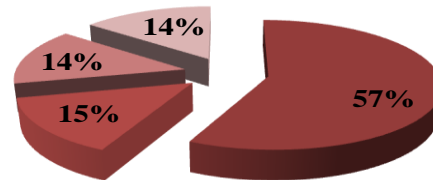


Figure 20: The New Monitoring and Evaluation Methods in the Palestinian Media Sector.
Own representation

Most of Process Innovation adapted in the Palestinian media sector has been performed by on the firm level (see Table 20).

Table 20: Media Process Novelty Level.

Media Process Novelty Level	
New to the Market	25.4% (9)
New to the Firm	73.8% (27)

Own representation.

Most of Process Innovation in the Palestinian media sector has performed by the enterprise itself rather than any other networks and linkages (see Table 21).

Table 21: The People who Perform Process Innovation.

Process Innovation is performed by	
The Enterprise itself	86.9% (32)
The Enterprise and other institutes	13.2% (4)

Own representation.

6.4 Marketing Innovation in the Palestinian Media Sector

Marketing innovation is part of each product and process innovation, therefore I will mention the major marketing innovation in the Palestinian media sector according to the interviews given that n = 38 (see Figure 22) for more detail (see Appendix 3, Table 67).

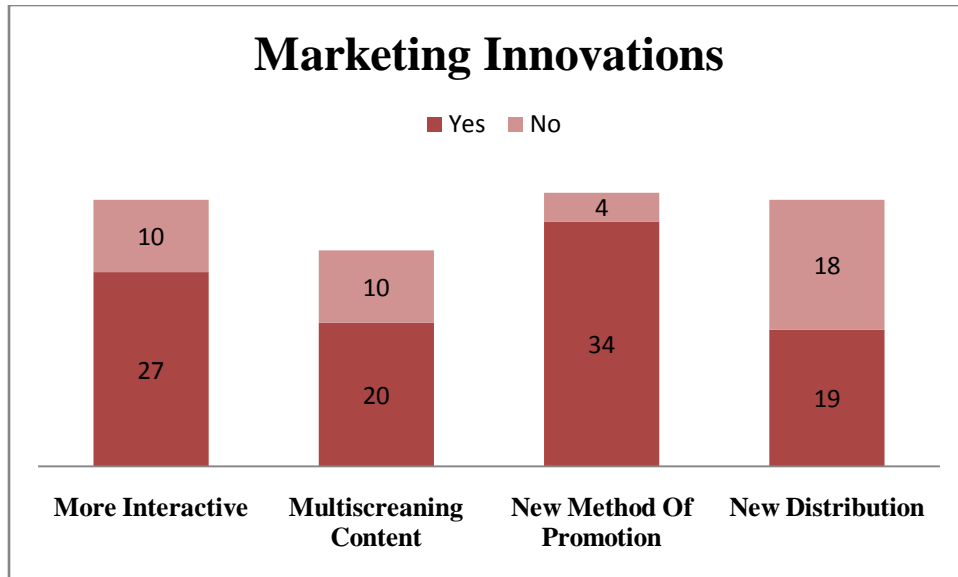


Figure 21: Marketing Innovations
Own Representation

Palestinian radios have introduced new more interactive methods of productions especially in the form of discussion morning shows (see Table 22).

Table 22: The Interactive Marketing Innovation.

More Interactive		
Methods	Radios	TVs
Using Social Media	3	1
Discussion morning shows	6	0
The use of more effects in editing	1	0
Night Interactive programs	3	0

Own representation.

Face to face questionnaires have shown that there is a lack of cultural understanding about advertising by companies who do not believe in broadcasting. Also, there are weaknesses in the online pages for media broadcasters that are not enough customer friendly and not advanced and invested for.

In terms of the new methods of promotion, Palestinian radios and TVs use social media as methods of promotions (see Figure 23) for more detail (see Appendix 3, Table 68).

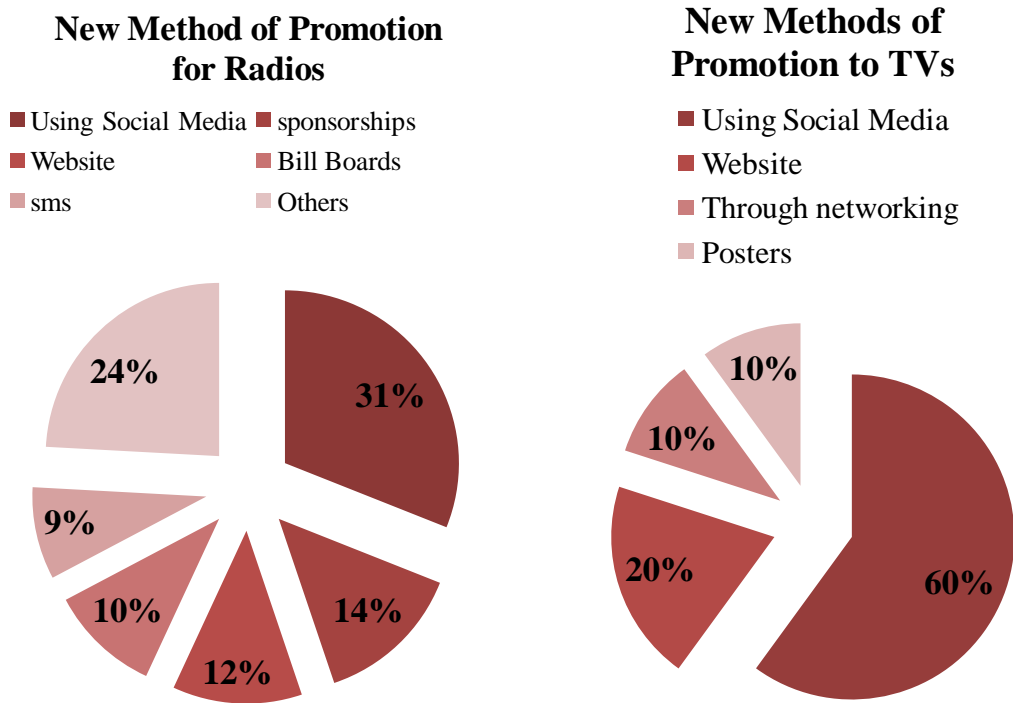


Figure 22: The Methods of Promotion in the Palestinian Media Sector.
Own representation.

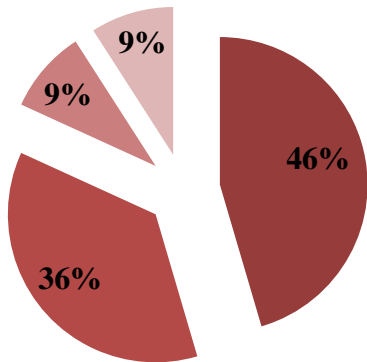
Palestinian radios and TVs use social media as a new distribution tool. (see Figure 24) For more detail (see Appendix 3, Table 69).

In the other hand it is important to consider that simulcasting (broadcasting through the websites of media organizations and multiscreening are new methods of distribution that are used by a host of Palestinian broadcasters.

Also, we can sum up through interviews that Palestinian broadcasters do not allocate a percentage for budgets for marketing purposes.

The New Distribution Methods for Radios

- Broadcasting through Social Media
- You Tube Channels
- Satellite Radio Broadcasting
- Broadcasting Audio content through a TV stations



The New Distribution Methods for TVs

- Broadcasting through Social Media
- Satellite Radio Broadcasting
- E-mails

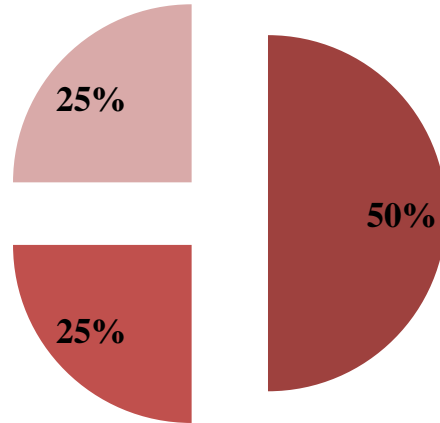


Figure 23: The New Distribution Methods for TVs.
Own representation.

Marketing innovations has affected media broadcasters positively, through increasing their market shares, reaching new audiences and target groups and reaching new geographical markets. (see Figure 25) For more detail (see Appendix 3, Table 70).

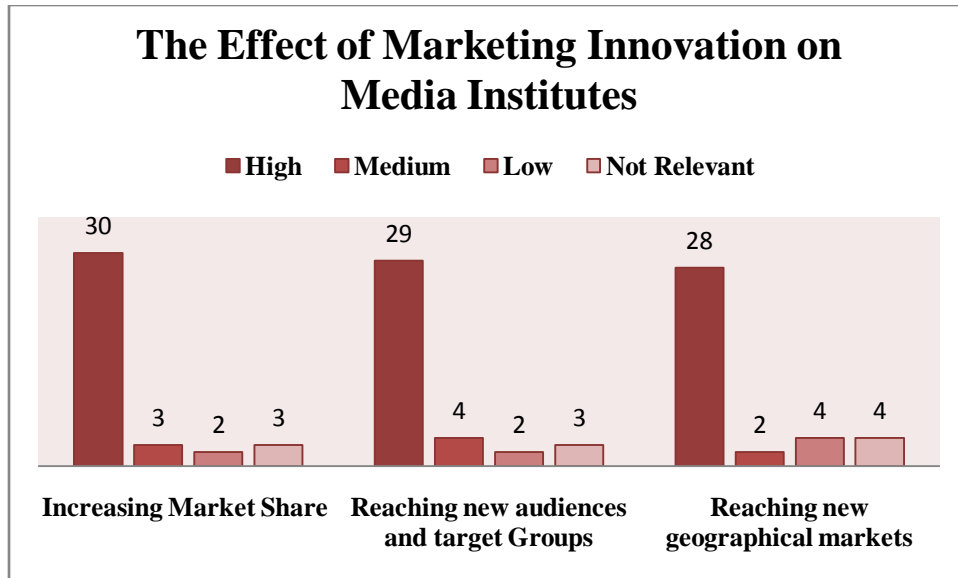


Figure 24: The Effect of Marketing Innovations on Media Institutes. Own representation.

6.5 Organizational Innovations in the Palestinian Media Sector

Organizational innovations are the last type discussed in this chapter. In this chapter I will introduce the findings of the organisational innovations in the Palestinian media sector according to the interviews, given that $n = 38$. (see Figure 26) For more detail (see Appendix 3, Table 71).

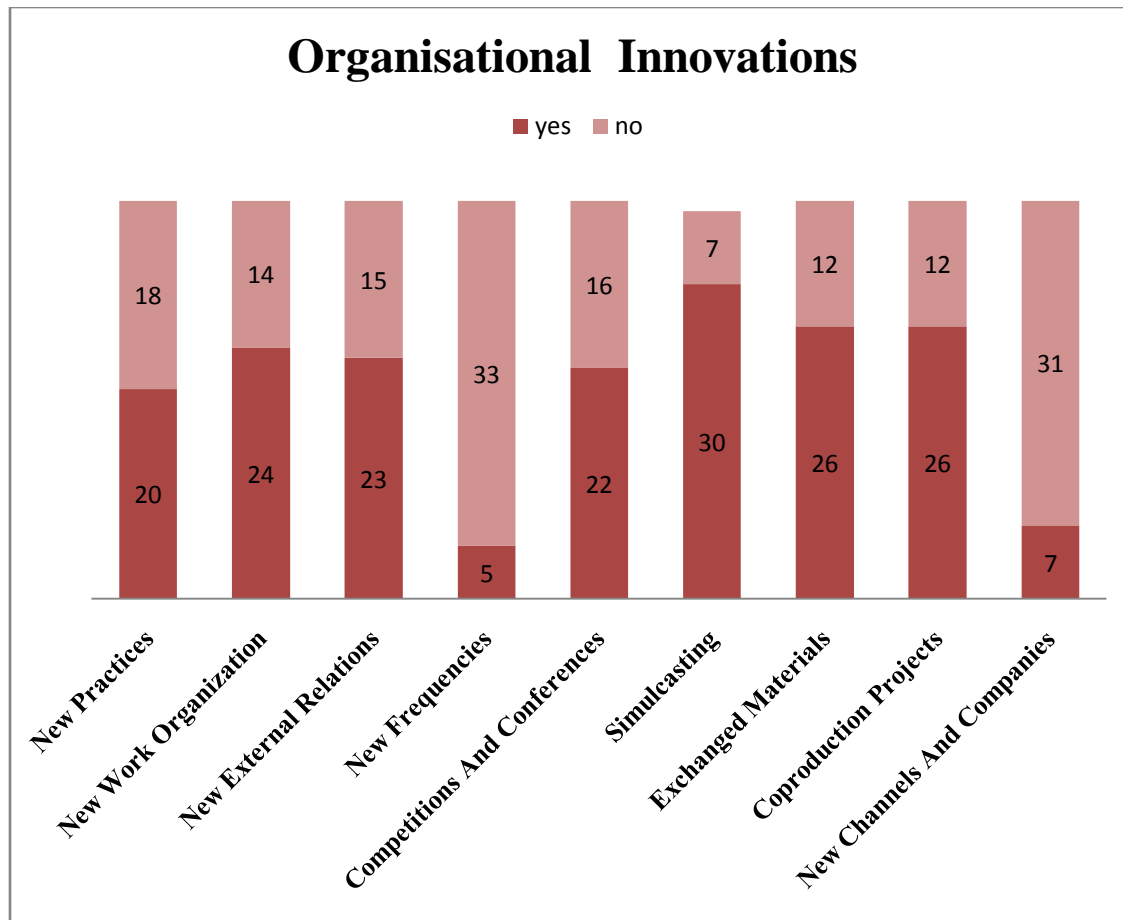


Figure 25: Marketing Innovations in the Palestinian Media Sector.
Own representation.

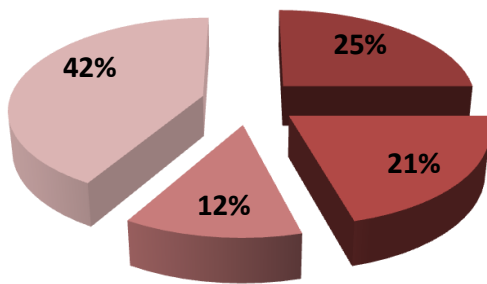
Hence, new simulcasting method is one of the major organizational innovations as one of the strategic alliances with h partners followed by material exchange and co productions projects. The new external relations and the new work organization occupy third and fourth position in a row.

Regarding those nine classifications, I will explain more about each type of organizational innovations in details.

Palestinian radios are following a new structuring, strategic planning process and departmentalization as a part of organizational innovations. (see Table 27) For more details (see Appendix 3, Table 72)

The New Organizational Practices for Radios

- New structuring and strategic planning
- Departmentalization
- Data Base Management
- Others



The New Organizational Practices for TVs

- New structuring and strategic planning
- Decentralization and high flexibility of work
- structuring and strategic planning New positions

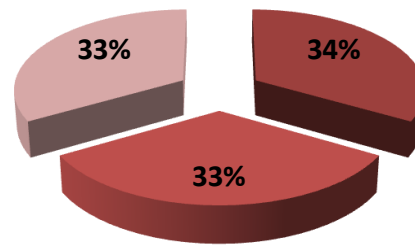


Figure 26: The New Organizational Practices in the Palestinian Media Sector. Own representation.

There is also other new work organization and external relations methods that are experienced by Palestinian broadcasters (see Table 23 & 24).

Table 23: The New Work Organization.

New Work Organization		
Methods	Radios	TVs
A closed facebook group to connect the news and production department	2	0
A closed facebook group to connect a radio stations with its partners	2	0

Own representation.

Table 24: The New Methods of External Relations.

New External Relations		
Methods	Radios	TVs
Using social media for Networking and reaching new guests	1	0
A new and huge contact with people as they are the source of news and witnesses	1	0

Own representation.

Palestinian radios have provided new frequencies as considered an important new geographical market reach (see Table 25).

Table 25: The New Frequencies.

New Frequencies		
Methods	Radios	TVs
New radio frequencies on Nile sat Moon	1	0
New geographical coverage reach	6	0

Own representation.

Palestinian media institutes are following several attempts to reach new markets. (see Figure 28) For more details (see Appendix 3, Table 73)

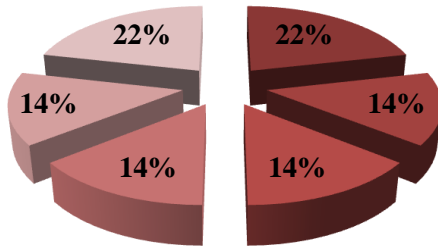
More obviously, Palestinian radio stations are producing audio and visual digital content and targeting audio and visual digital content audiences.

It is worth mentioning that media organizations are being oriented towards more specifications of procedures and job responsibilities.

Face to face questionnaires show Media organizational management started a new orientation toward clear management structures, job description and specifications and departmentalization.

The New Channels and Companies of Radios

- Audio and Visual digital content
- Rebroadcasting a TV content through an audio content
- Online written content
- New radio station
- Website radical Reconstruction
- Others



The New Channels and Companies for TVs

- New News Agencies
- New TV channel
- Rebroadcasting a TV content through an audio content

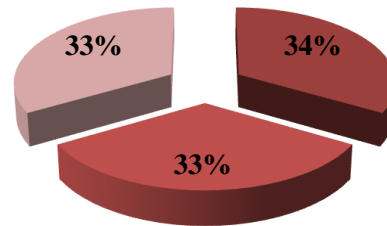


Figure 27: The New Channels and Companies of the Palestinian Media Sector. Own representation.

Organizational innovations have contributed in reducing respond time, increasing the ability to develop products, reduce the rights of production and improving communications with other organizations (see Figure 29) For more details (see Appendix 3, Table 74).

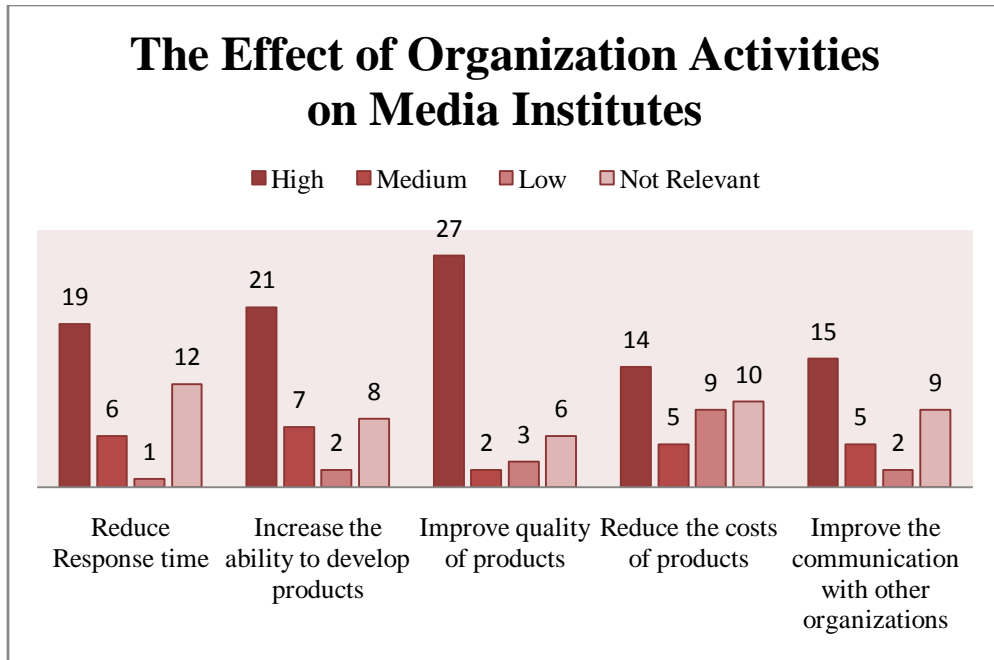


Figure 28: The Effect of Organizational Innovations on the Palestinian Media Sector. Own representation.

Face to face questionnaires showed that there are a lack of understanding and practicing of research and development, testing, pricing strategies and investments and a lack of standard private or local independent body for that.

Also, media organizations do not conduct audience reach and rating researches which means that big companies determine the pricing system. Politically, there is a lack of broadcasting equipment that was forbidden to enter in the Palestinian territories.

Innovation activities are a major assessment indicator of innovation. Here are the main characteristics of innovation activities in the Palestinian media sector according to the conducted interviews (see Figure 30) for more detail (see Appendix 3, Table 75).

