NEW YORK UNIVERSITY
Stern School of Business

TECHNOLOGY’S IMPACT ON ENTERTAINMENT AND MEDIA
MKTG-UB.0023.01
(2 credits)
Fall 2020
Wednesdays: 6:30p-7:45pm
Tisch Classroom: TBD

Contact Information:
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TF: To be Assigned
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COURSE DESCRIPTION AND COURSE GOALS
Technology is continually driving change in consumer behavior and is forcing the dramatic evolution of business today. This disruption is significant and especially visible in entertainment and media today. With the recent developments of COVID-19 and its effects on the world, this course is even more topical and dynamic.

This course draws lessons from the past and present as we look to the future. We will examine how technology has affected businesses such as television, music, advertising, and extends to direct to consumer marketing and media trends. Utilizing readings, discussion of current events (including COVID-19), cases, presentations, and outside speakers, we will spend time looking at the major forces driving this change. By the end of the semester, you’ll be conversant in many of the significant issues, challenges, and opportunities that obsess those in the industry.
Course Objectives

1. Analyze how technology has disrupted (and will continue to amplify impact) the entertainment/media industry as a result of its effect on society, and consumer behavior.
2. Examine the challenges of marquee players through case studies and discussion, from the perspective of a: consumer, executive, and a potential employee (is it right for you?).
3. Understand past and future transformation of the business through the application of media and innovation theory.
4. Skill development: Learn how to look at companies/industries through case studies, and understand how to create a vivid and compelling group business presentation.

Who should take this course?

This course is designed for NYU undergraduates from all colleges and disciplines who want to expand knowledge of the entertainment and media industry. It expands upon many of the core concepts from the introductory course on Entertainment and Media Industries (40.06).

If you’re considering a career in entertainment and media, it’s essential to understand how technology is changing the business itself as well as the careers of those who are part of it.

We also focus on specific skills that will help support a successful career, too, including shortcuts on analyzing case studies as well as writing and giving concise group presentations.

REQUIRED COURSE MATERIALS:

- **Textbook** - Available from NYU Bookstore
  
  “From Chaos to Clarity -- Five Global Truths that Make Sense of a Messy Media World” (Franks)
  
  ***SECOND EDITION***

- **HBS 4 Cases/1- Short Online Tutorial:**

  **Cases** - In the Coursepack:

  1. “Music Industry and the Internet”
  3. “Hamilton Won More Than Twitter”

- **Online Tutorial - “Case Analysis Coach” - Store:** [https://hbsp.harvard.edu/import/688912](https://hbsp.harvard.edu/import/688912)
FLUENCY IN KEY BUSINESS PUBLICATIONS IS EXTREMELY HELPFUL TO SUCCESS IN THIS COURSE.

BUSINESS: NY Post / Axios / Recode / Business Insider
MEDIA: Axios Media Trends; WSJ CMO Email; ReDEF Newsletter:
ADVERTISING: Advertising Age / AdWeek / The Drum
ENTERTAINMENT: Deadline Hollywood / The Wrap / Variety / Hollywood Reporter
TELEVISION: Cynopsis http://www.cynopsis.com
TECHNOLOGY: Ad Exchanger / Beet TV / Digiday

IF YOU WISH TO READ MORE ON THE ENTERTAINMENT/MEDIA BUSINESS, HERE ARE SOME ADDITIONAL SOURCES THAT I LIKE - THEY ARE NOT REQUIRED.

Books:
“The Ride of a Lifetime: Lessons Learned from 15 Years as CEO of the Walt Disney Company “(Iger)
“That Will Never Work – The Birth of Netflix and Amazing Life of an Idea” (Randolph)
“Frenemies – The Epic Disruption of the Ad Business and Everything Else” (Auletta)
“Googled – The End of the World As We Know It” (Auletta)
“Three Blind Mice – How the TV Networks Lost Their Way” (Auletta)
“Desperate Networks” (Carter)

TV Shows:
“Axios on HBO” “Halt and Catch Fire”
“Mad Men” “Silicon Valley”
“Succession” Both Fyre Festival Documentaries
“The Loudest Voice” on Netflix and Hulu
“The Newsroom” “The Great Hack”
“The Social Network”

Podcasts:
“AdExchanger Talks”
“Pivot” (Kara Swisher/Scott Galloway)
“The Information’s 411”
“Axios Pro Rata”

COURSE EVALUATION:
This course requires a reasonable amount of effort, analysis, and reflection. The entertainment and media industries are complicated, and there is much to understand. This document lays out the quality of work expected from you.
With that in mind, grades are determined in the following manner:

<table>
<thead>
<tr>
<th>Course Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>30%</td>
</tr>
<tr>
<td>2 Essays/Case Study write-ups</td>
<td>30% (15% each)</td>
</tr>
<tr>
<td>2 Group Presentations</td>
<td>30% (15% each)</td>
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<tr>
<td>Learning Reflection</td>
<td>10%</td>
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**CLASS PARTICIPATION:**

Class participation will be graded on the following:

**Attentiveness/Engagement in class:**
Phones and laptops closed, if in the Classroom

**Zoom Participation:** Turn on your camera and keep it during class. If using a camera presents a problem, let me know. (Other Zoom best practices at the end of Syllabus)

**Quality of your contribution:**
- Do you have a point of view?
- Can you express it succinctly?
- Do you add/build on the group’s conversation?

**Have you completed your homework?**
- Are you prepared for the topics of the week?

**ESSAY/CASE STUDY WRITE-UPS:**

Case studies/essays are used as a tool to teach industry assessment and expression of thinking. All students are required to read and be prepared to discuss all cases/weekly topics.

Each student will be asked to write-up two essay/case studies and a one-page outline. Recent essay examples have included: Who will win the streaming wars? How has the COVID-19 crisis affected the outlook for the major tech companies, as a whole?
Evaluation of your knowledge will be based on two primary criteria:

1. Answering the question/s posed by the professor with clarity/conciseness,
2. Effectiveness and clarity of your arguments.

The Case Study Tutorial in the required reading/curriculum offers a comprehensive guide in approach, structure, and analysis of an industry/company

Specifics:

- **1000 words of text.**
- Exhibits and source information do not count against the 1000-word limit.
- Submit a one-page outline.
- Name and assignment name on the file / include an identifying header on the front page.
- Copies must be uploaded to “NYU Classes > Assignments” by 6 pm on the day of class.
- Submit as a Word .doc – NOT a .pdf (as it is difficult to add comments to a .pdf).
- For in-person class, submit hard copies.
- All case write-ups should be double-spaced, 12-point type font
- Always be sure to spell check and grammar check.
- Do not just repeat information verbatim from the examples.
- Assignments turned in after the stated deadline will be considered late and will receive a lower grade. If you are in doubt of a deadline, please ask for clarification.
- Assignments and written comments from the professor or TF will be returned to you using NYU Classes, as promptly as possible.

**GROUP PRESENTATIONS:**

Group Presentation Assignments (examples below):
Two, 5-minute team presentation PLUS 2 minutes for Q&A

You will receive one grade as a group—criteria: Team’s overall work, including the preparation, content, and presentation. Everyone encouraged to present at least once in the semester.

Presentations are evaluated based primarily on three criteria:

a. Content - how well did you do the assignment
b. Organization and flow of the presentation
c. Overall Communication - clear? On-time? Compelling?
   Presentations over Zoom are different but require just as much preparation.
Learning how to work effectively in a group is a critical part of your business education. Every member of your group is expected to carry an equal share of the workload. As such, it is in your interest to be involved in all aspects of the project. Even if you divide the work rather than work on each piece together, you are still responsible for each part.

I recommend that each group establish ground rules and a project timeline at your first or second meeting early in the process. This can be challenging with busy schedules, and, if necessary, a Zoom environment. You will need to facilitate your joint work together, including a problem-solving process for handling conflicts.

In the rare case where you believe that a group member is not carrying out his or her fair share of work, you are urged not to permit problems to develop to a point where they become serious. If you cannot resolve conflicts internally after your best efforts, please let me know, and we’ll resolve the conflict together.