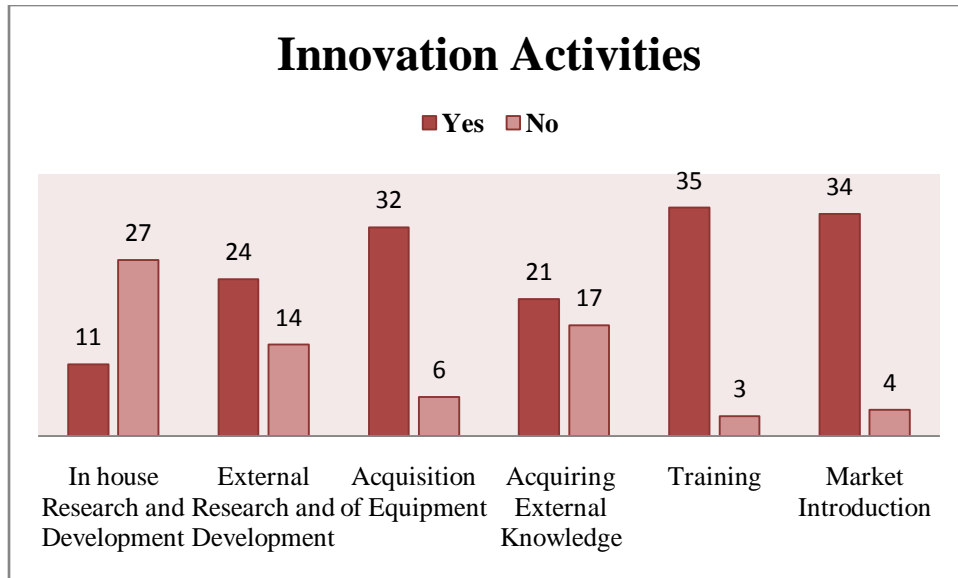


Figure 29: Innovation Activities in the Palestinian Media Sector.
Own representation.

Innovation activities have contributed in increasing the range of goods, entering new markets and higher market shares, reducing costs and improving quality, flexibility and capacity of the Palestinian media sector (see Figure 31) For more detail (see Appendix 3, Table 76).

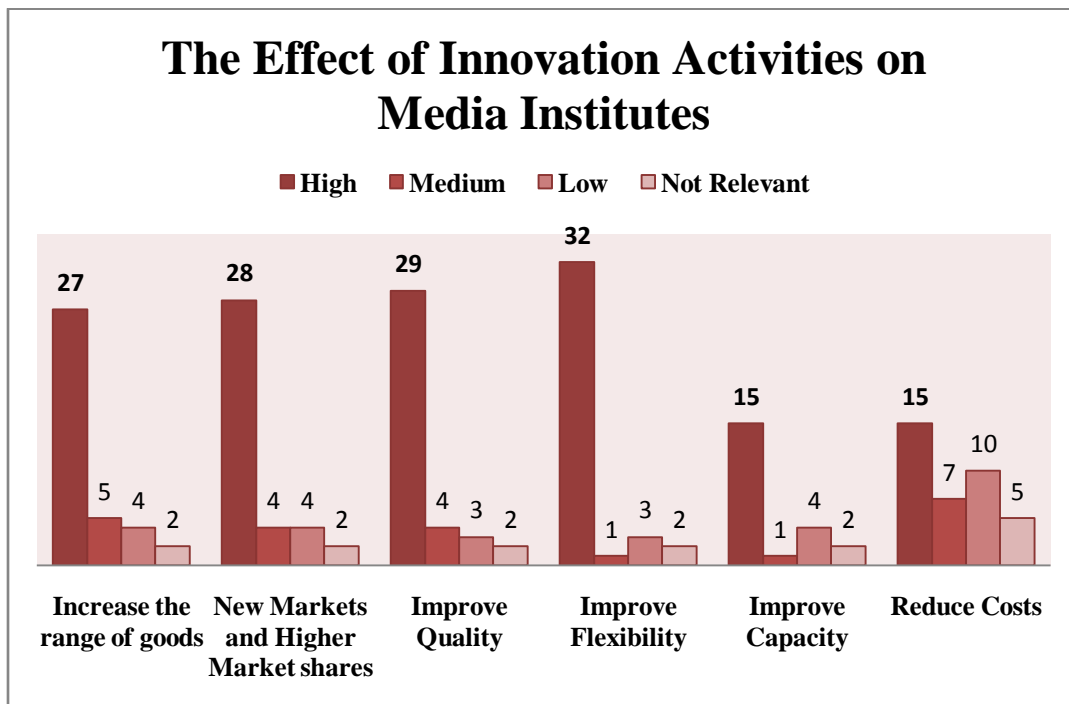


Figure 30: The Effect of Innovation Activities on Media Institutes.
Own representation.

The main Characteristics of the sources of information and linkages obtained by Palestinian media institutes (see Figure 32) for more detail (see Appendix 3, Table 77).

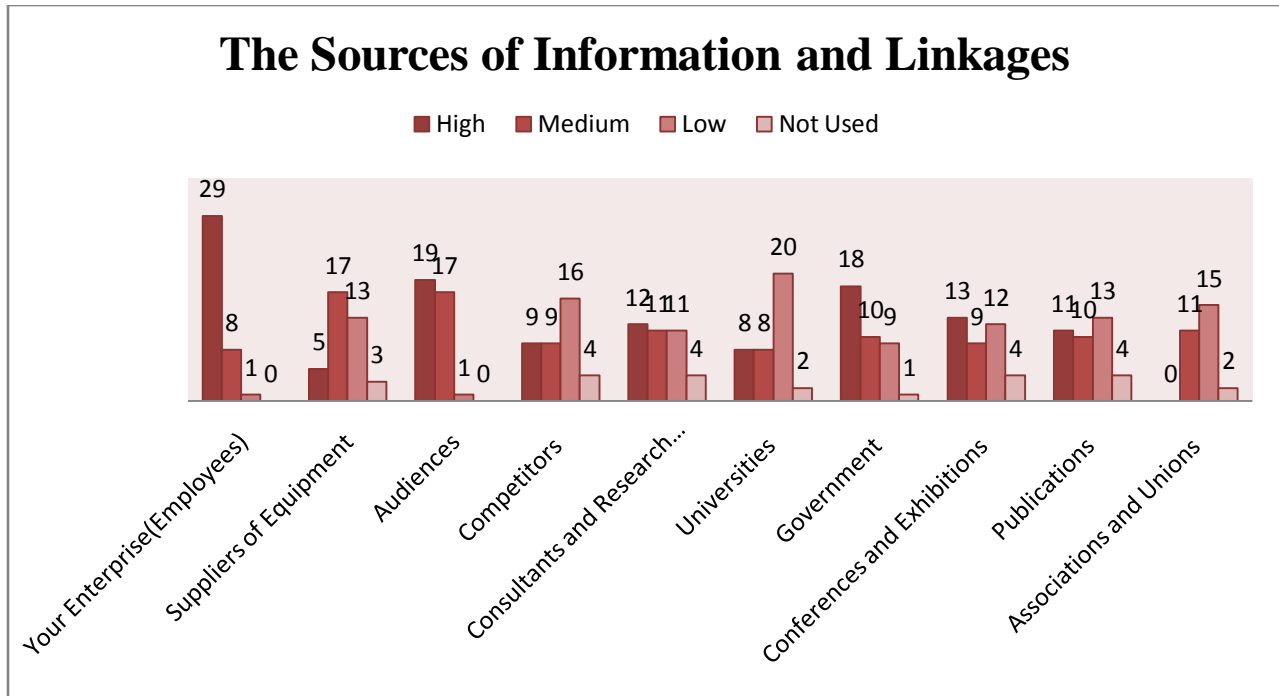


Figure 31: The Sources of Information and Linkages.
Own representation.

Main Characteristics of the hampering factors of innovations that the Palestinian media institutes are confronted through. (see Figure 33) For more detail (see Appendix 3, Table 78).

Face to face questionnaires showed that there are many hampering factors that face the Palestinian media organizations as they struggle to achieve the right of obtaining information to be able to produce successful investigative productions.

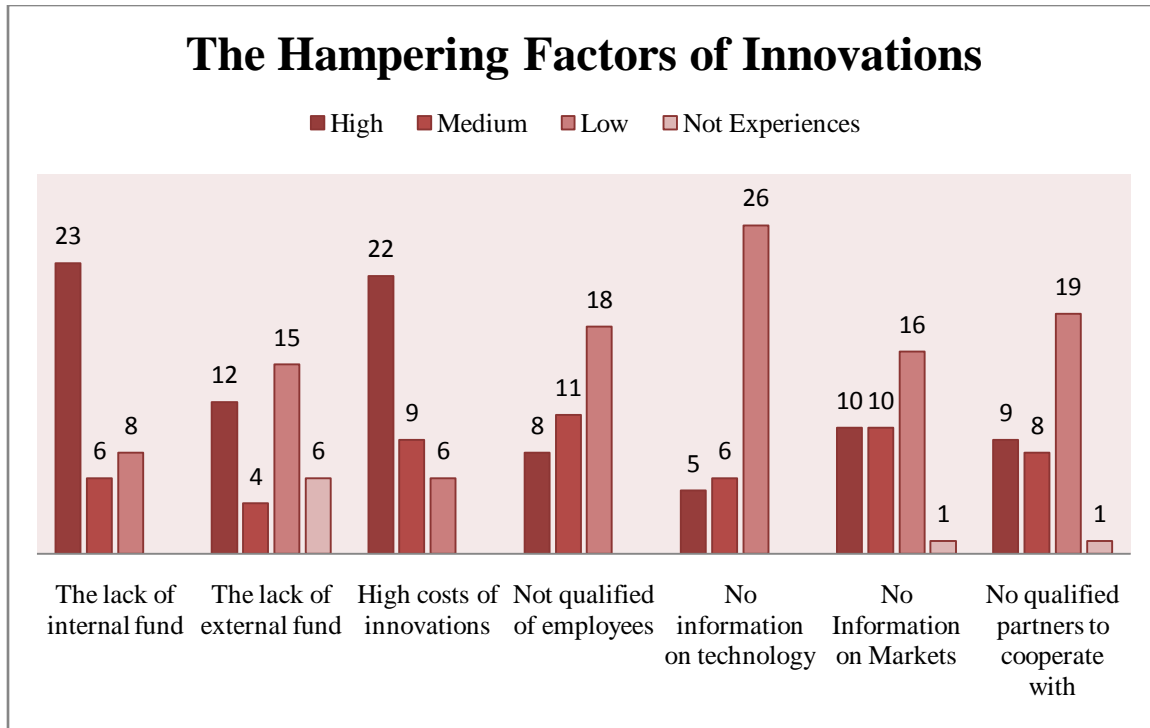


Figure 32: The Hampering Factors of Innovations.
Own representation.

Palestinian media organizations face destroyed and stolen archives for several times.

Also, some radio stations were closed several times by Israelis and confiscating the equipments. The frequencies of some radios were confiscated and used for broadcasting the voice of Israeli. Other radios have changed its frequencies for several times because of the destruction of the settlements frequencies. According to Oslo treaty the Israeli ministry of information every radio station can have only as its 5 Kilo antenna broadcasting depth and to put cavity filter devices on its broadcasting towers for not affecting the airlines Israeli cavity frequencies.

Also, external funding for media is only provided to NGOs and not any other privately owned media organizations.

Converting into digital is another cost factor challenge. A lot of Palestinian media institutes are not ready for it as they thought that the government will not implement the rule. They think that it is not easy to implement it in such short period and that a lot of TV stations would not be able to invest financially so it will not implement it. The small stations thought that it is a big threat to their existence. The big companies consider it as a positive move to decrease the number of competitors.

There is a chaos for licensing media institutes in Palestine they give a lot of licenses in a very small geographical area to unqualified businesses in addition to the limited number of frequencies and the disruption of frequencies due the huge number of stations in addition to Jordan frequencies. And this shows competition as one of the market hampering facts.

The Broadcasting system is very costly as institutes has to follow up with the technological advances and investing in equipment that is very costly and raped to a lot of institutes in addition to the huge competition over advertisement and frequencies and audience share.

Knowledge hampering factors are other challenges as the lack of skilled people and their high salaries and the lack of administrative qualifications for the media organizations.

6.6 Hypotheses Testing

In this section I will highlight the cronbach Alfa value and the entire hypotheses and the testing results for them.

The Reliability of the Research

The Cronbach Alfa value for this research is 0.830 which means that the reliability of the research is optimal.

6.6.1 Null Hypothesis One

H1: There are no differences at significance level ($\alpha=0.05$) in assessing product innovations and the other types of Innovations (product, process and marketing innovations).

Table 26: Hypothesis One Outcomes.

Innovativeness vs. Types of Innovations	Simple Linear Regression	Result
Product Innovations	000	< 0.05 Reject H0
Process Innovations	0.005	< 0.05 Reject H0
Organizational Innovations	0.013	< 0.05 Reject H0
Marketing Innovations	0.390	> 0.05 Accept H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is smaller than 0.05 for all the significance values of product, process and organizational innovations and this means that we have to reject the null hypothesis considering that there are differences in assessing product innovations and the other types of Innovations marketing, process and

organizational innovations). However, it is also important to consider that the significant value P is higher than 0.05 for the marketing innovations and this means the marketing innovation is non significant. In the other hand, according to the results of the Pearson correlation, the largest positive correlation among the types of innovation is the product innovation (0.710), followed by the organizational innovation (0.634), the process innovations (0.618) and then the marketing innovations (0.551).

Accordingly, Product Innovation is the most significant media innovation in the Palestinian media sector. (see Table 26)

6.6.2 Null Hypothesis Two

H2: There are no differences at significance level ($\alpha=0.05$) in assessing the organizational innovations and the other types of Innovations (product, process and marketing innovations).

Table 27: Hypothesis Two Outcomes.

Types of Innovations vs. Organizational Innovations	Simple Linear Regression	Result
Product Innovation	0.000	< 0.05 Reject H0
Process Innovation	0.566	> 0.05 Accept H0
Marketing Innovations	0.222	> 0.05 Accept H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is bigger than 0.05 for both the marketing and process innovations and this mean that we have to accept the null hypothesis that there are no differences in assessing the organizational innovations and the other types of Innovations (process and marketing innovations). However, the significant value P is smaller than 0.05 for the product innovations. This means that when organizational innovation exists, product innovations will certainly exist (see Table 28).

6.6.3 Null Hypothesis Three

H3: There are no differences at significance level ($\alpha=0.05$) in assessing the innovativeness of Palestinian media organizations and Innovation activities.

Table 29: Hypothesis Three Outcomes.

Innovation Activities	Simple Linear Regression	Result
	0.000	< 0.05 Reject H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is smaller than 0.05 and this mean that we have to reject the null hypothesis that there are no differences in assessing the innovativeness of Palestinian media organizations and Innovation activities. Accordingly, there are a relationship between the innovativeness of the media organization and their engagement of innovation activities. (see Table 29).

6.6.4 Null Hypothesis Four

H4: There are no differences at significance level ($\alpha=0.05$) in assessing the innovativeness of Palestinian media organizations and the cost factors as the most significance hampering factor of innovation.

Table 28: Hypothesis Four Outcomes.

Hampering factors of Innovation	Simple Linear Regression	Result
Total Hampering Factors	0.006	> 0.05 Accept H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is bigger than 0.05 and this mean that we have to reject the null hypothesis that there are no differences in assessing the innovativeness of Palestinian media organizations and hampering factors as of innovation.

Accordingly, all types of hampering factors (Knowledge, market and cost factors) affect the innovativeness of media organizations equally (see Table 30).

Given, that the results of the Pearson correlation shows thatthe largest positive correlation among the hampering factors are the market information (0.148) followed by cost factors (0.091). However, the knowledge facts correlated negatively (-0.082).

6.6.5 Null Hypothesis Five

H5: There are no differences at significance level ($\alpha=0.05$) in assessing the Innovativeness of Palestinian media institutes and the linkages with the macro environment.

Table 29: Hypothesis Five Outcomes.

Linkages	Simple Linear Regression	Result
Total Linkages	0.000	< 0.05 Reject H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is smaller than 0.05 and this mean that we have to reject the null hypothesis that there are no differences in assessing the innovativeness of Palestinian media organizations and Media institutes that has linkages with macro environment. (see Table 31).

General results

6.6.6 Null Hypothesis Six

H6: There are no differences at significance level ($\alpha=0.05$) in assessing the Innovativeness of Palestinian media institutes and the different types of media institutes.

Table 30: Hypothesis Six Outcomes.

Media types of Innovations	Simple Linear Regression	Result
Radio vs. TV	0.148	> 0.05 Accept H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is bigger than 0.05 and this mean that we have to accept the null hypothesis that there are no differences in assessing the innovativeness of Palestinian media organizations and the different types of media institutes (see Table 32).

6.6.7 Null Hypothesis Seven

H7: There are no differences at significance level ($\alpha=0.05$) in assessing the Innovativeness of Palestinian media institutes and the geographical locations of the Palestinian media institutes.

Table 31: Hypothesis Seven Outcomes.

The geographical locations of Media institutes	Simple Linear Regression	Result
North, Middle, South	0.508	> 0.05 Accept H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is bigger than 0.05 and this mean that we have to accept the null hypothesis that there are no differences in assessing the innovativeness of Palestinian media organizations and the geographical locations of the Palestinian media institutes. (see Table 33)

6.6.8 Null Hypothesis Eight

H8: There are no differences at significance level ($\alpha=0.05$) in assessing the Innovativeness of Palestinian media institutes and the year of establishment of the Palestinian media institute.

Table 32: Hypothesis Eight Outcomes.

The year of establishment of the Palestinian media institute	Simple Linear Regression	Result
	0.594	> 0.05 Accept H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is bigger than 0.05 and this mean that we have to accept the null hypothesis that there are no differences in assessing the innovativeness of Palestinian media organizations and the year of establishment of the Palestinian media institute (see Table 34).

6.6.9 Null Hypothesis Nine

H9: There are no differences at significance level ($\alpha=0.05$) in assessing the Innovativeness of Palestinian media institutes and the reach of Palestinian media institutes.

Table 33: Hypothesis Nine Outcomes.

The reach of Palestinian media institutes	Simple Linear Regression	Result
	0.852	> 0.05 Accept H0

Own representation.

To solve this hypothesis I used the simple linear regression. The significant value P is bigger than 0.05 and this mean that we have to accept the null hypothesis that there are no differences in assessing the innovativeness of Palestinian media organizations and the reach of Palestinian media institutes (see Table 35).

Accordingly, the results of the entire hypotheses are as the following (see Table 36).

Table 34: The Summary of Hypothesis Testing Results.

Hypothesis	Used Test	Result of Testing
Hypothesis 1	Simple Linear Regression	Reject
Hypothesis 2	Simple Linear Regression	Reject
Hypothesis 3	Simple Linear Regression	Reject
Hypothesis 4	Simple Linear Regression	Accept
Hypothesis 5	Simple Linear Regression	Reject
Hypothesis 6	Simple Linear Regression	Accept
Hypothesis 7	Simple Linear Regression	Accept
Hypothesis 8	Simple Linear Regression	Accept
Hypothesis 9	Simple Linear Regression	Accept

Own representation.

6.7 Qualitative Research: Content Analysis for Interviews Findings

I interviewed three media networks that were mentioned through the interviews I did with 38 media organizations in Palestine these are Jousoor, Maan Network and Tajawb. These three networks are considered as clysters.

Jousoor is a group of Palestinian radios and TVs that started with 4 radios in 2011 and now it consists of 8 radios and 5 TVs.

These Radios are Raya FM. in Ramallah, Manbar Al Huria in Hebron, Bethlehem 2000 in Bethlehem, Nas FM in Jenin, Al Fajer in Tulkarem, Tarek Al Mahaba in Nablus, Alwan in Gaza and Sawt Felestine in Ramallah.

The TVs are Al Nawras in Hebron, Al Fajer Al jaded in Tulkarem, Jenin Al Markazi TV in Jenin, Al Quds Al Tarbawi in Jerusalem, Jama TV in Nablus.

Jousoor has been founded to form a strong network that supports the journalistic work in Palestine specially week organizations that were joined together with strong broadcasters to support each other. The chosen organizations are distributed all over the west bank, and have the highest readership and viewship.

It aims to Expanding the reach of the broadcasters in the network and decreased the productions costs greatly in general. The network produces 6 programs and it costs them only the costs of producing one program as all of the organizations distribute in the production process and so costs distributed over all of these organizations and also provide them with 6 programs in 6 different and variant contents and fields. (Kanawati, 2014)

Regarding Maan Network its idea came from a network that existed in 2002 and has started in 2005. The network consisted previously with 10 Radios and 10 TVs. However, now the network consisted of 10 Radios and 5 TVs. The TVs that are part of the network are Bethlehem TV, Al Quds al tarbawi TV, Al Salam TV in Tulkarem, Farah TV in Jenin, and Nablus TV in Nablus. The radios that are part of the network are Marah radio in Hebron, Baladna radio in Bethlehem, Banorama radio in Tobas, Al Balad radio in Jenin, Kul el Nas radio, Nagham Radio, Nablus Radio, Al Kamar radio in Jericho, Al Shamal radio, Hala radio in Al Ezaria.

The idea behind Maan network is to decrease the costs of production and to provide financial and political security to broadcasters when introducing critical topics. The chosen organizations are the strongest organizations all over the west bank. Also, these organizations are chosen to be geographically distributed in various locations around the west bank. In addition to a good quality and local media production, good performance and professionalism and a good number of employees. Also the equal orientation of the organizations.

It aims to contribute in providing correspondents in all locations and to discuss a variety of different topics. It also contributed in reaching to larger audiences and cultural openness. Also, the construction of a central newsroom instead of several independent newsrooms has decreased cost of labor and production. Also, decreasing the production costs of programs that incurred only once rather than for several times if each produces independently. Clustering has also contributed in providing financial and political security to broadcasters if introducing critical topics. (Othman, 2014)

Tajawb in the other hand, is an international project that is funded by the DFD and the British Radio agency under the administration of the British council and in cooperation with BBC Media Action, Oxfam, Moftah, Aman, Al Ro'ya youth Palestinian organization. Tajawb is a project that aims to produce a radio program in addition to the training. The time period of the program is 30-45 minutes. The program is coproduced and co broadcasted in 4 radios in Raya FM radio, Bethlehem 2000 radio, Nag ham radio and Alwen radio (a network of radios in Ghazi). The program is produced two times per month.

The project aims to provide the tools and skills to the margined communities all over west bank and Gaza to be able to transfer their voices to official parties and to achieve their rights and to be able to conduct governance in case they were not able to achieve their rights and being able to use press to apply pressure for achieving their rights. The project works in several marginalized areas in the west bank and Gaza as Beit Salmouna in Bethlehem, Froukh Beit Daja, Al Aghwar,

Salia and Ghazoun in Kalkelia and al mghraka and al malha in Gaza. The project also, aims to introduce these areas to the public and to exchange their experiences with others.

The chosen organizations for Tajawb are close to the marginalized communities that the radio programs is targeting in addition to the researches (done by BBC Media Action) that show that these organizations are the most qualified in their areas. In addition to the interest of these organization in the issues of the marginalized communities in Palestine. The chosen radios also have a very high hear ship and reach and this contributes in promoting and expanding the program. Also, the radio were given the flexibility to choose the broadcasting period of the program which means that all of these organizations can reach a lot of varies audiences in several time and to promote themselves with other radios. And to attack new audiences through introducing new contents to audiences. (Batrawi, 2014)

The roles and responsibilities for members in the clusters are different according to the goal and the purpose of clustering (see Table 37).

Table 35: The Roles and responsibilities of Clusters' members.

Name of Cluster	The Roles and responsibilities of Clusters' members
<p>Jousoor (Kanawati, 2014)</p>	<p>The roles of the members are integrative and each in his location in all stages of production but each separately.</p>
<p>Maan Network (Othman, 2014)</p>	<ul style="list-style-type: none"> • All organizations are engaged in Co production and Broadcasting (simulcasting) • A centralized production (Maan TV) and Broadcasting with all the organizations. • One organization Production and Broadcasting by all organizations. • Co productions for big productions in a centralized studio in Maan TV studios. <p>Although These organizations are considered as partners who are independent administratively and financially.</p>
<p>Tajawb (Batrawi, 2014)</p>	<p>All radios participated in reports in this radio program each in his area.</p> <p>Raya FM is considered the main radio in which they moderate the programme aggregate it, edit it and produce its own part s it is the largest radio among the others in the project and it's easier to perform every day work and logistics as it is very close to the cooperated organizations (sponsors). And the other organizations produce their own report</p>

coverage according to the nearest communities to them.

Own Representation.

Clusters have resulted into different kinds of innovation that were not available previously without clustering (see Tables 38, 39, 40, 41).

Table 36: Product Innovations of Clusters' members.

Name of Cluster	Jousoor (Kanawati, 2014)	Maan Network (Othman, 2014)	Tajawb (Batrawi, 2014)
Product Innovations	<ul style="list-style-type: none"> • Materials Exchange. • Open Coverage that covers political and national events. • Co productions • Live transmission • Co productions that are broadcasted at a specific period of time at all of Jousoors network (all included TVs and radios.) • Media sponsorship for several national events. 	<ul style="list-style-type: none"> • All organizations are engaged in Co production and Broadcasting (simulcasting) • A centralized production (Maan TV) and Broadcasting with all the organizations. • One organization Production and Broadcasting by all organizations. • Co productions for big productions in a centralized studio in Maan TV studios. • Simulcasting of programmes and news. • TV and Radio production materials exchange. 	<p>The program of Tajawb was new to all radios in term of its targeting to new target group (marginalized communities) in addition to new topics and the produced field interviews with people and the introduction of the humanitarian stories, the natural voices and the good texts.</p>

Own representation.

Table 39: Process Innovations of Clusters' members.

Name of Cluster	Jousoor (Kanawati, 2014)	Maan Network (Othman, 2014)	Tajawb (Batrawi, 2014)
Process Innovations	<p>No new methods as all of the organizations work separately but the cycling programmes for the exchanged and co produced productions are put together according to the surveys although the independent programming cycles are free enough to put their ones flexibly.</p>	<p>No novelty in Process Innovations</p>	<p>The processes are different in which the new topics or ideas are negotiated with the editing groups in addition to the sponsors at first, a script is written by BBC and Raya ad the intro to each report which is rarely to happen and the text is sent to the BBC Media action before its recorded for editing it and the text is read by the moderator via phone to an expert from London prior to recording and building a good relations with people prior to the recording of the program.</p>

Own representation.

Table 37: Marketing Innovations of Clusters' members.

Name of Cluster	Jousoor (Kanawati, 2014)	Maan Network (Othman, 2014)	Tajawb (Batrawi, 2014)
Marketing Innovations	Promoting all radios and TVs through each other and achieving a large number of advertising for all the radios of the networks and this was impossible to happen if each organization was working alone. Jousour has also opened a web page and a FB page for the network and this is another kind of advertising for all of the broadcasters. The network has contributed in new consumption patterns through using the SMS system, social media and the live broadcasting.	Promoting the other radios through the radio networks and through introducing new consumption patterns through the use of social media, YouTube and simulcasting.	No new promotional methods

Own representation.

Table 38: Organizational Innovations of Clusters' members.

Name of Cluster	Jousoor (Kanawati, 2014)	Maan Network (Othman, 2014)	Tajawb (Batrawi, 2014)
Organizational Innovations	No critical organizational innovation unless some incremental regular meetings to define the means of coproduction and broadcasting and preparing the programming cycle. However, regarding the innovativeness in external relations it contributed in very good relationships with national and international institutes and with universities.	No critical organizational innovation unless some incremental regular meetings to define the means of coproduction and broadcasting and preparing the programming cycle but concerning external relations the network contributed in creating a network of customers and other big network of relations and organized with bid productions with international parties as the Jordanian and Egyptian TV.	There were organizational innovations as many parties from different backgrounds and fields are engaging in productions. And the production has facilitated dealing with local and international organizations in terms of partnership and funding.

Own representation.

Palestinian clusters have applied some or many of the innovation activities (see Table 42).

Table 39: Innovation Activities and clustering.

Name of Cluster	Innovation Activities and clustering
<p style="text-align: center;">Jousoor (Kanawati, 2014)</p>	<p>The network does not perform R&D and depend on already exists ones in the market as the survey of Alfa and there is an exchange in the usage of equipment between the engaged broadcasters. Jousoor also contributes in networking with other national and international organizations for providing training to the in rolled radios and TVs.</p>
<p style="text-align: center;">Maan Network (Othman, 2014)</p>	<p>The network provides internal training to the enrolled organizations in all fields. It provided safety equipment to journalists. There is a research unit that tracks the new trends of audiences and provides feedback from audiences and surveys.</p>
<p style="text-align: center;">Tajawb (Batrawi, 2014)</p>	<p>BBC Media action provided 9 month training to all radios, The radios has exchanged experiences and learning with others and no R&D and no provision of equipments.</p>

Own representation.

6.8 Results of the Innovativeness of the Palestinian Media Sector.

This Drive us to the following results:

- Product innovation is the most significant types of innovations.
- The existence of organizational innovations does not guarantee the existence of process and marketing Innovations, but it guarantee the existence of product innovation.
- Palestinian media organizations that are engaged in innovative activities are more innovative than those who do not.
- All types of hampering factors (Knowledge, market and cost factors) affect the innovativeness of media organizations equally.
- Palestinian media organizations that have linkages and networks with the macro environment are more innovative than those who do not.
- Palestinian media sector depend on clustering to foster innovations and sustain.
- The type of media, the year of establishment, the reach and the geographical locations of Palestinian media organizations do not affect the innovativeness of the media organizations.

- The Palestinian media’s online presence and digital production is weak and inefficient to face the future change in the media landscape and consumer’s trends and habits.
- R&D is weak and does not follow the scientific methods of research and is usually prepared from outside the media organizations.

6.9 DW Case Study Findings

The case study of DW was performed to draw some kind of comparisons between the Palestinian media sector and an advanced media organization in Germany. It aims also to recommend some strategies and practices that are derived from DW experience. For doing that I performed an interview with a senior officer at DW and conducted content analysis for the WebPages of the DW (see Figure 44).

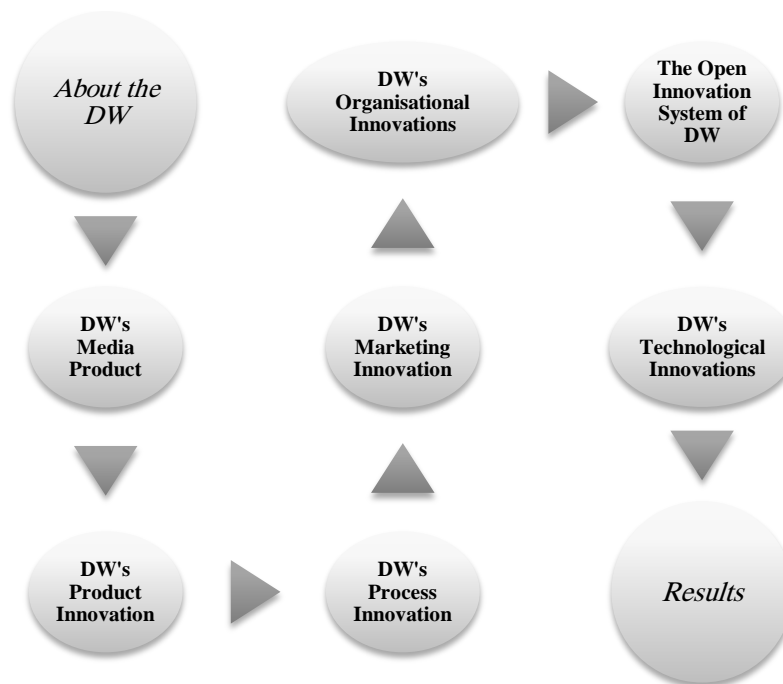


Table 40: The Structure of DW's Case Study.
Own representation.

6.9.1 About the DW

Deutsche Welle (DW) is Germany’s international broadcaster that represents Germany in the international media landscape.(DW, 2014)

DW’s goal is to regularly reach 150 million people, help them form educated opinions and offer them a platform for interaction and dialogue in partnership and as equals. (DW, 2014) It

promotes exchange and understanding between the world's cultures and people. (DW, 2014) DW believes that independent media and responsible journalism are essential worldwide and that people should be able to freely express their views and have access to independent sources of information as an important prerequisite for peace and democracy. (DW, 2014) DW's approach is to rebuild media in post-crisis and post-conflict environments and contribute internationally to the advanced training of media professionals by supporting the development of independent, transparent media systems, quality journalism and media expertise (DW, 2014)

6.9.2 DW's Media Product

DW has studios in Berlin, Moscow, Washington and Brussels, as well as ARD bureaus in Africa and South America. (DW, 2014) DW has developed regional television lineups in English, German, Spanish and Arabic, with radio (DW, 2014) and provides 24 hours of English language programming for viewers in North America, Africa, Asia and Australia. (DW, 2014)

Deutsche Welle also provides access to the German language, the daily life and the mentality of the people with a full range of television, radio and online services. DW provides in-depth, reliable news and information in 30 languages – in Arabic and Kiswahili, Indonesian and Urdu, Russian and Spanish, German and English through its multimedia content online. (DW, 2014) That offers the full viewing options ranging from news and information to business, talk shows and entertainment. (DW, 2014)

It also offer German language courses in the form of e-learning services, videos, audio courses and podcasts to written materials and worksheets. (DW, 2014) It also offers comprehensive, on-site training and advice to partner stations. (DW, 2014) It also offers German courses for all levels in the different language of users.

DW linear television service is broadcast on six channels in four languages (German, English, Spanish and Arabic) that combined with attractive online platforms that offers access to audio and video content in the Media Center. DW has six million page views every month and over 350,000 Facebook fans. (DW, 2014)

The media center of DW offers users rich multimedia library, featuring video reports, audio and picture galleries. (DW Blogs , 2014)

TV programming is accessible online with mobile devices as a live stream, podcast or on-demand. (DW Media Center , 2014)

DW improved the interactivity of the mobile platform to include social media as well as automatic language recognition. (DW Blogs , 2014)

DW uses interactive platforms to engage in dialogue with people who are interested in Germany and Europe. (DW, 2014)

DW Akademie is another part of DW services and the Deutsche Welle's international center for media development, media consulting and journalism training. It offers its partners and clients around the world a broad range of training and consulting Projects. (DW, 2014)

DW offers long-term training and consultation carried out on location to partner stations. (DW, 2014)

DW Akademie provides advanced media training for media professionals, journalists, documentary producers, technicians and managers from around the world. In addition to on-site training and advice to partner stations. DW also provides media training for executives of German companies and institutions who will work abroad that is tailored to customers' needs. DW provides traineeships and (DW, 2014) a four semester program International Media Studies DW Akademie's bilingual Master's program in International Media Studies (IMS) that is being now offered at Istanbul University in a joint initiative by DW Akademie and the Bonn-Rhein-Sieg University of Applied Sciences. (DW, 2014)

An additional feature of the new master program is a variety of internships with DW's editorial departments in Bonn and Berlin as well as an internship at one of Deutsche Welle's foreign bureaus in Brussels, Moscow or Washington D.C. Trainees will also complete an internship with a media organization of their choice. In addition they will learn more about radio during a one-month internship with DW training partner Deutschland radio. Trainees from Deutschland radio will get a chance to hone their skills in multimedia production at DW. (DW, 2014)

DW has approximately 101 million around the world users of its journalistic content every week. (DW, 2014) And approximately 4,400 partners, who integrate programming in their lineups and websites, send guest editors and utilize the training programs that DW Akademie has to offer. (DW, 2014)

DW performs an annual Global Media Forum family and creates a blog to this annual conference. That offers all posts relate to the conferences and articles that the author's personal

opinion and captures his or her unique style. (DW Blogs , 2014)DW is shaping the public agenda through this forum that highlights the role that the media can play in today's world. (DW, 2014)

In 2004 DW launched the Bobs online competition which honors blogs in 14 languages that champion the open exchange of ideas and freedom of expression and outstanding bloggers and social activists where internet users and an expert jury determine the winners. The idea behind the Bobs was to show that this new form of communication is an excellent example of work being done online to foster dialogue across language barriers. It also aims to promote freedom of expression and the upholding of human rights on the Internet and around the world.(The Bobs webpage , 2014)

6.9.3 DW's Product Innovation

Among the different unique media products of DW (see Appendix 3, Table 79); a new format was recently launched by DW. Life links is one example of this format where multimedia tools and user generated content platform together with webdocs, blogs and social media play a very critical role in fostering dialog with user interactivity. Through the user generated content methods, users are asked about their favorite themes, the topics they are interested in , their own opinions in specific topics and the methods that they suggest the DW to follow in addressing it. Consequently, users are fostered to create their own customized and personalized contents and to send it to the DW that in its turn enforces new unique, customized and multinational content specially when covering a specific event. Using this method DW is reacting to the individualism and the fragmented needs of audiences (Daman, 2014). Accordingly, DW is experiencing an inner form innovation through inventing this new format and a core product innovation through introducing a unique user generated flow of contents.

The different themes of DW blogs as well play an essential role in encouraging dialogue and knowledge exchange with users and increasing the interactivity with linear TV program's audiences. (see Appendix 3, Table 80)

E-learning, online and open workshops in addition to the entertaining and interactive German language courses are a special kind of product.

Hence, DW is giving audiences more control and space to engage in the production of content in an attempt to cope with the recent change in customer consumption patterns and the new orientation toward online consumption of media.

From the core product prospective, DW is experiencing a new orientation towards an exclusive coverage and special comprehensive programming for Ebola and the events in Ukraine as a critical theme in addition to localization where content is produced from the region to the region. (Daman, 2014)

6.9.4 DW's Process Innovation

DW is experiencing a process innovation that is as a consequence of the new user generated content method used to invent new contents. Accordingly, the production process have been changed starting from data gathering and content research that started to be customer oriented and depend on users' inputs and knowledge and the age and backgrounds diversity of journalist tell the implementation process of production. (see Appendix 3, Table 81)

DW is experiences a process innovation that is mainly technologically driven. (Daman, 2014) DW's R&D team is working on passwords for big data, data driven journalism and creating tools for journalistic data gathering and data visualization. (Daman, 2014) And productions planning and implementation processes are becoming more technology driven. The DW is building a new archiving system to cope with the huge amount of materials that they have produced. Accordingly they are building a new digital archiving system for material storage. (Daman, 2014)

Thus, DW's process innovation is based on the digital content and the online presence.

6.9.5 DW's Marketing Innovation

DW target group is the international decision makers and opinion leaders especially those who are interested in and work for democracy, human rights and civil society. Also DW targets those who speak or want to learn German. (DW, 2014) In addition to people with good language skills, to German students and teachers.(DW, 2014) DW reaches about 86 million people worldwide weekly. (DW, 2014)

For distributing its contents DW rely on a global satellite network, partner stations and online services. In addition to utilizing apps, podcasting, live-streaming and on-demand services. DW also reaches its customers through the RSS Feeds which makes it possible for you customers to subscribe Web sites content or the parts of a Web site and get all of the site's most recent stories automatically delivered to the customer. (DW, 2014)

DW also encourages audiences to share their content. This why you can recognize some sentences as this *“Have you seen something on dw.de that you would like to share or recommend to others? Use our “share” feature.”* and this through sending content to other users via e-mail, downloading some of the DW contents on computers, permitting the embedment of certain content for private and non commercial uses, sharing DW’s content on users’ personal Facebook and Twitter accounts and finally save, classify, rate, comment or search for links to websites and blogs through bookmarking via Facebook, Twitter, Delicious, Mr. Wong, YiGG, Webnews, Socializer and Yahoo. But it also considers creating awareness about copyrights among audiences.

DW provides its TV programs on a live stream online in addition to subscribing to podcasts that are storable on the hard-drive. (DW, 2014) DW relies on a worldwide satellite network, on partner stations and the Internet, where we offer audio and video-on-demand, podcasts and mobile services. But we can still be heard via shortwave in Africa and parts of Asia. (DW, 2014)

DW apps provide news and events, television, audio and video content and are adapted for Apple, Android, Nokia and Windows Phone devices. DW also provides a website that optimized for mobile usage (m.dw.de) in addition to DW website with the Internet-enabled mobile device. (DW, 2014)

DW app also offers the ability to pick and choose the categories, the ability to share content and an offline mode to catch up on the news. (DW, 2014) DW has 5,000 prestigious partners from all over the world in Asia, Africa, North and South America and Eastern Europe that distribute DW programming on their TV and radio stations, organizations, institutions and platforms. (DW, 2014)

Digital change is an issue which intersects with all of DW Akademie’s strategic areas. The Internet and new mobile communication technologies offer opportunities as well as challenges for media workers, media consumers, and domestic and international media policies. (DW, 2014)

DW provides the latest reports in English and German in addition to learning German Language materials through YouTube. DW is also tweeting headlines and updates from their editors at their Tweeter accounts (@dw_english), (@dw_culture), (@dw_scitech).

It also provides a host of facebook (Deutsche Welle on social media – join the conversation, DW in English on Facebook, Global Ideas and The DW has as well Google + (<https://plus.google.com/109016522718428026067/posts>) that offers the latest news and features

from science and technology, sports, arts and culture and the environment. And it offers its radio content through its sound clouds pages. @dw_global, @dw_eco, @dw_sports, @dw_business, @dw_globalideas, @dw_womentalk, @dw_thebobs, @dw_learngerman, @dwshift And an Instagram account.

DW is working on unique marketing innovations to promote themselves. (see Appendix 3, Table 82) DW is personalizing its relationship with audiences and tries to know them and their needs better. It is also trying to build a friendly and a closer relationship with audiences by pushing forward special faces of moderators and people who are working behind the screens and to by introducing audiences about the media production processes of DW. (Daman, 2014) It also uses these to foster a new online content as a reaction to the online consumption of media to audiences. Content customization is another innovative method of DW to foster new, diverse and customer oriented media products (see Appendix 3, Table 82).

In terms of distributing, DW is using multi-screening strategies as one content distribution strategy and they call them the multiplatform strategies. These strategies take the form of apps, YouTube, social media, smart TVs and in car entertainment. (Daman, 2014) In addition DW is also distributing its content through a network of partners. (DW, 2014) These partners are broadcasters, online news agencies and telecommunication companies.

This will drive us to the innovation of consumption where product and process innovation intersect.

DW is introducing some interactive and new offerings for online consumption pattern to be able to cope with the new online consumption orientation of audiences and new media completion. So, DW has connected some of her linear TV programs with other online competitions, quizzes, virtual navigation blogs and content exchange. It also has invented some online standalone products (see Appendix 3, Table 82). (www.dw.de)

6.9.6 DW's Organizational Innovation

DW is passing through a restructuring process which will foster critical changes in the methods of business practices, work responsibilities and decision making.(DW, 2014) (see Appendix 3,

Table 83) This change will affect the production process and the content of DW that will trade off the quality of production over the quantity and turns into English oriented offerings. (DW, 2014)

The DW is focusing also in regionalization of content to be more customer-oriented so they address some specific topics to specific regions under the strategy of from the region to the region. (Daman, 2014)

DW has entered and is planning to enter further to new markets all around the world and this through distributing some of its online, TV and radio through a host of worldwide partners to expand its reach. Distribution takes several shapes starting from distributing part or its entire channels product through the online platforms or the programming line ups of its partners, co productions or through technical cooperation technological and telecommunication companies. (Daman, 2014) Entering new markets through opens the door for DW to reach partners audiences and get the chance to reach more potential audiences in these markets.

6.9.7 The Open Innovation system of DW

DW is applying the open innovation system in a way and another. Regarding the In- bounding activities, DW is increasing R&D productivity through partnering with external parties. DW is a user partner of a lot of technological initiatives and it also plays an essential part in testing, validating and developing journalistic versions for these initiatives which reduces costs, helps in exchanging knowhow and foster innovation at the same time. These R&D are projects that are funded and sponsored by the European (Daman, 2014). DW is also experiencing in bounding through fostering content from users and encouraging knowledge exchange with them to insure a unique, diverse and personalized inflow of online content (see Appendix 3, Table 84).

DW has performed and participated some idea contests to exchange knowledge with audiences as part of its inbound processes (see Appendix 3, Table 85). (DW, 2014)

Concerning the out bounding activities, DW is making use of their huge network of partners to perform packaging and delivery of its content. The DW is using the platforms of partners to distribution their own contents in pieces or in packages. Co productions with partners as well are another method of the regionalized content distributions of content where the same DW produced content is provided to broadcasters while moderation is realized. (Daman, 2014) Also, partnerships with telecommunication companies are another multi - screening distribution strategy. This helps the DW to take advantage of the infrastructure of others that are not

available to the DW with minimum time and costs and to maximize its reach in a short time and so to enter into new markets speedier than competitors.

The coupling activity is a very critical and essential process for DW. It has fostered a host of product, process and marketing innovations (see Appendix 3, Table 86)

6.9.8 DW's Technological Innovations

DW is passing through a restructuring process and is renewing their studios and equipment. DW has a content management system, content aggregation and distribution systems, analytics, Market research and customer trends technological tools and online platforms to connect DW partners to the DW and this tool is used as a B2B interactions as catalogs. (Daman, 2014)

DW's R&D team also has adapted new technologies and supported some new software and apps through testing and validating in addition to developing journalistic versions for these tools. A lot of these tools have driven DW to process innovation as adapting new technology affect the production processes (See table 45) (see Appendix 3, Table 87) . (Daman, 2014)

Table 41: DW Adapted Technological Innovation.

Technological Innovation	Adapted Technology
Digital Supply Chain Management	
Business process management	×
lean manufacturing	
Cloud platforms	×
Business intelligence	
Analytics	×
Agile methodology	
Architectural Innovation	
Digitalized content production processes with more user interactivity.	×
Content Management system	×
Indexing and search engines.	×
Rights Management systems	×
Open APIs (Application Programming Interfaces (APIs)	
Open Innovation Intermediaries (OII)	
Storage systems	
Content aggregation system	×
Content distribution system	×
Broadcasting systems	×
Search access system for users and retailers	×
Production systems	×
Digital content management and distribution systems that open protected pathways deep	

in the media organization to index, catalog, meta-tag, search, retrieve and track digital content usage	
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Digital asset management	
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Own representation, adapted from (Daman, 2014), (DW, 2014)

Technological innovations adapted together with the production process act as a whole system. Accordingly, technological innovation that is adapted by DW has affected the production processes and the content in comparison with the previous technologies. (Daman, 2014)

Technology has been affected the shape of content of DW. The digital content, the user generated and multimedia platforms, webdocs, blogs and social media are all smart tactics to sustain in the new media market.

Process and consumption as well have also been affected by technology in terms of following the technologically driven data gathering tools, digital archiving, the new needed production processes of the online content and the user generated style in addition to data visualizing and social media content and analysis tools.

The personalized dialogue based and interactive content and the available market analysis technological tools also have started to affect the marketing and organizational strategies of DW.

And finally the new fields of digitalized media product have required a new digitalized R&D initiatives and new use of online platforms and multi screening distribution of content.

6.9.9 DW Case Study Results

We can conclude that DW is following an open innovation model that contributes in fostering innovation internally from the external macro environment. And this is clearly found through audiences' engagement in the production process of the online content and knowledge exchange and experience sharing of audiences. In terms of research, DW has increased its use of external know how through engaging in different testing and validation of apps, software, tools and technology exchange.

In the other hand, content distribution and the use of partners' resources and platforms is a very clever and intensively used method through the external macro environment for the packaging and distributing of DW media product. Coproduction and strategic alliances are also essential in DW's journalistic work.

This drive us to the conclusion that DW is an open innovation system although it is not using it to innovate new business models that would be very critical later on for coping with the changing media (Herskovits, Grijalbo, & Tafur, 2013) (Schroll & Mild, Open innovation modes and the role of internal R&D, 2011) landscape and competition with new media. And this could be through licensing out some of its huge and cumulated content that the DW is not using any more. As a result, DW could open its archive to freelancer producers, broadcasters and online media institutes without losing control of its production rights.

DW also, is adapting to the fragmented media market, the individualism of audiences needs and the changing consumption patterns of audiences not only through its online presence and audience interactivity but also in regionalizing its content and personalizing it in addition to offering a unique customer experience through the production and consumption processes.

The online presence is also an essential reaction to the competition of the new media that is considered a strong competitor to radio and linear TV and a great threat to their sustainability or even existence in the market. Linking linear TV and radio to blogs, social media and online content and fostering a standalone interactive and user generated online content is DW's strategy to cope with all market challenges.

It is also important to recognize that technology is a very essential element in the media market and a great threat to its sustainability if not followed. Technology is considered a very critical tool to being fast to the market to satisfying audience needs and consumption patterns through observing and tracking their trends. Technology is also important to facilitate the production processes in light of the short lifecycle of the media products and the growing competition between broadcasters themselves and the broadcasters and the new media from the other side.

6.9.10 the Comparison between the Palestinian Media Sector and the DW

According to the previously mentioned findings and results the major differences between the DW and the Palestinian media sector (see Table 46).

Table 42: A comparison between DW and Palestinian Media Sector.

	DW Case Study	The Palestinian Media Sector
Organizational Innovations	DW followed an open innovation model to foster innovation internally from the external macro environment.	The Palestinian Media sector depends on clustering to be able to sustain Given that Palestinian media organizations that have linkages and networks with the macro environment are more innovative than those who do not.
	Coproduction and strategic alliances.	
Product Innovations	Audience engagement in the online content and knowledge exchange.	Minimal engagement of audiences in content.
Marketing Innovations	Content distribution and Packaging through a very huge number of partners' platforms.	Personal efforts and through clustering.
	Customization, regionalization and digitalization of content	Very few and inefficient Attempts
	Linking linear TV and radio to blogs, social media and online content and fostering a standalone interactive and user generated online content.	Very Few Attempts
Innovation Activities	Extracting external know how through engaging in different testing and validation of apps, software, tools and technology exchange.	Although Palestinian media organizations that are engaged in innovative activities are more innovative than those who do not, but performing innovation activities was not professional and still week.

Own representation.

This drives us to the recommendation in the following chapter.

7. Recommendations and Conclusions

This study has introduced the different definitions of innovation and the differences and intersects of innovation in the media innovations and other kind of the industry. It has also explained the conditions of the media sector in Palestine. The study aims to bridge the gap of the lack of research about innovation in Palestine and more specifically the media sector. This was through assessing the levels of innovations in the Palestinian media sector, in light of the innovation strategies that the Deutsche Welle (DW), a leading German broadcaster, is adapting to deal with the changing environment of the media market.

The results show that product innovation is the most significant types of innovations. It also shows that Palestinian media organizations that are engaged in innovative activities are more innovative than those who do not and that the Palestinian media organizations that have linkages and networks with the macro environment are more innovative than those who do not. In the other hand, all types of hampering factors (Knowledge, market and cost factors) affect the innovativeness of media organizations equally given that Palestinian media sector depend on clustering to foster innovations and sustain. The result shows that DW is following an open innovation model that contributes in fostering innovation internally from the external macro environment and that this model acts as a good strategy to cope with the challenges of the modern media landscape. These results drive us to the following recommendations.

DW is recommended to take advantage of some of its competitions that award innovation as the Bobs competition by using these platforms to foster innovation as fostering new contents and distribution. It is also recommended to license out some of its content that it is not using to audiences, freelancer producers, startups and ICT players to be able to invent some content and technical innovation that could target some niches or invent some distribution, production or innovative customer experiences and platforms or perform some kind of marketing to the DW. And so DW can open its content to some stakeholders but keeping control of the rights management and opens itself the door towards new and innovative business models.

However, the Palestinian media sector is recommended to follow the open innovation model that contributes in fostering innovation internally from the external macro environment. This could be through audience's engagement in the production process of the online content and knowledge exchange and experience sharing of audiences.

The Palestinian media sector could achieve new business model through following the out bounding open innovation activity. This is through licensing out some of its huge and cumulated

content that the institutes are not using any more. As a result, the Palestinian media sector could open its archive to freelancer producers, broadcasters and online media institutes without losing control of its production rights. And so fostering innovation from the micro environment and surpassing the high costs of productions and investment costs.

The Palestinian media sector must adapt a strategy to cope with the fragmented media market, the individualism of audiences needs and the changing consumption patterns of audiences through its online presence and audience interactivity. They must also link linear TV and radio to blogs, social media and online content and fostering a standalone interactive and user generated online content.

The Palestinian media sector is recommended to improve their online presence in order to cope with the changing trends of audiences that are being oriented towards the online media including the social media. The Palestinian media sector must do that more professionally and to enhance the user friendliness of their web pages and podcasting content and customer engagement of the introduced contents. The content must be improved as well in terms of the used stylistic effects and data visualization that fits the different target groups. They are also recommended to customize their content.

Clustering in the other hand is a very essential power in terms of the changing media landscape in light of weak infrastructure of media. The Palestinian media organizations are recommended to use clustering to support the digital transfer broadcasting of the existed analogue media sector especially financially and technically. Clustering must support the new production of digital content technically and in terms of capacity building, content research, R&D, content distribution and equipment investment are a very important means of cooperation. Clusters must also engage other players from different fields as the ICT sector and freelanced Journalists, etc.

R&D for the media sector is weak and not systemized. Their weaknesses on the awareness of the important of R&D as the source of novelty and sustainability in addition to the lack of qualification and skills of R&D. This is why the Palestinian media sectors are recommended to improve their R&D skills and to engage R&D in their processes, strategic plans and the decision making process.

The Palestinian media sector needs an independent body of R&D to provide professional studies and statistics to guide the decision making process and the strategic planning, market trends and technological changes.

The Palestinian regulation of licensing media organizations is not strict enough to provide a healthy competitive environment. This is why there is a need to control the licensing process and to provide a healthy media environment to audiences and different media competitors.

The Palestinian media sector is recommended to creating alliance between the Palestinian media and one of the best medias in one of the surrounding countries may be with Jordanian media or Gulf (MBC).

And finally, Training is the major innovation activity that is implemented in the Palestinian media sector however these training activities must be driven by the training needs of these organizations and more customized. However, media organizations must have some plans to reflect the outputs of training to the strategies and producers of the organizations.

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Appendices

Appendix 1: The Sample

Innovation surveys are in general random sample surveys. But, Oslo Manual recommends that the stratified sample surveys have proved to lead to reliable results among the other types of sampling. (OECD & Eurostat, 2005, p.120) Accordingly this study has adapted the stratified sample technique.

Population and Sampling

There are 192 media organizations in the West Bank and Gaza only 184 media organizations are functioning currently and were interviewed in the BBC study that was conducted on the Palestinian media sector. However, only 77 organizations are broadcasters (Radio and TV). (Near East Consulting, 2011, p. 6)

There are three sources that provide information about the population (The number of Broadcasters) (see Table 39).

Table 43: The Population of the study.

Population	Source
77	BBC Study
87	Media Indicators for UNESCO
69	Ministry of information webpage

Own representation.

In this study, I will follow the study of the BBC conducted on the Palestinian media sector because it provides very accurate information about media organizations and their distribution all over the West Bank in Palestine.

Broadcasters in each governorate in the west bank are distributed (see Table 40).

Table 44: The Geographical Distribution of Broadcasters in the Governorates of the west Bank.

Governorate	TV stations	Radio stations
Nablus	6	6
Ramallah	5	11
Hebron	1	12
Qalqilia	1	3
Salfit	0	1
Tulkarem	4	4
Jenin	2	5
Tubas	0	0
Jericho	0	2
Bethlehem	5	9
Jerusalem	0	0
Total	24	53

Own representation adapted from (Near East Consulting, 2011, p. 22)

It is important to know that almost of the broadcasters in the west bank are concentrated in four main cities in Palestine (Nablus, Ramallah, Bethlehem and Hebron). This why I will take a sample from these four cities.

Accordingly, the different characteristics of the sample that I want to study are as the following:

- 3- **Type of media**: In our sample broadcasters are either radios or TVs.
- 4- **Geographical Distribution**: The broadcasters are located in Nablus, Ramallah, Bethlehem and Hebron. Thus, I will consider the following stratus for the random stratified sampling that is used in this study (see Table 41).

Table 45: The Size of the Sample

	Radio	TV	Total
Nablus	6	6	12
Ramallah	11	5	16
Bethlehem	9	5	14
Hebron	12	1	13
<u>TOTAL</u>	<u>38</u>	<u>17</u>	<u>55</u>

Own representation.

In this case, the total number of the population for this study is 55 broadcasters.

The sampling fraction in the other hand would be as the following:

$$f = n/N, f = 55/77 = 0.71$$

(Barreiro& Albandoz, 2011, pp. 1-18)

This means that we are going to sample approximately 71% of the population.

We can also calculate the elevation factor as the following:

$$E = N/n, E= 77/55= 1.4$$

(Barreiro& Albandoz, 2011, pp. 1-18)

This means that each organization interviewed represents 1.4 organizations.

Table 42: The Status of the Sample.

Stratus	Size (Population = N)
Stratus 1 / Nablus	12
Stratus 2 / Ramallah	16
Stratus 3 / Bethlehem	14
Stratus 4 / Hebron	13

Own representation.

We calculate then the size of the sample in each stratus through the following expression:

$$n_i = n \cdot N_i/N$$

Where: n= the size of the sample (55), N_i = stratus i, N= the size of the population (77)

And we get the following sample sizes:

$$n_1 = \text{Stratus 1 / Nablus}$$

$$n_2 = \text{Stratus 2 / Ramallah}$$

$$n_3 = \text{Stratus 3 / Bethlehem}$$

$$n_4 = \text{Stratus 4 / Hebron}$$

$$n_1 = 55 \cdot (12/77) = 8.5$$

$$n_2 = 55 \cdot (16/77) = 11.4$$

$$n_3 = 55 \cdot (14/77) = 10$$

$$n_4 = 55 * (13/77) = 9.2$$

Then the sample is 38 organizations (see Table 43).

Table 46: The Sample of the study.

Governorate	Institute	Contact Person	Job Title
Hebron	Manbar Al Hurieh Radio		
Hebron	Rabea Radio	Adel Al Deeb	The Chef of Editors
Hebron	Alam Radio	Mohamed Atawneh	Programs Moderator
		Samer Rweshed	Moderator
		Montaser Nasar	Moderator, Producer and News Editor
		Motasem Dana	Sound Technician and Director.
Hebron	Al Nawras TV		
Hebron	Marah Radio		
Hebron	Dream Radio	Talab Al Jabari	The Chairman of the Board of Director
Hebron	Seraj Radio	Abdel Jabar Abu Sneneh	The Chairman of the Board of Director
Hebron	Al Yamama Radio	Anas Abu Rmeleh	The Administrative Manager
Hebron	Al Khalel Radio	Amjad Shawar	The Chairman of the Board of Director
Bethlehem	Bethlehem 2000 Radio	Fadi Al Ata	News Department Manager
Bethlehem	Bethlehem TV	Sameh Sbieh	The Director General
Bethlehem	Al Mahed TV	Ilias Al Atrash	The Director General
Bethlehem	Mawal Radio	Danie Komsieh	The Director General
Ramallah	Mazaj Radio	Montaha Khalil	Programs Moderator
Ramallah	Al Awdeh TV	Madi Nawsi	Madi Nawsi
Ramallah	Sawa Radio	Nabhan Khresheh	The Correspondent of the Arab Language
Ramallah	Palestine TV	Salwa Abu Lebdeh	The Production Manager
Ramallah	Sout Al Ghad	Mohamad al Khateeb	The Director General
Ramallah	Al Felestenieh TV	Maher Al Shalabi	The Director General
Ramallah	Radio Angham	Reham Anabtawi	Programs Moderators
Ramallah	Manbar Al Hurieh	Majed Al Arbeed	The Director General
Ramallah	Ajyal Network / Radio	Mohammad Rjoub	The News Department Director
Ramallah	24 FM Radio	Iyhab Al Jareri	The Director General
Ramallah	Sout Al shark Radio	Mohamad Al Beak	The Director of the Public Relations
Ramallah	Nessa FM Radio	Maysoun Odeh	The Director General
Ramallah	Raya Network / Radio		
Ramallah	Raya soft Radio		
Ramallah	Al Quds Al Tarbawi TV	Symona Fenmen	The Projects Manager
Ramallah	Mishwar Radio	Raed Al Barghouthi	The Director General

Ramallah	Maowtini Radio	Madi Nawsi	The Manager of the Financial and the Administration
Ramallah	Al Mustaqbal Radio	Naser Joudeh	The technical Manager
Ramallah	Wattan TV	Moamar Orabi	The Director General
Ramallah	Sout Felasteen	Jawad Abu Snenteh	The News Department Manager
		Yaser Masalmeh	The Technical Department Manager
		Razan	The Production Department Manager
Nablus	Gama TV	Abeer Kelani	The TV Director Manager
Nablus	Sout Al Najah Radio	Adnan Naser	
Nablus	Tareq Al Mahaba Radio	Sahar Abdel Hadi	The Radio Manager
Nablus	Haya Radio	Sama Malhes	News Department Manager

Own representation.

We can now proceed to the estimations. The first thing to do is to calculate the average in the strata, which gives us information about the behavior of the variables in the strata (see Table 44). (Barreiro& Albandoz, 2011, pp. 1-18)

Table 47: The Average and the Standard Deviation of the stratus.

Stratus	Average	Standard Deviation
Stratus 1 / Nablus	6	18.4
Stratus 2 / Ramallah	8	23.8
Stratus 3 / Bethlehem	7	21
Stratus 4 / Hebron	6.5	19.8

Own representation.

Now we calculate the estimated average from the complete sample and the estimation of the error in terms of the estimation of the variance for the 2 variables we are studying. (Barreiro & Albandoz, 2011, pp. 1-18)

$$\text{Average} = (12/55) * 6 + (16/55) * 8 + (14/55) * 7 + (13/55) * 6.5$$

$$= 1.30 + 2.32 + 1.78 + 1.53 = 6.93$$

The expression for the variance is

$$\hat{V}(\hat{X}) = \sum_{h=1}^k w_h^2 (1 - f_h) \frac{\hat{S}_h^2}{n_h},$$

(Barreiro & Albandoz, 2011, pp. 1-18)

The Variance (see Table 44):

Table 48: The Calculations of the Variance.

Stratus	wh	w2h	fh	1 - fh
Stratus 1 / Nablus	12/55 = 0.218	0.0475	8.5/12=0.7083	0.2917
Stratus 2 / Ramallah	16/55= 0.290	0.0841	11.4/16=0.7125	0.2875
Stratus 3 / Bethlehem	14/55=0.254	0.0645	10/14=0.7142	0.2858
Stratus 4 / Hebron	13/55=0.236	0.0556	9.2/13=0.7076	0.2924

Own Representation.

The variance then is:

$$0.0475*0.2917*(18.4/8.5)+ 0.0841*0.2875*(23.8/11.4)+ 0.0645*0.2858*(21/10) + 0.0556*0.2924*(19.8/9.2)$$

$$= 0.154173$$

The estimated average number of organization in any city is 6.93 and we calculate that we have an error of 0.154173. (Barreiro & Albandoz, 2011, pp. 1-18)

Then our sampling fraction would be:

$$f = n/N, f = 55/77= 0.71$$

This is, we are going to sample approximately 71% of the population.

We can also calculate the elevation factor which would be:

$$E = N/n, E= 77/55= 1.4$$

Each organization interviewed represents 1.4 organizations. (Barreiro& Albandoz, 2011, pp. 1-18)

Appendix 2: Customized Questionnaire

Table 49: The Customized Questionnaire.

Types of Media Innovation	Sub classifications of The types of media innovation	Questions	
Process Innovation	Business model	Did your organization adapt new or significantly improved strategies for expanding the broadcasting to other geographic allocation that was not reachable before?	
	Production and Distribution	Creation	Did your organization follow a new or a significantly improved content research methods and data gathering and did it use technology for that. Did your organization follow new or significantly improved methods in location recues, audience recruitment and in choosing guests? (preparing the production plan)
		(Re)Production	Did your organization follow a new or significantly improved method in the production implementation stage? Did your organization use new or significantly improved mentoring and evaluation and feedback methods.
		Aggregation	Did your organization adapt new archiving system? Did your organization adapt new software and editing suites for editing?
		Distribution	Did your organization use new or significantly improved broadcasting methods?
		Consumption and Media (Marketing)	Did your company produce new programs that were presented in a more interactive and attractive method? Did your organization adapt a multiscreening strategy (mobile and iPad applications)
	Inner Form	Did your organization engage in national and international conferences and festivals? Did your company use new technical facilities that contributed in increasing the quality of visual, audio, editing broadcasting, lighting and new effects	
Product Innovation	Core	Did your company produce new or significantly improved programs or did it produce new types of programs	

		Did your company produce new programs that targeted new target groups?
		Did your company produce new programs that has a big societal impact and affected the general opinion?
		Did your organization exchange materials , cooperate and engage in simul-casting
		Did your organization provide exclusive coverages for certain events

Own representation.

Appendix 3: Findings

Table 50: The Characteristics of the Sample.

Sample Characteristics	Percentage (Frequencies)
Type of Media	26.3% (10) TV
	73.7% (28) Radio
Geographical Location	13.2% (5) North
	50% (19) Middle
	36.8% (14) South
Year of Establishment	2.6% (1) 1990-1995
	26.3% (10) 1996-1999
	5.3% (2) 2000 - 2005
	21.1% (8) 2006 - 2010
	10.5% (4) 2011-2014
Orientation	86.8% (33) Generalist
	13.2% (5) Thematic
Languages	65.8% (25) Arabic
	15.8% (6) Arabic and English
	15.8% (6) Arabic and other languages
	2.6% (1) Foreign Languages
Type of Transmission Platform	78.9% (30) Terrestrial
	13.2% (5) Satellite
	7.9% (3) Terrestrial and Satellite
Type of Transmission Signal	78.9% (30) Analog
	15.8% (6) Digital
	5.3% (2) Analog and Digital
Type of Revenue	42.1% (16) Advertising
	2.6% (1) Public Budget
	5.3% (2) Donation
	5.3% (2) Fraction Budget
	2.6% (1) University Budget
	2.6% (1) Selling films and advertising
	23.7% (9) Advertising and Licensing Fees
	10.5% (4) Donation and Advertising
	2.6% (1) University Budget and Advertising
	2.6% (1) Public Budget and advertising
Ownership	5.3% (2) Public
	78.9% (30) Private
	5.3% (2) Community
	5.3% (2) Affiliated to an university
	5.3% (2) Affiliated to political Fraction
Type of Organization	7.3% (3) Part of a Network
	26.3% (10) Part of an enterprise Group
	52.6% (20) Individual Organization
	2.6% (1) Individual organization and part of a network
	5.3% (2) Part of an enterprise group and part of a network
	5.3% (2) Part of a fraction affiliated Institute

Reach	10.5% (4) West Bank
	13.2% (5) West Bank and Gaza
	2.6% (1) West Bank, Gaza and Jordan
	5.3% (2) West Bank, Gaza and 48 area
	2.6% (1) West Bank, Gaza, 48 areas and parts from Jordan and Egypt
	2.6% (1) West Bank, Gaza, 48 areas, Jordan, Egypt and worldwide via internet.
	5.3% (2) Bethlehem, Hebron, Gaza and worldwide via internet.
	2.6% (1) Bethlehem, Hebron, Gaza, Ramallah and worldwide via internet.
	5.3% (2) West Bank, Gaza, 48 areas, Jordan and worldwide via internet.
	5.3% (2) worldwide via internet and Satellite. (for TV)
	13.2% (5) worldwide via Satellite. (for TV)
	13.2% (5) Territorial and worldwide via Internet. (for TV)
	2.6% (1) Hebron, Gaza, 48 areas and worldwide via internet
	5.3% (2) Bethlehem, Ramallah, Jerusalem, Jordan
	2.6% (1) South Hebron, Gaza, Negev
	2.6% (1) Hebron and Gaza
	2.6% (1) Nablus, Jenin and Tulkarem
2.6% (1) Nablus and some of its villages	
Types of Linkages	18.4% (7) local Networking
	7.9% (3) Multilateral International Networking
	5.3% (2) Co-production
	7.9% (3) Simulcasting
	10.5% (4) None
	44.7% (17) Local and international networking
	10.5% (4) Co productions and simulcasting
The existing of online content	81.6% (31) Yes
	18.4% (10) No
The existing of online simulcasting	92.1% (35) Yes
	5.3% (2) No
	2.6% (1) Ongoing
The existing of multi - screening Platforms	60.5% (32) Yes
	26.3% (10) No
	10.5% (4) Ongoing

Own representation.

Table 51: The Main Characteristics of Product Innovation.

Product Innovation	
<i>New Programs Or Topics</i>	97.4%(37) Yes 2.6%(1)No
<i>New Types Of Programs</i>	89.5% (34) Yes 10.5%(4)No
<i>New Target Groups</i>	65.8% (25) Yes 10.5% (13)No
<i>Big Societal Effect</i>	68.4% (24)Yes 31.6% (12)No
<i>New Inner Form Technical Prizes</i>	78.9% (30) Yes 21.1% (8) No
<i>Purchased Products</i>	36.8% (14)Yes 63.2% (24)No
<i>Exchanged Products</i>	21.1% (8) Yes 78.9% (30)No
<i>Coproduction</i>	71.1% (27)Yes 28.9% (11)No
<i>Simulcasting</i>	71.1% (27)Yes 28.9% (11)No
<i>Exclusive Coverage</i>	86.5% (32) Yes 13.5% (5) No
	57.9% (22)Yes 42.1% (16) No

Own representation.

Table 52: The Characteristics of New Programs or Topics.

New Programs Or Topics		
Types of programs	Radios	TVs
<i>Investigative Programs</i>	6	3
<i>Governance Programs</i>	1	2
<i>Humanitarian Stories</i>	5	1
<i>Youth Programs</i>	4	5
<i>Awareness Spots and programs</i>	7	1
<i>Economic Programs</i>	7	2
<i>Sports Programs</i>	11	2
<i>Drama Critics Programs</i>	8	1
<i>National Events programs</i>	1	0
<i>Children Programs</i>	2	1
<i>Technological Programs</i>	8	1
<i>Health programs</i>	6	1
<i>Socio – political programs</i>	1	0
<i>Public Customer service programs that is performed by polices and municipality</i>	2	0
<i>Agricultural Programs</i>	1	1
<i>Legal Programs</i>	8	1
<i>Literature programs</i>	1	0
<i>Truism and heritage Programs</i>	3	3
<i>Arts Programs</i>	5	1
<i>Cultural programs</i>	1	0
<i>Journalistic Programs</i>	0	1
<i>Hebrow news program</i>	1	0
<i>Advertisements</i>	1	0
<i>Audio Magazine</i>	1	0
<i>Children songs productions</i>	1	0

<i>Competition and entertainment Programs</i>	1	0
<i>Environmental Programs</i>	1	0
<i>Program about Jerusalem and its problems</i>	1	0
<i>Film production documentaries</i>	2	2
<i>Social News</i>	5	0
<i>Christianity Religious programs in English</i>	1	0
<i>English News Pullet</i>	0	1
<i>English Language Learning Program</i>	1	0

Own representation.

Table 53: The Characteristics of New Target Groups.

New Target Groups		
Target Groups	Radios	TVs
<i>Youth</i>	11	4
<i>Women</i>	10	2
<i>Economists</i>	1	0
<i>Investors</i>	1	0
<i>Sport fans</i>	2	0
<i>University Students</i>	2	0
<i>Workers</i>	1	0
<i>People with Special Needs</i>	4	0
<i>Children</i>	6	0
<i>Farmers</i>	0	2
<i>Arab communities in abroad</i>	1	0
<i>Old People</i>	1	0
<i>Readers</i>	2	0
<i>Marginalized Communities</i>	1	0
<i>Christians</i>	1	1
<i>Drivers</i>	2	0
<i>Prisoners</i>	1	0
<i>Jewish Community</i>	1	0

Own representation.

Table 54: The Characteristics of New Inner Form.

New Inner form		
Types of Inner Form	Radios	TVs
<i>Automated Broadcasting(Digital)</i>	3	0
<i>3G Broadcasting and equipment</i>	0	1
<i>One man show Equipment</i>	2	0
<i>HD equipment and Broadcasting</i>	1	2
<i>HD Archive</i>	0	2
<i>HD Editing Software</i>	0	1
<i>More Natural voices in Production</i>	2	0
<i>Sound Effect</i>	3	0
<i>Webmail as local archive that is linked with the major archive</i>	1	0
<i>Live broadcasting through an outdoors broadcasting unit from the field</i>	1	0
<i>Audio Evidence from witnesses</i>	1	0
<i>Preparing a photograph archive to feed the online content</i>	1	0
<i>Internet streaming and Jump to jump RDS</i>	1	0
<i>Huge Musical library that contains social songs</i>	1	0
<i>IP system</i>	1	0
<i>Via FB and Skype phone calls</i>	1	0

Own representation.

Table 55: The Characteristics of New Exclusive Coverage Product.

Exclusive coverage		
It takes the form of	Radios	TVs
<i>Union's strikes and unions' Journalistic conferences</i>	1	0
<i>Audio and video coverage for the World Cup</i>	2	1
<i>Covering some field tours in cooperation with the municipality and the health ministry over shops</i>	0	1
<i>Local conferences in cities</i>	0	1
<i>Local Coverage for event in each governorate</i>	6	1
<i>University students elections</i>	1	0
<i>Initiating Social Events</i>	4	1
<i>Local Football Matches</i>	2	0
<i>Christmas Masses</i>	0	1

Own representation.

Table 56: The Characteristics of New Co- productions, Material Exchange, Simulcasting Product.

Co- productions, Material Exchange , Simulcasting		
Method	Radios	TVs
<i>Exchanging materials with local and international stations</i>	1	2
<i>Archive Exchange</i>	1	0
<i>Simulcasting with several international radios</i>	1	0
<i>Material exchange through a local network of radios</i>	2	1
<i>Simulcasting with a huge number of radios to cover some political and national events</i>	5	0

Own representation.

Table 57: The Main Characteristics of Process Innovation.

Process Innovation	
<i>Content Research And Data Gathering</i>	67.6% (25)Yes 32.4% (12)No
<i>Logistics</i>	47.4%(18)Yes 52.6% (20)No
<i>Production Implementation</i>	89.5% (34)Yes 10.5% (4)No
<i>Monitoring And Evaluation</i>	50% (19) Yes 50% (19) No
<i>Archive Technology</i>	52.6% (20)Yes 47.4% (18)No
<i>Multiscreening Production</i>	47.2% (17)Yes 36.1% (13)No 16.7% (6) Ongoing

Own representation.

Table 58: The New Production Methods of Process Innovation.

New Production Methods		
Methods	Radios	TVs
<i>New production processes for new kinds of programs</i>	0	1
<i>New digital content and social media production processes</i>	0	1
<i>Awareness Spots production</i>	1	0
<i>Short Programs Productions</i>	7	1
<i>Talk shows</i>	0	1
<i>Vox Pops</i>	3	0
<i>Audio Reportages</i>	1	0
<i>Film production by radio stations</i>	1	0

Own representation.

Table 59: The New Production Methods of Process Innovation.

Content Research And Data Gathering		
Methods	Radios	TVs
<i>Using social Media for data gathering</i>	10	3
<i>The Use of Blogs in data gathering</i>	3	0
<i>More customization in content research</i>	2	0
<i>More accurate, professionsy and dependency in specialized Content Research done and moderated by specialists</i>	1	1
<i>More dependency on news agencies and witnesses narrations</i>	1	0
<i>More dependency on research institutes outputs</i>	1	0
<i>Content research team</i>	1	0
<i>A group of 50 volunteer producers and moderators from around the world</i>	1	0
<i>News coverage from Syria, Lebanon and Jorden</i>	1	0
<i>A network of radio friends and journalists for data gathering</i>	1	0

Own representation.

Table 60: The New Logistics of Process Innovation.

Logistics		
Methods	Radios	TVs
<i>Choosing internal and external gests for programs</i>	2	1
<i>New correspondents in new geographical areas for a more comprehensive coverage</i>	1	0
<i>Moderators from the police and people from different specialization</i>	0	1
<i>Using social media for Networking and reaching new gests</i>	2	0
<i>Using Social Media to contact people as witnesses</i>	1	0
<i>Choosing more expert and various gests</i>	6	0
<i>More youth gests</i>	1	0
<i>More engagement of audiences in talk shows</i>	1	1
<i>Audience recruitment team, procedures and databases</i>	0	1

Own representation.

Table 61: The New Production Implementation of Process Innovation.

Production Implementation		
Methods	Radios	TVs
<i>Live Broadcasting</i>	2	0
<i>Live broadcasting through an outdoors broadcasting unit from the field</i>	5	0
<i>Broadcasting Recorded critical events</i>	2	0
<i>Open coverage</i>	8	0
<i>Online written content</i>	2	0
<i>Field Productions</i>	0	1
<i>Out Doors Production</i>	5	3
<i>Overskype and internet Interviews</i>	2	0
<i>Initiating Social Events</i>	6	0
<i>Audio and Visual digital content and video photography</i>	8	0
<i>Visual podcasts</i>	3	0
<i>Audio and Visual digital content produced by radios</i>	3	0
<i>Electronic Editing</i>	1	0
<i>Emergency Unit</i>	2	0

Own representation.

Table 62: The New Monitoring and Evaluation Methods of Process Innovation.

Monitoring And Evaluation		
Methods	Radios	TVs
<i>Online survey for feedback and customer trends</i>	0	1
<i>Survey Knowledge Behavior</i>	0	1
<i>Social Media for feedback and customer suggestions</i>	3	4
<i>Direct phone calls for feedback</i>	1	0
<i>Internet Rating</i>	4	0
<i>Conducting surveys</i>	4	0
<i>A group of experts to following trends and providing new suggestions</i>	3	0
<i>Field interviews and informal interviews with audiences</i>	2	0
<i>Pre and post evaluation</i>	0	1
<i>Focus Groups</i>	1	0
<i>SMS system</i>	1	0
<i>Phone ins</i>	1	0
<i>Regular internal meetings</i>	2	0
<i>A network of radio friends to evaluate production</i>	1	0

Own representation.

Table 63: The New Marketing Innovation.

Marketing Innovation	
<i>More Interactive</i>	73% (27)Yes 27% (10)No
<i>Multiscreening Content</i>	54.1% (20)Yes 27% (10)No 18.9% (7)Ongoing
<i>New Method Of Promotion</i>	89.5% (34)Yes 10.5% (4)No
<i>New Distribution</i>	51.4% (19)Yes 48.6% (18)No

Own representation.

Table 64: The New Method of Promotion.

New Method Of Promotion		
Methods	Radios	TVs
<i>Using Social Media</i>	18	6
<i>Facebook paid advertisements</i>	2	0
<i>Website</i>	7	2
<i>Bill Boards</i>	6	0
<i>Through networking</i>	3	1
<i>sms</i>	5	0
<i>sponsorships</i>	8	0
<i>Banners</i>	1	0
<i>Fliers</i>	2	0
<i>Promotional gifts</i>	1	0
<i>posters</i>	1	1
<i>Network of radio friends</i>	1	0
<i>Social Campaigns</i>	2	0
<i>English language ads</i>	1	0

Own representation.

Table 65: The New Distribution Methods.

New Distribution		
Methods	Radios	TVs
<i>Satellite Radio Broadcasting</i>	1	1
<i>Broadcasting through Social Media</i>	5	2
<i>E-mails</i>	0	1
<i>You Tube Channels</i>	4	0
<i>Broadcasting Audio content through a TV stations</i>	1	0

Own representation.

Table 66: The Effect of Marketing Innovation on Media Institutes.

The Effect of Marketing Innovation on Media Institutes	
Increasing Market Share	78.9% (30)High 7.9% (3)Medium 5.3% (2)Low 7.9% (3)Not Relevant
Reaching new audiences and target Groups	76.3% (29)High 10.5% (4)Medium 5.3%(2)Low 7.9% (3)Not Relevant
Reaching new geographical markets	73.7% (28)High 5.3% (2)Medium 10.5% (4)Low 10.5% (4)Not Relevant

Own representation.

Table 67: The Organizational innovations in the Palestinian Media Sector.

Organizational Innovation	
<i>New Practices</i>	52.6% (20)Yes 47.4% (18)No
<i>New Work Organization</i>	63.2% (24)Yes 36.8% (14)No
<i>New External Relations</i>	60.5% (23)Yes 39.5% (15)No
<i>New Frequencies</i>	13.2% (5)Yes 86.8% (33) No
<i>Competitions And Conferences</i>	57.9% (22)Yes 42.1% (16)No
<i>Simulcasting</i>	78.9% (30)Yes 18.4% (7) No 2.6% (1) Ongoing
<i>Exchanged Materials</i>	68.4% (26)Yes 31.6% (12)No
<i>Coproduction Projects</i>	68.4% (26)Yes 31.6% (12)No
<i>New Channels And Companies</i>	18.4% (7) Yes 81.6% (31)No

Own representation.

Table 68: The New Organizational Practices.

New Practices		
Methods	Radios	TVs
<i>Daily morning and evening production Meetings</i>	2	0
<i>Connecting the Editing department directly to the studio (Interdependency between departments)</i>	2	0
<i>New structuring and strategic planning</i>	6	1
<i>Data Base Management</i>	3	0
<i>Computerized Administrative systems</i>	1	0
<i>Departmentalization</i>	5	0
<i>Decentralization and high flexibility of work</i>	2	1
<i>structuring and strategic planning New positions</i>	0	1
<i>Producing manuals for each department and production processes</i>	1	
<i>In law for the companies</i>	2	0

Own representation.

Table 69: The New Channels and Companies.

New Channels And Companies		
Methods	Radios	TVs
<i>New News Agencies</i>	1	1
<i>New TV channel</i>	1	1
<i>Rebroadcasting a TV content through an audio content</i>	2	1
<i>Online written content</i>	2	0
<i>Audio and Visual digital content</i>	3	0
<i>Broadcasting an international broadcasting content through a local broadcasting</i>	1	0
<i>New radio station</i>	2	0
<i>Website radical Reconstruction</i>	2	0

Own representation.

Table 70: The Effect of Organization Activities on Media Institutes.

The Effect of Organization Activities on Media Institutes	
<i>Reduce Response time</i>	50% (19)High 15.8% (6)Medium2.6% (1)Low 31.6% (12)Not Relevant
<i>Increase the ability to develop products</i>	55.3% (21)High 18.4% (7)Medium 5.3% (2)Low 21.1% (8)Not Relevant
<i>Improve quality of products</i>	71.1% (27)High 5.3% (2)Medium 7.9% (3)Low 15.8% (6)Not Relevant
<i>Reduce the costs of products</i>	36.8% (14)High 13.2% (5)Medium 23.7% (9)Low 26.3% (10)Not Relevant
<i>Improve the communication with other organizations</i>	48.4% (15)High 16.1% (5)Medium 6.5% (2)Low29% (9)Not Relevant

Own representation.

Table 71: The Main Characteristics of Innovation Activities.

Innovation Activities	
<i>In house Research and Development</i>	28.9% (11)Yes 71.1% (27) No
<i>External Research and Development</i>	63.2% (24) Yes 36.8% (14)No
<i>Acquisition of Equipment</i>	84.2% (32)Yes 15.8% (6) No
<i>Acquiring External Knowledge</i>	55.3% (21)Yes 44.7% (17) No
<i>Training</i>	92.1% (35)Yes 7.9% (3)No
<i>Market Introduction</i>	89.5% (34) Yes 10.5% (4)No

Own representation.

Table 72: The Effect of Innovation Activities on Media Institutes.

The Effect of Innovation Activities on Media Organizations	
<i>Increase the range of goods</i>	71.1% (27)High 13.2% (5)Medium 10.5% (4)Low 5.3% (2)Not Relevant
<i>New Markets and Higher Market shares</i>	73.7% (28)High 10.5% (4)Medium 10.5% (4)Low 5.3% (2)Not Relevant
<i>Improve Quality</i>	76.3% (29) High 10.5% (4)Medium 7.9% (3)Low 5.3% (2)Not Relevant
<i>Improve Flexibility</i>	84.2% (32)High 2.6% (1)Medium 7.9% (3)Low 5.3% (2)Not Relevant
<i>Improve Capacity</i>	81.6% (15)High 2.6% (1)Medium 10.5% (4)Low 5.3% (2)Not Relevant
<i>Reduce Costs</i>	40.5% (15)High 18.9% (7)Medium 27% (10)Low 13.5% (5)Not Relevant

Own representation.

Table 73: The Sources of Information and Linkages.

Sources of Information and Linkages	
<i>Your Enterprise(Employees)</i>	76.3% (29)High 21.1% (8)Medium 2.6% (1)Low
<i>Suppliers of Equipment</i>	13.2% (5)High 44.7% (17)Medium 34.2% (13) Low 7.9% (3)Not Used
<i>Audiences</i>	50% (19)High 44.7% (17)Medium 5.3% (2)Low
<i>Competitors</i>	23.7% (9)High 23.7% (9)Medium 42.1% (16)Low 10.5% (4)Not Used
<i>Consultants and Research Institutes</i>	23.7% (12)High 28.9% (11)Medium 28.9% (11)Low 10.5% (4)Not Used
<i>Universities</i>	21.1% (8)High 21.1% (8) Medium 52.6% (20) Low 5.3% (2)Not Used
<i>Government</i>	47.4% (18) High 26.3% (10)Medium 23.7% (9)Low 2.6% (1)Not Used
<i>Conferences and Exhibitions</i>	34.2% (13)High 23.7% (9)Medium 31.6%(12)Low 10.5% (4)Not Used
<i>Publications</i>	28.9% (11)High 26.3% (10)Medium 34.2 % (13)Low 10.5% (4)Not Used
<i>Associations and Unions</i>	24.3% (9)High 29.7% (11)Medium 40.5% (15)Low 5.4% (2)Not Used

Own representation.

Table 74: The Hampering Factoring of Innovation.

Hampering Factoring of Innovation	
<i>The lack of internal fund</i>	62.2% (23)High 16.2% (6)Medium 21.6% (8)Low
<i>The lack of external fund</i>	32.4% (12)High 10.8% (4)Medium 40.5% (15)Low 16.2% (6)Not Experienced
<i>High costs of innovations</i>	59.5% (22)High 24.3% (9)Medium 16.2% (6)Low
<i>Not qualified of employees</i>	21.6% (8)High 29.7% (11)Medium 48.6% (18)Low
<i>No information on technology</i>	13.5% (5)High 16.2% (6)Medium 70.3% (26)Low
<i>No Information on Markets</i>	27% (10)High 27% (10)Medium 43.2% (16)Low 2.6% (1)Not Experienced
<i>No qualified partners to cooperate with</i>	24.3% (9)High 21.6% (8)Medium 51.4% (19)Low 2.6% (1)Not Experienced

Own representation.

Table 75: DW's Product Innovation.

Product Innovation							
	New genre , content and message	New target groups	New content that had a big societal impact and affected the general opinion	New Product as a result of exchanged materials , coproduction's and simul-casting	New Product as a result of exclusive coverage	New inner form (visual, audio, editing broadcasting, lighting and new effects)	New Outer form (Format)
The first television series (Manthan) in Hindi that targets India. The series presents the latest scientific developments and the differences of these developments between Germany and India.		×		×			
The German Elections through producing reports that asses the progress of the campaign, analyzing the choices facing the German electorate and the significance of the election for Europe and the world and documentaries in addition to the online coverage where audiences can browse through to watch campaign news, interviews, surveys, info-graphics, in-depth analysis and a selection of international political caricatures that portray Angela Merkel's image abroad.					×		

DW has produced a documentary titled, The Colón Ring – Wagner in Buenos Aires in honor of Richard Wagner’s 200th birthday. The two-part documentary has been broadcasted in German, English, Spanish and Arabic. Through DVD and Blu-ray box set. An online coverage also was available at DW and through Wagner 200, a multimedia special devoted to celebrating the composer and his life’s work.	×	×		×			×
DW is using a set of standalone blogs and other TV program affiliated blogs in its WebPages.	×	×					×
Global Ideas program has introduced a webdoc with a virtual safari in the Serengeti. The documentary brings experts together to explain how vulnerable the natural in reality through combines breathtaking photography with high definition video and audio to give you a fascinating multimedia experience, deep inside the animal kingdom.	×					×	
A multinational team of authors, researchers, TV and online reporters as a result of cooperation with four leading Chinese video portals came up with www.ideasforacoolerworld.org, online platform that offers video content as well as background information on different topics.	×			×		×	
Coproduction of Macedonian television magazine about Europe and its people. “Evro Panorama” The magazine is offered in Polish, Romanian, Albanian, Spanish, Croatian and Bosnian.	×	×		×			
DW has developed a new television series for Bosnia “Euro Panorama” and is being aired on BHT1. “Euro Panorama”. The new magazine shows a review of the German media.	×			×			
DW has produced “Hewer El Khakis” in cooperation and co broadcasting and moderating with Raya FM in Palestine. In addition to the multimedia interactivity through the online on DW’s Arabic Facebook page. And simulcasting by three other DW partners: Radio Albald in Jenin, Radio Alwan in Gaza and Radio Marah in Hebron.	×	×		×			
“Rabia Al-Shabab” program is a new coproduction with Voice of Lebanon.	×	×		×			
Deutsche Welle has organized a “Train-the-Trainer Course” in cooperation with UNESCO, for 12 young lecturers from eight African journalism education institutions.	×	×		×			

Expanding DW Spanish television service for Latin America from two to 20 hours daily focusing on the latest issues in Latin America. And redesigned website for Spanish-speaking users.		×				×	
DW launched a German course with a new project featuring the German hip-hop group EINSCHOCH6. The group has diary that takes German learners on a year-long journey through Germany. The program also provides a monthly song available to download that has been written for DW that allows users to test their own hip-hop talents.	×	×				×	
Learning by Ear is a radio program that is part of AfricaLink a radio series that that targets the issues that affect Africa and aims to learn people in Africa about deforestation, health, higher education and business. Listeners were invited to send in their own stories and to compete with other stories about a personal event or a situation that has affected their lives. And the winning story would be adapted for stage and participate the new Learning by Ear series The program broadcast in six languages.	×	×				×	
Part of the successful Learning by Ear educational program, Crossroads Generation is a radio drama about a group of African teenagers where listeners are introduced to a number of topics affecting young people in Africa today. A website, a Facebook page and video blogs complement the radio programs.	×	×					
Arts.21 and Europe in Concert TV programs and cooperating with European organizations as the Beethovenfest and the Deutsches Symphonie Orchester to highlight some the Beethovenfest and the Deutsches Symphonie Orchester and music concerts in addition to award-winning documentaries like the Beethoven Project And special series like Wagner 200.	×			×	×		
<i>“A picture is worth a thousand words.”</i> DW online platform gives world cup fans around the world to share their photos that cover their own experiences in world cup 2014 in addition to testing their World Cup knowledge through some interesting quizzes.		×				×	
DW has used its YouTube channel subscribers to select 11 winners among 500 Kick off!	×					×	

DW online platform provides a service where users meet up with visitors to Germany to hear about their impressions about the places they visit. In addition users can participate by informing DW about their visit to Germany so DW can report them.	×	×				×	
DW offers the TV Travel Guide that is a travel guide that shows tips and background features on the wealth of tourist destinations to be found in Germany.	×						
DW offer MY DW online service where users can send DW their experiences, thoughts, ideas or photos to present a colorful and personalized collage of stories with content coming from around the world. By sending photos and the story of this photo users can share their stories behind the photo with other users.	×	×				×	
Learn Polish, at the Checkpoint Charlie museum in Berlin is a new program that tells the story of solidarity between the Polish trade unionist movement, Solidarność, and East German oppositionists during the 1980s. The documentary is produced by Polish public broadcaster TVP and rebroadcasted in English, German, Spanish and Polish on DW TV.	×	×		×			
DW offers through its advanced German learning courses DIALECT OF THE MONTH to offer the different dialects in Germany to advanced learners. It also offers Community D where users can contact the editors of German courses as well as other German learners to exchange experience and learn.	×					×	
DW offers concerts in any of user's city in the form of customized workshops for students and teachers. In addition to create customized worksheets to several German lessons and classes.	×						
“Worldwide Berlin” is a cross-media project that shows more than 100 Berlins all over the world that are all very different. The cross-media project “Worldwide Berlin” links up the residents of the German capital with other Berliners throughout the world. Users are being able to explore the many Berlins in an interactive web documentary that will lead them through continents, climates and time zones and what they have in common. The web documentary's community stream allows Berliners across the world to contribute with photos, information and	×			×		×	

videos via Facebook and Twitter, with the filmmakers encouraging users to send in their own material. A blog is also incorporated into the project.							
DW will make the Beethovenfest a global event by presenting multi-lingual TV, radio and web content, concert recordings and podcasts with a focus on the Bilkent Symphony Youth Orchestra's performance of a work commissioned by DW from Tolga Yayalar. Audiences can expect coverage that includes reports from the festival and portraits of musicians in many of DW's 30 languages. Additionally, DW will distribute recordings of the concerts to rebroadcasting partners, including stations in the US, Russia, Turkey and South America.	×					×	
On Expedition is an interactive guide to everything researchers need to survive long journeys into exotic field locations. The web doc follows the story of a WWF researcher in South America who encounters a very unexpected challenge during a research expedition. It is a new interactive web documentary that support DW's Global Ideas Program	×					×	
Tasty Tales is a seven-part series that introduces people, culture and history from around the global through introducing their cuisine.	×						
On Island Time is a series that takes audiences on a journey to islands from the Arctic to the tropics and explores the people who lead a life that is bound closely to the ocean.	×						
DW offers 30-minute radio magazine "Inside Europe" that reflect the interests of African listeners. The radio magazine "WorldLink," is also available to African listeners to offer insights into what is happening in Germany, Europe and around the world.	×	×					
Deutsche Welle aired worldwide for the first time ever "Tito's Murder Squads – the Killing of Yugoslav Exiles in Germany" in English and German, Arabic and Spanish. The film is a coproduction by Deutsche Welle and Bavarian TV, Bayerischer Rundfunk (BR).	×			×	×		
DW will make the Beethovenfest a global event by presenting multi-lingual TV, radio and web content, concert recordings and podcasts with a focus on the Bilkent Symphony Youth Orchestra's performance of a work commissioned by DW from Tolga Yayalar. Audiences can expect coverage that includes reports from the festival and portraits of musicians in many of DW's 30 languages.	×			×	×		

<p>Additionally, DW will distribute recordings of the concerts to rebroadcasting partners, including stations in the US, Russia, Turkey and South America.</p>							
<p>“Digital Safety for Journalists” is an online and open workshop in cooperation with Reporters Without Borders. The workshop has a panel discussion and live web seminars accompanied by blog posts on a wide range of digital security topics.</p>	×					×	
<p>DW Akademie hold an Open Media Summit (OMS) the project focused on issues relating to the establishment of regional online platforms, data journalism, the verification of online sources and ways of circumventing Internet censorship. The OMS 2012 website was the first of its kind in the area of development cooperation as it set up as a central platform linking online learning materials, live video sessions and discussions via Twitter and Facebook.</p>	×			×		×	
<p>Geofaktor, a new TV magazine for Ukraine. Geofaktor delivers European and German perspectives and reactions to the events in Ukraine along with coverage of political, social and economic issues that have relevance to daily life in the strained eastern European nation.</p>	×		×		×		
<p>DW Akademie hosted free online workshops about Digital Safety for Journalists, in cooperation with Reporters Without Borders.</p>	×	×				×	
<p>DW has covered the 2014 Winter Olympic Games with a combination of television and multimedia features websites in English, German, Spanish and Arabic and has produced special Olympic websites in Bengali, Urdu, Dari and Pashto.</p>	×	×			×	×	
<p>DW added Al Bernameg an Egyptian comedy program to its lineup. Al Bernameg makes fun of political personages and social mores and provides an objective perspective in a funny but with a serious core. The show has ensured an audience stretching from Morocco to Iraq in the Arab world.</p>	×	×		×		×	
<p>DW launched a new series that takes an in-depth look at the intricacies of being German.</p>	×						

DW Akademie has invented a new training format for bloggers and journalists in North Africa based on the MOOC concept (massive open online course). The Open Media Summit (OMS) is an interactive online course combining e-learning and social media, which is an open-access, interactive, online platform where educational resources are distributed through live streaming, discussion forums and other online resources.						×	
DW Akademie and the German University in Cairo (GUC) have offered a new interdisciplinary MBA.		×		×			
German Pop program is a series of podcasts with concerts and portraits covering the spectrum of German pop music. Audiences can subscribe to the podcasts using iTunes.	×	×				×	
World Stories is a The program features stories from 69 contributors in 48 different countries as a unique way to highlight the local issues in a globalized world.	×			×			
The Arabic version of The New Arab Debates produced in Arabic for its viewers in the Arab world for the first time where the Egyptian TV journalist Mai El Sherbiny will be hosting the Arabic version.		×					
DW has introduced its Namati's Worldwebdoc for its young and old users to explore the underwater world in the South Pacific with Namati – a young coral off the coast of Vanuatu. As part of its Global Ideas team. It offers spectacular underwater video footage and a story full of suspense.	×					×	
Ticket to Berlin game show, is a coproduction between Deutsche Welle and the Goethe-Institute who are searching for nine people from all over the world to be are ready for an adventure. The adventure is for 10 days where contestants will travel all over Germany, fulfill certain tasks and meet interesting people. A camera team will accompany them on their journey and the videos of this adventure will be shown on the DW and Goethe-Institute websites. DW Users are encouraged to apply.	×			×			

DW launched A new online special covering Rio+20: Today's voices with tomorrow's ideas. It discusses sustainability in the economy, society and technology and encourages different opinions on the subject, photos, video submissions and articles from around the world.						×	
WorldLink is a news magazine with timeliness and urgency that foregoes breaking news coverage and analysis to focus on the impact.	×						
DW has offered a virtual Tour of the German Parliament with a new multimedia project.	×					×	
DW has offering a new content box that offers three language courses with links to learning content on the website of the American Association of Teachers of German (AATG).	×			×		×	
DW has created Buluşma Noktası which is a platform for German-Turkish dialogue where four culturally active individuals from Berlin and Istanbul will be posting their views and opinions in a German and Turkish language blog for six weeks.	×	×				×	

Own representation, adapted from (DW Webpage and DW blogs WebPages)

Table 76: DW Blogs.

Blogs	Description
Adventure Sport Blog	A blog that introduces expeditions and extreme experiences of people who go out into nature.
Ice-Blog	A blog that comments in between on climate-related news and views across the planet.
Generation-2012	A video blog for 12 young people from Russia who present their views on important events in Russia and Europe.
Women Talk Online	A blog that lend a voice to women in Asia, Europe and around the world and to foster discussion on women's issues.
onMedia	A blog that focuses on sharing knowledge with journalists in terms of skills tools, innovations and challenges.
World Time Blog	A blog that provides facts and assessments on developments in the media markets worldwide.
DW on the Road	A blog that is performed by a journalist that is riding his bicycle from Cairo to Cape Town with the "Tour d'Afrique" and asks people along the way what they expect from Germany's international Broadcaster. Audiences can enter the blog to see the story behind get introduced to these people.
Germany by Scooter	a blog that is related to Euromaxx program the blog is for discovering Germany in a child scooter by the program's journalist and blogging his experience.
The GLOBAL IDEAS Blog	A blog that supports Global idea program and features imaginative approaches to climate protection and provides a platform for discussion as well as inside commentary from our editors and reporters.
Generation Change	A blog that introduces a weekly podcast series that shares the stories of young people who are making change in their societies all over the world.
Education for all	A blog that introduces five bloggers, from Iraq, Kenya, Russia, Germany and Argentina who discuss the state of education in their home countries as well as their own experiences in the system.
DW Innovation	A blog that introduces how the innovation team uses technology to help DW tell stories better starting from interactive visuals over Data Driven Journalism to digital preservation.
German football	A blog that offers all information about German football and its stars: and all Latin American playing in Germany.

Own representation, adapted from DW blogs WebPages.

Table 77: DW Process Innovation.

Process Innovation	Description
New content research methods and data gathering	<p>The search for topics, research, production and broadcast at Life Links a documentary-style format are all interactive processes with viewers and users. Users can tell their own stories and vote for issues they'd like to see covered in the show through the help of followers on Twitter and Facebook to in research. Via mobile reporting, users are involved on site during filming. Using social media and the Life Links website, reporters present articles, images, audio and video of their encounters with those featured in the show. The program is produced by a young, bilingual team that is coming up with concepts for new offerings tailored to a young audience.</p>
	<p>Once Amigos program is a project that joins 22 young journalists from Latin America and Germany cover the 2014 World Cup in Brazil. The team is 11 journalists from Germany and 11 from Latin America who created a Once Amigos blog with the slogan, “Discovering the stories behind the ball – Brazil 2014”. During the World Cup itself, the teams has been reporting from various locations throughout Brazil.</p>
	<p>DW used data driven journalism, visualizations, info graphics and innovative storytelling on the web. To cover the world cup 2014.</p>
	<p>Learning by Ear is a radio program that is part of AfricaLink a radio series that that targets the issues that affect Africa and aims to learn people in Africa about deforestation, health, higher education and business. Listeners were invited to send in their own stories and to compete with other stories about a personal event or a situation that has affected their lives. And the winning story would be adapted for stage and participate the new Learning by Ear series about a personal event or a situation that has affected their lives.</p>
	<p>Part of the successful Learning by Ear educational program, Crossroads Generation is a radio drama about a group of African teenagers where listeners are introduced to a number of topics affecting young people in Africa today. A website, a Facebook page and video blogs complement the radio programs.</p>
	New production implementation methods
<p>Global Ideas program has introduced a webdoc with a virtual safari in the Serengeti. The documentary brings experts together to explain how vulnerable the natural in reality through combines breathtaking photography with high definition video and audio to give you a fascinating multimedia experience, deep inside the animal kingdom.</p>	
<p>A multinational team of authors, researchers, TV and online reporters as a result of cooperation with four leading Chinese video portals came up with www.ideasforacoolerworld.org, online platform that offers video content as well as background information on different topics.</p>	
<p>DW has produced “Hiwar El Khamies” in cooperation and co broadcasting and moderated with Raya FM in Palestine. In addition to the multimedia interactivity through the online on DW’s Arabic Facebook page. And simulcasting by three other DW partners: Radio Albald in Jenin, Radio Alwan in Gaza and Radio Marah in Hebron.</p>	
<p>Learning by Ear is a radio program that is part of AfricaLink a radio series that that targets the issues that affect Africa and aims to learn people in Africa about deforestation, health, higher education and business. Listeners were invited to send in their own stories and to compete with other stories about a personal event or a situation that has affected their lives. And the winning story would be adapted for stage and participate the new Learning by Ear series about a personal event or a situation that has affected their lives.</p>	
<p>Part of the successful Learning by Ear educational program, Crossroads Generation is a radio drama about a group of African teenagers where listeners are introduced to a number of topics affecting young people in Africa today. A</p>	

	<p>website, a Facebook page and video blogs complement the radio programs.</p> <p>“A picture is worth a thousand words.” DW online platform gives world cup fans around the world to share their photos that cover their own experiences in world cup 2014 in addition to testing their World Cup knowledge through some interesting quizzes.</p>
	<p>DW has used its YouTube channel subscribers to select 11 winners among 500 Kick off!</p> <p>DW online platform provides a service where users meet up with visitors to Germany to hear about their impressions about the places they visit. Users can participate by informing DW about their visit to Germany so DW can report them.</p> <p>Within its online offerings for regional target languages, DW is switching to a personalized blog format featuring dialogue and comment functions is optimizing for mobile devices.</p> <p>DW used data driven journalism, visualizations, info graphics and innovative storytelling on the web. To cover the world cup 2014.</p> <p>German Pop program is a series of podcasts with concerts and portraits covering the spectrum of German pop music. Audiences can subscribe to the podcasts using iTunes.</p> <p>DW has introduced a new online presence that offers more information, a fresh design. The new design resembles a high-quality multimedia customer oriented magazine with clearly defined structure and topical focus.</p>
New mentoring and evaluation and feedback methods	DW is evaluating one of its programs PopXport is DW’s music magazine that has broadcasted its 300th episode by fostering customer opinions through sending emails to the program staff and offers an automatic nomination of an iPad mini.
New Archiving systems	New Digital archiving system (Interview)

Own representation adapted from DW webpage and blogs WebPages.

Table 78: DW Marketing Innovation.

Marketing Innovation	Description
New promotion methods	DW has participated in the International German Teachers Conference in Bozen and has presented the entire spectrum of its language courses with a panel, lectures and an information stand for their learning enthusiastic methods of the German language.
	DW participated in MIPTV conference in Cannes in France to build networks of partners and buyers for the new range of programming options.
	DW promotes itself through introducing the faces a lot of its programs among them is behind Learning by Ear.
	DW offers its fans (My DW) where audiences can share their personal DW experiences with the DW and other users. My DW also offers Friends service where individual users, DW fan groups, communities, school and student groups and on-site visitors are offered opportunity to tell us about their way of life and how DW is there with them. This through sharing what users thought about DW, to tell about users stories and present their activities in words and images.
	This service opens the opportunity to users to show their personal perspective on certain topics or ideas through sending comments, pictures and posts, participants consent to the publication of their name and place of residence. Here are some engaged clubs (DW-Fan club Yemen, Ethiopia’s DW Club, Kemogemba Club, Pak Koln Deutsche Welle Club, Sungat RL Club, New Horizon Club, Club DW Egypt, Young Stars Radio Club, Friends Club Layyah, Iqbal from Afghanistan.
	DW is now on Instagram with Inside DW which features a look behind the scenes

at the work of DW's journalists, producers and correspondents.
Through myDW, DW is highlighting its biggest fans every week. In the "User of the Week" service where audiences are offered to send a picture of themselves with the DW logo and take the chance to win a prize.
360° - An inside look at DW has invented a new promotional methods to itself by posting photos and videos that give a closer look at the work of DW's journalists, producers and correspondents.
<i>DW offers its learners and teacher the German Learner Of The Week AND the German Teacher of the Month where they can introduce themselves through MP3 audio, photo portrait and RSS and iTunes and speak about their experiences with the DW or to send a recorded material about their classrooms.</i>
DW is promoting itself by offering the German Media Development Awards that was awarded jointly by the Federal Ministry for Economic Cooperation and Development (BMZ) and Deutsche Welle given to leading journalists and networks in their respective countries.
DW participates in MIPCOM 2014 conference to present special DW programming highlights to potential partners from around the global entertainment industry.
DW has participated with the FIAT/IFTA world conference in Amsterdam. FIAT/IFTA is the international federation of television archives. It promotes cooperation amongst television archives, multimedia and audiovisual archives and libraries with over 250 members.
DW is using the anniversary celebration of broadcasting reliable news and information in Kiswahili with an event in Dar es Salaam, Tanzania, by bringing opinion leaders together for a discussion on "Knowledge and Awareness through Media".
DW is promoting its wide range of programming options at DISCOP Africa conference in Johannesburg. The conference hosts the production and the distribution of multiscreen, television content across Africa.
DW is promoting itself through introducing a journalism prize in Latin America. The focus of this price was on social and political reports that Colombian journalists are sometimes hesitant to tackle.
DW has promoted itself in Jornadas conference in Buenos Aires and DW was able to agreements with more than 20 new partners from Argentina, Uruguay and Peru.
DW is promoting itself by organizing a journalism competition contest in cooperation with ONTV, Masrawy.com and the Media and Communication department at the University of Cairo. A host of nominated articles and video entries by the jury and facebook users had selected the best work decided on the first prize winner and chose three other pieces for honorable mention.
Deutsche has participated in CANITEC exhibitor in Mexico to promote its content and network.
DW has participated in television trade show in Colombia that has resulted of over 30 new partners from five countries in Latin America
DW has participated in Andina Link trade show in Cartagena, Colombia for technology, broadband and cable TV and was able to get new partners in Latin America.
Standard Group Ltd has organized a promotional campaign (bill-boards, radio and newspaper ads) to introduce DW programming to the Kenyan audience.

	DW has participated in EXPOLINGUA Berlin which is a leading international trade fair for languages and cultures in Germany.
New distribution methods	DW has optimized her webpage that is available in 30 languages to mobile handsets and smart phones.
	DW has promoted one of its productions through an official release event for “Schumann at Pier2” at Kino International in Berlin. Berlin-based C Major Entertainment plans to sell a DVD box set including recordings by the Deutsche Kammerphilharmonie Bremen.
	DW Transtel is a service that offers international partners all of DW content in English, Arabic, Russian, French and Spanish. These contents are a Complete catalog (a complete listing of DW’s television programming.) a VoD worldwide catalog (listing of DW Transtel’s titles to which it owns the worldwide rights.)A Transtel Classics (a collection of DWs most popular series that offers a wide variety of programming.) and the Online screening for exclusive partner access to world class content.
	Distributing Full-text DW articles in 12 languages and featuring prominent links to DW online content and advertising potential via a free promo banner that can be adapted to target languages in cooperation with msn.com, Microsoft’s global news and information platform.
	Online articles from DW English are now being distributed on “The Most”, a new online news aggregator developed by The Washington Post in a project that gathers the most engaging stories from a broad array of top news sources.
	DW content will be available on Amazon Fire TV and Smart TVs as a result of agreement with the Opera Store. Video-on-demand content in German, English, Spanish and Arabic will now be available on over 300 TV models and BluRay Players.
	Over 100 FM partner stations in English-speaking Africa rebroadcast DW’s English programs.
	A new partnership in Brazil is bringing Global Ideas to the classroom. Ninety of the short documentaries will be shown in Portuguese in more than 5,000 schools in Brazil starting this march.
	DW’s German Language content has been provided to Britain’s elite Cambridge University students and the University of Nottingham on the university’s website.
	Sony has included DW content on its mobile devices in the news App Socialife that comes preinstalled on cell-phones, tablets and notebooks and news reports from DW in 12 languages will be integrated into the App and prominently displayed.
	DW has participated in Asia TV Forum (ATF) to promote its content.
	DW has a global network that includes more than 4400 partners worldwide that distribute DW content.
	DW participated in the 2014 NATPE conference in Miami to promote a selection of content from the DW Transtel programming catalog.where over 7,000 content providers, executives and buyers has participated
DW participated in Latin America’s premier media expositions (the Tepal Expo)	

	DW news content in 14 languages is now available for use with Flipboard, an innovative App that allows users to curate an online “personal magazine”.
	German Pop program is a series of podcasts with concerts and portraits covering the spectrum of German pop music. Audiences can subscribe to the podcasts using iTunes.
	DW has provided its Learning by Ear service to listeners in Afghanistan by providing content to mobiles with partner Afghan Wireless Communication Company (AWCC).
	The new DW page at MySpace will offer music fans the chance to listen to the latest songs from up-and-coming German groups as well as offering tour dates and interviews with bands: www.myspace.com/dwenglish . All episodes of the show are available as audio on demand on DW’s Pulse homepage, as well as on MySpace Unsigned Stream.
	Providing mobile secretion and downloading services to DW Learning by Ear program and other programming on mobile handsets.
	DW’s Global Ideas multimedia series, which showcases projects from around the world geared towards promoting climate protection participated in China Business Network (CBN) launched a new media project dedicated to the topic of sustainability earlier this week: The Future We Want. A three-hour live TV show will be broadcast on CBN and a 24-hour video live stream has been aired in cooperation with online partners YouKu and BestTV.
	DW news content in 14 languages is now available for use with Flipboard, an innovative App that allows users to curate an online “personal magazine”.
	DW has started a new partnership with Watchup to deliver its video content to iPad users in the United States. Watchup has regularly linked to the latest 10 clips of DW’s in-depth, video coverage and analysis of German and international affairs.
	DW’s programme Learning by Ear is now available as on-demand content for subscribers using Vodafone Live Radio at a set price of 0.9 Pesewa per minute.
	DW has distributed mobile content in China through the Tudou Video app that provides smartphone users in China with video content.
	DW’s English audio content is distributed over Sound cloud.
	DW’s English television program is distributed over smart phones via UFone in Pakistan.
	DW program Learning by Ear is now distributed for mobile users in Afghanistan through Afghan Wireless (AWCC).
	Learning by Ear content is available on all mobile phones as audio on demand through Vodafone Ghana.
	News feeds from DW has been integrated Lumia smart phones from Nokia and are pre-installed on the Reading app in English, German and Russian.
New interactive and attractive productions	The editors of Euromaxx program has designed a contest called Clipmania 100 where viewers and users voted for the 100 best user-generated videos from the almost 300 that have been featured on the program over the past two years. The contest was very successful and generated over 5,000 letters to the editors and the videos were viewed over 230,000 times on DW’s YouTube channel.
	DW is using a set of blogs in its web pages to foster content and customer experiences, interactivity and knowledge exchange to support linear TV programs or stand alone online blogs
	DW has introduced its Namati’s Worldwebdoc for its young and old users to

	explore the underwater world in the South Pacific with Namati – a young coral off the coast of Vanuatu. As part of its Global Ideas team. It offers spectacular underwater video footage and a story full of suspense.
	Global Ideas program has introduced a webdoc with a Serengeti through combining breathtaking photography with high definition video and audio to give a fascinating multimedia experience, deep inside the animal kingdom.
	DW launched a German course with a new project featuring the German hip-hop group EINSHOCH6. The group has diary that takes German learners on a year-long journey through Germany. The program also provides a monthly song available to download that has been written for DW that allows users to test their own hip-hop talents.
	Learning by Ear is a radio program that is part of AfricaLink a radio series that targets the issues that affect Africa and aims to learn people in Africa about deforestation, health, higher education and business. Listeners were invited to send in their own stories and to compete with other stories about a personal event or a situation that has affected their lives. And the winning story would be adapted for stage and participate the new Learning by Ear series about a personal event or a situation that has affected their lives.
	Euromaxx program offer prizes to a winner picture that has chosen in a competition as part of the TV program
	DW introduced The Kick off! Competition in German, English, Spanish and Arabic. It is a knowledge quiz to show fans knowledge of the German Bundesliga.
	“Worldwide Berlin” is a cross-media project that shows more than 100 Berlins all over the world that are all very different. The cross-media project “Worldwide Berlin” links up the residents of the German capital with other Berliners throughout the world. Users are being able to explore the many Berlins in an interactive web documentary that will lead them through continents, climates and time zones and what they have in common. The web documentary’s community stream allows Berliners across the world to contribute with photos, information and videos via Facebook and Twitter, with the filmmakers encouraging users to send in their own material. A blog is also incorporated into the project.
	DW participated in Mediapeers (content.dw-transtel.de). The media peers exchange allows distributors of audiovisual content to manage
	DW’s programs are now more interactive. Global 3000 linear TV program interacts with its audiences and offers them the opportunity to send emails and photos about their lives, worries, future plans, interests, and their opinions about globalization. Euromaxx’s program offer viewers to send pictures of themselves next to landmarks from their cities and towns and to share it with other audiences.
	DW has invented photo competition called the KCLICK! Where it asks audiences to send photos from around the world that depict situations that you associate with education and culture to create an online photo atlas and feature them in publications from the Deutsche Welle Global Media Forum. Users will also be able to vote for their favorite online and help DW select the 10 most impressive images.
	DW launched A new online special covering Rio+20: Today’s voices with tomorrow’s ideas. It discusses sustainability in the economy, society and technology and encourages different opinions on the subject, photos, video submissions and articles from around the world.
	DW is promoting itself by organizing a journalism competition contest in cooperation with ONTV, Masrawy.com and the Media and Communication department at the University of Cairo. A host of nominated articles and video entries by the jury and facebook users had selected the best work decided on the

	first prize winner and chose three other pieces for honorable mention.
	DW has created Buluşma Noktası which is a platform for German-Turkish dialogue where four culturally active individuals from Berlin and Istanbul will be posting their views and opinions in a German and Turkish language blog for six weeks.
Customization	“A picture is worth a thousand words.” DW online platform gives world cup fans around the world to share their photos that cover their own experiences in world cup 2014 in addition to testing their World Cup knowledge through some interesting quizzes.
	DW news content in 14 languages is now available for use with Flipboard, an innovative App that allows users to curate an online “personal magazine”.
	DW has used its YouTube channel subscribers to select 11 winners among 500 Kick off!
	DW online platform provides a service where users meet up with visitors to Germany to hear about their impressions about the places they visit. In 166household users can participate by informing DW about their visit to Germany so DW can report them.
	DW offer MY DW online service where users can send DW their experiences, thoughts, ideas or photos to present a colorful and 166householder166 collage of stories with content coming from around the world. By sending photos and the story of this photo users can share their stories behind the photo with other users.
	DW offers concerts in any of users’ city in the form of customized workshops for students and teachers. In addition to create customized worksheets to several German lessons and classes.
	DW offers its learners and teacher to send their photos and a recorded audio of their experiences with the DW or to send a recorded material about their classrooms.
	Within its online offerings for regional target languages, DW is switching to a personalized blog format featuring dialogue and comment functions is optimizing for mobile devices.

Own representation, adapted from (DW, 2014) (DW Blogs, 2014)

Table 79: DW Organizational Innovation.

Organizational Innovation	Description
New methods of work responsibilities and decision making	All individual European affairs departments are are grouped into a single European editorial department to create regionalized content for Europe.
	Production of radio broadcasts in French is being switched back to FM formats for selected partner broadcasters in Africa.
	Online offerings in Albanian, Bosnian, Bulgarian, Croatian, Macedonian, Romanian and Serbian are being switched to a personalized, dialogue-based blog format with comments.
	The English department, staff numbers are intended to increase.
	DW merged its two programming departments in Bonn and Berlin into one, which is now managed by a single director of programming.
	DW’s television, radio and online content will be combined under one editor-in-chief to guarantee streamlining journalistic content across all media.
	The broadcaster's regional focus will be on Afghanistan, China and Iran in Asia, as well as Africa, the Arab World, Russia, Latin America, Turkey and the crisis zones within Europe.
	English-language content will be extended and will play a central role in all DW offerings specially the linear TV, online and social media.

	the German-language TV news coverage is being extended and more clearly structured
	Some of the TV offerings are being reworked and restructured and are introducing more interactive formats and a talk show. And an in-depth German perspective is being added to news.
	DW will reduce the number of shows it produces, while elevating the quality of the remaining formats.
	In all of its target areas, DW plans to continue offering regionalized content and to increase the number of relevant programming segments.

Own representation, adapted from (DW, 2014) (DW Blogs, 2014)

Table 80: DW inbound open Innovation Activities.

In bounding	Description
Cooperating R&D with External parties	DW is a user partner of ARCOMEM tools that helps archivists to exploit the social web. DW contributes as well to the broadcaster use case, the dissemination and the validation processes.
	DW is a user partner of AXES's technologies that interact with audiovisual libraries, helping users to discover, browse, search and enrich archives. The face recognition and speech transcription of AXES will open up audiovisual digital libraries and increase their exposure to the European public. The DW Also contributes to news use cases, user validation and dissemination.
	DW is a user partner of VISION Cloud that is a cloud-based infrastructure that aims to provide a scalable, flexible and dependable framework for storage services. DW also contributes to news use case, validation and dissemination.
	DW is a user partner of SocioS#s technology that provides journalism application that enables topical search across eight social networks, media item ranking/recommendation, event detection, social contact filtering, translation, sentiment analysis and IPR-handling. DW has also developed a journalism scenario and related requirements of the technology in addition to tested the resulting journalism application and conducted dissemination activities.
	Deutsche Welle is an application partner with a specific use case of CoSyne's tools that allow a combination of automated translation with synchronization in addition to automated compilation, and includes a post-editing tool for finalization. DW contributes also in user validation and dissemination.
	Deutsche Welle is a content partner to ASSETS through contributing in audio and video content items with adapted, extended and enriched metadata. ASSETS has developed software services that enhances the usability of (Europeana) the European Digital Library that provide multimedia search, browsing and interfaces and offers new multimedia content for Europeana from over 9 European content providers.
	DW is working in cooperation with Fraunhofer IAIS, dpa-inforcom and Neofonie on an innovation project called News-Stream 3.0, which will aggregate big data for journalists. The project develops software tools which make thousands of content sources easy to identify and use in newsrooms.
	The innovation team of DW is supporting the software testing, the dissemination activities and the promoting of ORBIT's a new solution for cloud infrastructures. The new solution migrates critical enterprise workloads to the cloud without compromising availability or performance of the system.
	DW is a user partner of a multilingual online media analysis technologies and a smart content analysis platform that is being developed by MULTISENSOR. The DW is also leading the development of the Journalistic features of the platform, the dissemination and evaluation of the project. The platform scans multiple heterogeneous sources, translates, processes the content, visualizes details about sentiment, entities, social and other important aspects necessary to provide context and finally it Adds automated summarization of each content

	<p>item.</p> <p>Deutsche Welle is a user partner of SAM'S NEW TYPE OF SOCIAL MEDIA and content delivery platform. The DW also, contributes to a Second Screen content showcase, user requirements, user validation and the dissemination process. The platform combines Content Syndication, Second Screen, Social Media and Dialogue Systems where data reaches the user through a content syndication approach and their "Second" Screens.</p> <p>The innovation team of DW is supporting the software testing, the dissemination activities and the promoting of REVEAL's project that aims to aid journalists in identifying trustworthy (user generated) content on Social Networks. As the credibility of contributors, their reputation and influence, the quality of content items etc...</p> <p>The DW is a user partner of EUMSSI's platform. It also a contributes in the user validation and dissemination tasks contribute to user validation and dissemination tasks in addition to developing the journalistic features of the platform. The platform is useful for cross-media data analysis and interpretation, such as intelligent content management systems, personalized recommendation, real time event tracking, content filtering, etc.</p> <p>DW is a user partner and a contributor to news use case of SocialSensor. SocialSensor developed a reliable news and trend detection algorithm. That will identify key influentials in social networks and supports the verification of social media content. DW also work in the validation and dissemination of the project.</p>
<p>Fostering Content</p>	<p>DW is teaming up with photo-sharing app EyeEm to create (Creative Living) that is a new form of digital storytelling where users and audiences take and publish of the creative ways in which they're living. A jury of Deutsche Welle after that selects the most creative, awe-inspiring shots and features them on DW's new interactive website together with users' story behind the photo.</p> <p>The search for topics, research, production and broadcast at Life Links a documentary-style format are all interactive processes with viewers and users. Users can tell their own stories and vote for issues they'd like to see covered in the show through the help of followers on Twitter and Facebook to in research. Via mobile reporting, users are involved on site during filming. Using social media and the Life Links website, reporters present articles, images, audio and video of their encounters with those featured in the show.</p> <p>DW is asking the help of its Westeros , Valyrian and Dothraki khalasar native speaker audiences to translate some of its news to native speakers for the major languages in. Audiences can just leave a comment for one of DW short news items. And this through DW created a website in the Klingon language from Star Trek. The website takes the form of Game of Thrones. The Game of Thrones shows hugely-popular TV series that has captured the imagination of millions with intriguing stories that create an intricately detailed history.</p> <p>DW offers its fans (My DW) where audiences can Share their personal DW experiences with the DW and other users. My DW also offers Friends service where individual users, DW fan Groups, communities, school and student groups and on-site visitors are offered opportunity to tell us about their way of life and how DW is there with them. This through sharing what users thought about DW, to tell about users stories and present their activities in words and images.</p> <p>This service opens the opportunity to users to show their personal perspective on certain topics or ideas through sending comments, pictures and posts, participants consent to the publication of their name and place of residence. Here are some engaged clubs (DW-Fan club Yemen, Ethiopia's DW Club, Kemogemba Club, Pak Koln Deutsche Welle Club, Sungat RL Club, New Horizon Club, Club DW Egypt, Young Stars Radio Club, Friends Club Layyah)</p> <p>World Stories is a The program features stories from 69 contributors in 48 different countries as a unique way to highlight the local issues in a globalized world.</p> <p>Once Amigos program is a project that joins 22 young journalists from Latin America and Germany cover the 2014 World Cup in Brazil. The team is 11 journalists from Germany and</p>

11 from Latin America who created a Once Amigos blog with the slogan, “Discovering the stories behind the ball – Brazil 2014”. During the World Cup itself, the teams has been reporting from various locations throughout Brazil.

DW’s Global Ideas multimedia series, which showcases projects from around the world geared towards promoting climate protection participated in China Business Network (CBN) launched a new media project dedicated to the topic of sustainability earlier this week: The Future We Want. A three-hour live TV show will be broadcast on CBN and a 24-hour video live stream has been aired in cooperation with online partners YouKu and BestTV.

DW has invented photo competition called the KLICK! Where it asks audiences to send photos from around the world that depict situations that you associate with education and culture to create an online photo atlas and feature them in publications from the Deutsche Welle Global Media Forum. Users will also be able to vote for their favorite online and help DW select the 10 most impressive images.

Ticket to Berlin game show, is a coproduction between Deutsche Welle and the Goethe-Institute who are searching for nine people from all over the world to be are ready for an adventure. The adventure is for 10 days where contestants will travel all over Germany, fulfill certain tasks and meet interesting people. A camera team will accompany them on their journey and the videos of this adventure will be shown on the DW and Goethe-Institute websites. DW Users are encouraged to apply.

DW launched A new online special covering Rio+20: Today’s voices with tomorrow’s ideas. It discusses sustainability in the economy, society and technology and encourages different opinions on the subject, photos, video submissions and articles from around the world.

DW is using a set of blogs in its web pages to foster content and customer experiences.

A multinational team of authors, researchers, TV and online reporters as a result of cooperation with four leading Chinese video portals came up with www.ideasforacoolerworld.org, online platform that offers video content as well as background information on different topics.

Learning by Ear is a radio program that is part of AfricaLink a radio series that that targets the issues that affect Africa and aims to learn people in Africa about deforestation, health, higher education and business.

Listeners were invited to send in their own stories and to compete with other stories about a personal event or a situation that has affected their lives. And the winning story would be adapted for stage and participate the new Learning by Ear series The program broadcast in six languages.

Part of the successful Learning by Ear educational program, Crossroads Generation is a radio drama about a group of African teenagers. In an entertaining way, listeners are introduced to a number of topics affecting young people in Africa today, such as xenophobia, drug abuse and education. A website, a Facebook page and video blogs complement the radio programs, making “Crossroads Generation” a truly interactive, cross-medial experience.

“A picture is worth a thousand words.” DW online platform gives world cup fans around the world to share their photos that cover their own experiences in world cup 2014 in addition to testing their World Cup knowledge through some interesting quizzes.

DW has used its YouTube channel subscribers to select 11 winners among 500 Kick off!

DW online platform provides a service where users **meet up with visitors to Germany to hear about their impressions** about the places they visit. In addition users can participate by informing DW about their visit to Germany so DW can report them.

DW offer MY DW online service where users can send DW their experiences, thoughts, ideas or photos to present a colorful and personalized collage of stories with content coming from around the world. By sending photos and the story of this photo users can share their stories behind the photo with other users.

DW offers its learners and teacher to send their photos and a recorded audio of their experiences with the DW or to send a recorded material about their classrooms.

Worldwide Berlin is a global interactive web documentary that collects stories from over 100 places worldwide called Berlin as a new joint-project from DW, RBB and Berlin Producers.

Technology Licensing in	DW is working in cooperation with Fraunhofer IAIS, dpa-inforcom and Neofonie on an innovation project called News-Stream 3.0, which will aggregate big data for journalists. The project develops software tools which make thousands of content sources easy to identify and use in newsrooms.
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Own representation, adapted from (DW, 2014) (DW Blogs, 2014)

Table 81: DW's Idea Sessions and Concerts.

Idea Sessions And Concerts
DW has participated to the News Xchange conference that joins around 500 executives, journalists, presenters, bloggers and start-up entrepreneurs from all around the world to share ideas, present approaches and opportunities, and learn from each other in terms of finding out trends and developments in the news business; to exchange ideas with movers and shakers of the industry.
DW innovation team has participated in the news game hackathon held as a Kick-off event for the 5th international computer game conference Clash of Realities. In these conference journalists, programmers, game designers and illustrators are invited to rethink how games can be used to reach, inform and engage readers. The participants will have 48 hours to draft and code a prototype news game.
DW has introduced a new contest to get users to submit ideas for new content for its educational series Learning by Ear. Where a jury has to come up with a list of the 10 best.

Own representation, adapted from (DW, 2014) (DW Blogs, 2014)

Table 82: DW's coupling Open Innovation Activates.

Coupling Activities	Classification	Description
alliances, partnerships and joint ventures	Product Innovation	Producing the first television series (Manthan) in Hindi that targets India, presenting the latest scientific developments and the differences of these developments between Germany and India in cooperation with India's public broadcaster Doordarshan National (DD-1)
	Technological (sharing complementary resources) and Marketing Innovation (New distribution methods)	DW has set up a system for monitoring Asia sat 3S as well as a StreamMon system at Australian national broadcaster SBS as a technical distribution. DW's programme Learning by Ear is now available as on-demand content for subscribers using Vodafone Live Radio at a set price of 0.9 Pesewa per minute.
	Marketing Innovation (New distribution methods that fosters innovations that targets new niches or potential customers through partnerships)	As seen in table 40
	Marketing Innovation (New distribution methods that fosters innovations that targets new niches or potential customers through partnership and technological Innovation)	A multinational team of authors, researchers, TV and online reporters as a result of cooperation with four leading Chinese video portals came up with www.ideasforacoolerworld.org , online platform that offers video content as well as background information on different topics.

(Product Innovation) Sharing complementary resources for production	Global Ideas program has introduced a webdoc with a Serengeti in cooperation with the Frankfurt Zoological Society (FZS).
(Product Innovation) Sharing complementary resources for production	Deutsche Welle's has organized a "Train-the-Trainer Course" in cooperation with UNESCO, for 12 young lecturers from eight African journalism education institutions.
Sharing complementary resources for production	Coproducting Learning by ear program for Africa. eLearning Africa is the largest gathering of e-learning and distance education professionals in Africa and the e-Taalim weblog that provides free and independent information in English, Arabic and French about the use of Information and Communication Technologies (ICT) and Media for lifelong learning.
	DW has offering a new content box that offers three language courses with links to learning content on the website of the American Association of Teachers of German (AATG).
	The joint cross-media interactive web documentary of "Worldwide Berlin" in cooperation with RBB and sponsored by Medienboard Berlin-Brandenburg.
	DW lent technical expertise and provides video content to UTR in English, Russian and Ukrainian in additional journalistic content from DW.
	Distributing Full-text DW articles in 12 languages and featuring prominent links to DW online content and advertising potential via a free promo banner that can be adapted to target languages in cooperation with msn.com, Microsoft's global news and information platform.
	Online articles from DW English are now being distributed on "The Most", a new online news aggregator developed by The Washington Post in a project that gathers the most engaging stories from a broad array of top news sources.
	DW content will be available on Amazon Fire TV and Smart TVs as a result of agreement with the Opera Store. Video-on-demand content in German, English, Spanish and Arabic will now be available on over 300 TV models and BluRay Players.
	DW is working in cooperation with Fraunhofer IAIS, dpa-inforcom and Neofonie on an innovation project called News-Stream 3.0, which will aggregate big data for journalists. The project develops software tools which make thousands of content sources easy to identify and use in newsrooms.
DW is teaming up with photo-sharing app <u>EyeEm</u> to create (Creative Living) that is a new form of digital storytelling where users and audiences take and publish of the creative ways in which they're living. A jury of Deutsche Welle after that selects the most creative, awe-inspiring shots and features them on DW's new interactive website together with users' story behind the photo.	

Deutsche Welle aired worldwide for the first time ever "Tito's Murder Squads – the Killing of Yugoslav Exiles in Germany" in English and German, Arabic and Spanish. The film is a coproduction by Deutsche Welle and Bavarian TV, Bayerischer Rundfunk (BR).

DW will make the Beethovenfest a global event by presenting multi-lingual TV, radio and web content, concert recordings and podcasts with a focus on the Bilkent Symphony Youth Orchestra's performance of a work commissioned by DW from Tolga Yayalar. Audiences can expect coverage that includes reports from the festival and portraits of musicians in many of DW's 30 languages. Additionally, DW will distribute recordings of the concerts to rebroadcasting partners, including stations in the US, Russia, Turkey and South America.

Sony has included DW content on its mobile devices in the news App Socialife that comes preinstalled on cell-phones, tablets and notebooks and news reports from DW in 12 languages will be integrated into the App and prominently displayed.

DW has provided its Learning by Ear service to listeners in Afghanistan by providing content to mobiles with partner Afghan Wireless Communication Company (AWCC).

World Stories is a The program features stories from 69 contributors in 48 different countries as a unique way to highlight the local issues in a globalized world.

Once Amigos program is a project that joins 22 young journalists from Latin America and Germany cover the 2014 World Cup in Brazil. The team is 11 journalists from Germany and 11 from Latin America who created a Once Amigos blog with the slogan, "Discovering the stories behind the ball – Brazil 2014". During the World Cup itself, the teams has been reporting from various locations throughout Brazil.

Ticket to Berlin game show, is a coproduction between Deutsche Welle and the Goethe-Institute who are searching for nine people from all over the world to be are ready for an adventure. The adventure is for 10 days where contestants will travel all over Germany, fulfill certain tasks and meet interesting people. A camera team will accompany them on their journey and the videos of this adventure will be shown on the DW and Goethe-Institute websites. DW Users are encouraged to apply.

DW's English television program is distributed over smart phones via UFone in Pakistan.

DW program Learning by Ear is now distributed for mobile users in Afghanistan through Afghan Wireless (AWCC).

Learning by Ear content is available on all mobile phones as audio on demand through Vodafone Ghana.

News feeds from DW has been integrated Lumia smart phones from Nokia and are pre-installed on the Reading app in English, German and Russian.

Own representation adapted from (DW, 2014) (DW Blogs, 2014)

Table 83: DW Technological Innovation.

Technological Innovation	Description
New Broadcasting System (new monitoring station)	<p>DW has set up a system for monitoring Asia sat 3S as well as a StreamMon system at Australian national broadcaster SBS as a technical distribution station in Sydney to keep track of satellite broadcasts and live streams in the region.</p> <p>DW has developed its monitoring system in Latin America by installing StreamMon systems in Sao Paulo (Brazil) and Toluca (Mexico).</p>
Multimedia platforms	<p>Global Ideas program has introduced a webdoc with a virtual safari in the Serengeti. Through combines breathtaking photography with high definition video and audio to give a fascinating multimedia experience, deep inside the animal kingdom.</p> <p>The cross-media interactive web documentary of Worldwide Berlin”.</p> <p>On Expedition is an interactive web documentary guide to everything researchers need to survive long journeys into exotic field locations.</p>
New Distribution technologies	<p>DW content will be available on Amazon Fire TV and Smart TVs as a result of agreement with the Opera Store. Video-on-demand content in German, English, Spanish and Arabic will now be available on over 300 TV models and BluRay Players.</p>
Data aggregation	<p>DW is working in cooperation with Fraunhofer IAIS, dpa-inforcom and Neofonie on an innovation project called News-Stream 3.0, which will aggregate big data for journalists. The project develops software tools which make thousands of content sources easy to identify and use in newsrooms.</p>
smart content analysis platform	<p>DW is a user partner of a multilingual online media analysis technologies and a smart content analysis platform that is being developed by MULTISENSOR. The DW is also leading the development of the Journalistic features of the platform, the dissemination and evaluation of the project that has started in 2013 and will end at 2016.</p> <p>The platform scans multiple heterogeneous sources, translates, processes the content, visualizes details about sentiment, entities, social and other important aspects necessary to provide context and finally it Adds automated summarization of each content item.</p>
SOCIAL MEDIA and content delivery platform	<p>Deutsche Welle is a user partner of SAM'S NEW TYPE OF SOCIAL MEDIA and content delivery platform. The DW also, contributes to a Second Screen content showcase, user requirements, user validation and the dissemination process. The platform combines Content Syndication, Second Screen, Social Media and Dialogue Systems where data reaches the user through a content syndication approach and their “Second” Screens.</p>
intelligent content management systems	<p>The DW is a user partner of EUMSSI's platform. It also a contributes in the user validation and dissemination tasks contribute to user validation and dissemination tasks in addition to developing the journalistic features of the platform. The platform is useful for cross-media data analysis and interpretation, such as intelligent content management systems, personalized recommendation, real time event tracking, content filtering, etc.</p>

News and trend detection algorithm	DW is a user partner and a contributor to news use case of Social Sensor . Social Sensor developed a reliable news and trend detection algorithm. That will identify key influentials in social networks and supports the verification of social media content. DW also work in the validation and dissemination of the project.
Archiving audiovisual content	DW is a content partner of EUscreen and EUscreenXL's projects that has gathered more than 50.000 televisual items online to make European historical audiovisual content widely accessible. The project will make more than 1.000.000 metadata sets of the consortiums 22 content partners' collections searchable and accessible on Europeana to serve broadcast professionals, media researchers and the general public. It also contributes in the validation and dissemination process.
Browsing	DW is a user partner of ARCOMEM tools that helps archivists to exploit the social web. DW contributes as well to the broadcaster use case, the dissemination and the validation processes.
Archiving audiovisual system	DW is a user partner of AXES's technologies that interact with audiovisual libraries, helping users to discover, browse, search and enrich archives. The face recognition and speech transcription of AXES will open up audiovisual digital libraries and increase their exposure to the European public. The DW also contributes to news use cases, user validation and dissemination.
Cloud computing	DW is a user partner of VISION Cloud that is a cloud-based infrastructure that aims to provide a scalable, flexible and dependable framework for storage services. DW also contributes to news use case, validation and dissemination.
Data gathering tools	DW is a user partner of Scoliosis technology that provides journalism application that enables topical search across eight social networks; media item ranking/recommendation, event detection, social contact filtering, translation, sentiment analysis and IPR-handling. DW has also developed a journalism scenario and related requirements of the technology in addition to tested the resulting journalism application and conducted dissemination activities.
Automated translation	Deutsche Welle is an application partner with a specific use case of CoSyne _s tools that allow a combination of automated translation with synchronization in addition to automated compilation, and includes a post-editing tool for finalization. DW contributes also in user validation and dissemination.
Cloud computing	DW is a user partner of VISION Cloud that is a cloud-based infrastructure that aims to provide a scalable, flexible and dependable framework for storage services. DW also contributes to news use case, validation and dissemination.
Mobile Applications	There is now an updated DW Android App available for free downloading at the Google Play Store. This version is a forerunner to the upcoming DW App 2.0 which will replace all previous versions and provide an improved and modernized mobile user experience.
Broadcasting System	DW recently developed a content partnership with <u>Outernet</u> . Outer net shares many of the same values as DW, including the belief that access to knowledge and information is a human right. Outernet's plan is to guarantee this right by taking a practical approach to information delivery. Their plan is to use a fleet of approximately 200 satellites to create a satellite-supported WiFi network to provide individuals with access to information. Through satellite data broadcasting, Outer net is able to bypass censorship, ensure privacy and offer a universally-accessible information service at no cost to users. It's the modern version of shortwave radio, or Bit Torrent from space.
Archiving system	Deutsche Welle is a content partner to ASSETS through contributing in audio and video content items with adapted, extended and enriched metadata. ASSETS has developed software services that enhances the usability of (Europeana) the European Digital Library that provide multimedia search, browsing and interfaces and offers new multimedia content for Europeana from over 9 European content

	providers.
Cloud Platforms	DW has been cooperating with biNu to provide feature phone users in Africa with easy access to DW's high-quality online news content
Content Distribution technology	Sony has included DW content on its mobile devices in the news App Socialife that comes preinstalled on cell-phones, tablets and notebooks and news reports from DW in 12 languages will be integrated into the App and prominently displayed.
Flip board's user-generated magazines	DW news content in 14 languages is now available for use with Flipboard, an innovative App that allows users to curate an online "personal magazine".
Broadcasting system	The Indian public service broadcaster, Doordarshan (DD), DD's international channel, will be broadcast in Europe using DW's satellite capacity and in exchange, DW will be broadcast using the satellite capacity of DD Freedish in India.
Web doc	DW has introduced its Namati's Worldwebdoc for its young and old users to explore the underwater world in the South Pacific with Namati – a young coral off the coast of Vanuatu. As part of its Global Ideas team. It offers spectacular underwater video footage and a story full of suspense.
Broadcasting system	(Berman, Abraham, Battino, Shipnuck, & Neus, 2007)DW is using over-the-phone voice technology to deliver news. No Internet access necessary, customers just need to dial a number to access to DW services tailored to Africa.
Content Distributing Technology	DW will continue has cooperated with Psiphon Inc. to reroute content to users in Internet censorship countries. Users only need to download the required software and then access the content via a proxy server, a Windows application or an app for mobile devices.
Broadcasting quality	DW has improved the quality of the live streams (Flash) for each of its television feeds was improved to offer users a better viewing experience with a quality of (1024×576 pixels, 1.5 MBit/s).
Content Distributing technology	DW's programme Learning by Ear is now available as on-demand content for subscribers using Vodafone Live Radio at a set price of 0.9 Pesewa per minute.
	DW has distributed mobile content in China through the Tudou Video app that provides Smartphone users in China with video content.
	News feeds from DW has been integrated Lumia smart phones from Nokia and are pre-installed on the Reading app in English, German and Russian.

Own representation, adapted from (DW, 2014) (DW Blogs, 2014)

Appendix 4: Interview Questions

How and for what purposes these media organizations were chosen to be part of this cluster?

What was the goal behind this kind of clustering? For what period?

What are the roles and responsibilities for each of them?

How does this affect the reach of each of these organizations?

What are the kinds of relationships that join all of these organizations?

How does this cluster contribute in providing a new media product, (new message, new contents, new type of programs, new target groups, new technical components in terms of quality and technology advancements) that was different than the normal contents of these organizations?

To What extend do you think that clustering has helped in surpassing some hampering factors as cost factors (internal and external financing , high costs of innovative media products and decreasing information costs), knowledge exchange (in terms of new technologies, market research, exchanging tactic knowledge)and qualifications of labor, the lack of demand , lack of qualified partners, high competition ...?

How does clustering has helped in facilitating or helped in surpassing social, cultural , political, legal, economical, environmental, technological infrastructures obstacles that face the Palestinian media sector?

How does clustering contributed in fostering innovation activities as R&D, Market Research, providing new equipments and advanced technologies, experts , design and training?

How does clustering affect a new pre – production (content research, preparation, feedback, location recues, audience recruitment , finding stories), production (production implementation, shooting, recording)and post production (editing , aggregation and distribution) stages for producing a new media product that was new or different for these organizations ?

How do you thing clustering has helped in creating a new method of promotion to the new products and to these organizations?

How do you thing clustering has forced a new business practices, roles and responsibilities, new ways of decision making?

How do you thing clustering has fostered A new way of dealing with external relations?

How do you think that clustering has affected the reach of these organizations geographically, increasing market shares, and reaching new target groups?

How does clustering have contributed in using a new way of media consumption and media distribution?

How does clustering have created new geographical linkages between different competitors and counterparts in the Palestinian media industry? Locally or internationally?

To what extent does clustering has created a new linkages with supporting firms and institutions, especially suppliers, business services, research institutions, and educational institutions?

How does your cluster has contributed in facilitating the use of public infrastructure, strategic resources and in kind resources (equipment and technologies)?

How do you thing clustering has facilitated a trust-based business environment for cooperation in terms of co-production, programs and news exchange, simul-casting ...)

Appendix 6: SPSS Results

Histogram

Dependent Variable: Total_Innovati

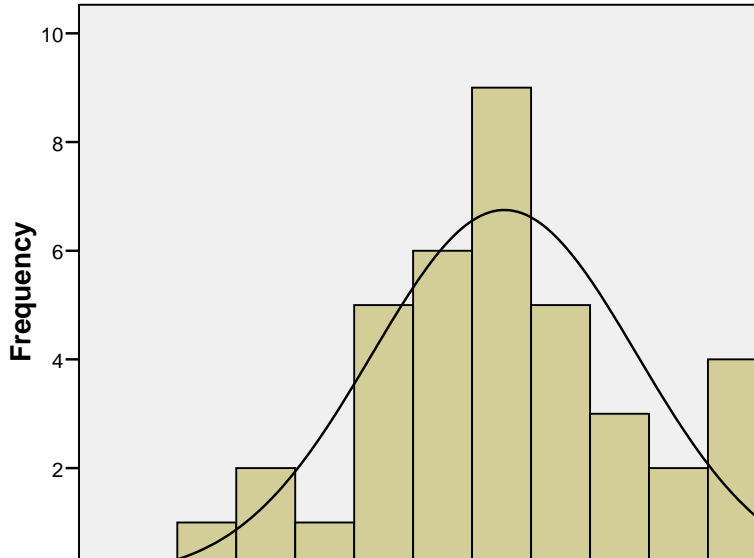


Figure 33: The Norman Distribution of Data.

Table 88: Data Significance for the Innovation Equation.

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1493.532	1	1493.532	79.544	.000(a)
	Residual	675.941	36	18.776		
	Total	2169.474	37			
2	Regression	2127.267	2	1063.633	882.015	.000(b)
	Residual	42.207	35	1.206		
	Total	2169.474	37			
3	Regression	2169.474	3	723.158	862427059 25660400.0 00	.000(c)
	Residual	.000	34	.000		
	Total	2169.474	37			

a Predictors: (Constant), Total_TypesInn

b Predictors: (Constant), Total_TypesInn, Total_Linkages

c Predictors: (Constant), Total_TypesInn, Total_Linkages, Total_Activities

d Dependent Variable: Total_Innovativeness3

Table 84: Pearson Correlation for Innovation Equation.

		Total_Innovativness3	Total_TypesInn	Total_Activities	Total_Linkages
Pearson Correlation	Total_Innovativness3	1.000	.830	.668	.590
	Total_TypesInn	.830	1.000	.567	.061
	Total_Activities	.668	.567	1.000	.190
	Total_Linkages	.590	.061	.190	1.000
Sig. (1-tailed)	Total_Innovativness3	.	.000	.000	.000
	Total_TypesInn	.000	.	.000	.358
	Total_Activities	.000	.000	.	.127
	Total_Linkages	.000	.358	.127	.
N	Total_Innovativness3	38	38	38	38
	Total_TypesInn	38	38	38	38
	Total_Activities	38	38	38	38
	Total_Linkages	38	38	38	38

Appendix 5: Questionnaire

Declaration

I declare that this thesis entitled” The Assessment of Innovation: A Study on the Palestinian Media Sector” is the result of my own research except as cited in the reference. It is being submitted to the Masters degree of Business Administration from the Faculty of Business and Economics at Birzeit University, Palestine. This research has not been accepted for any degree and is not concurrently submitted in candidate of any other degree.

Hiba Balatiyah

30 May 2015