First Presentation:

Compare and Contrast

There are numerous entertainment industry innovations—all striving to gain a foothold. For this assignment, you will be asked to analyze/compare two businesses. Compare and contrast their key offerings and business models. Discuss distribution channels, technologies, and prospects briefly. Focus on your analysis and reasoning.

For example, you could compare Netflix to Amazon, ATT to Verizon, Tinder to Hinge, Conde Nast to Vox Media, Motorola Razr vs. Samsung Galaxy Flip, Spotify to Apple, or Tidal to Soundcloud.

Recommended Format:

- 1 minute – Introduction/Conclusion
- 3 minutes – Compare and Contrast
- 1 minute – Wrap up/Implications
- 2 minutes – Q&A

In making your comparison, consider: How do the companies compete? What are the workings of the business models? Consider the relative importance of production, distribution, exhibition, and technology in creating its competitive advantages. How has the COVID-19 affected these considerations?

Second Presentation (Sample):
Creative Pitch Presentation

The art of the pitch. Imagine you have 5 minutes to present to the head of original programming for any of the leading streaming services (such as Amazon Prime Video, Disney+, Hulu, Netflix, Spotify). You are to pitch an original product, business, concept, show, or podcast, which takes advantage of new consumer behavior resulting from technology. For context, streaming video, music/podcasting services, social media, are examples of new forms of entertainment and media that have been changed forever as the result of technology.

Recommended Format:

1 minute – Introduction/Context
3 minutes – Core Assignment: Pitch
1 minute – Wrap up
2 minutes – Q&A

Consider the following questions as you prepare your presentation: What is the consumer offering and the need it satisfies? How is the idea/business differentiated? What’s the Business Model? What determines success?

SELF-LEARNING REFLECTION:

After the first group presentation, you will be asked to write a one-page self-reflection on the experience of working in a group and life lessons learned. What did you discover about yourself and working in a group? Are there areas on which to improve? What did you master?

CLASS SCHEDULE:
Pre-Work due Monday of the first week of class by 6 pm.

There will be a required pre-class survey that allows us to get to know you before the first formal session. You’ll hear from us before the start of the semester.
Class #1: 9.8.20
Weekly Exercise
The Landscape

Defining the media landscape –
  1. What’s a media company?
  2. Who are the key players/constituents?
  3. What are the metrics for success?

Key Preparation:
Pre-Class survey submitted Monday before the first class.

Class #2: 9.15.20
Weekly Exercise
Media Ecosystem

Foundations and history of the “modern” media ecosystem –
  1. What are the critical elements of the business model?
     • Content and Storytelling / Distribution /Revenue models
  2. How has the ecosystem evolved? Historical / Present State

Class #3: 9.22.20
Weekly Exercise
Building the Analytic Toolkit
In-Class 10-minute survey: “How we doing?”
Media Theory – The Global Truths

Key Preparation:
Reading “From Chaos to Clarity -- Five Global Truths that Make Sense of a Messy Media World” (Franks)- Pages 31-124

Relevant articles/charts will be available on the class website or before class.

Class #4: 9.29.20
Weekly Exercise
Disrupted Industries: Music

We will use the case to examine what happens when a legacy industry (in this case, music) refuses to adapt to new consumer behavior, brought on by technology.
Disrupted Industries: Music - Continued:

Key Preparation:

- Online Tutorial:
  “Case Analysis Coach” - Store: https://hbsp.harvard.edu/import/688912

- Key Reading:
  Music and the Internet (HBS Case)

Class #5: 10.6.20
Weekly Exercise
Presentation Skills Workshop and preparation

Essential Preparation for #6:

- Reading: “The Walt Disney Company” HBS Case
- Review Online Tutorial:
  “Case Analysis Coach” - Store: https://hbsp.harvard.edu/import/688912
- Prompt will be announced during class #5

Class #6: 10.13.20
Weekly Exercise
Disrupted Industries: Entertainment, Television
ESSAYS DUE

The entertainment has been turned upside down by the advent of technology. How has The Walt Disney Company been responded to stay ahead of its competitors?

Key Preparation:

- Reading: “The Walt Disney Company” (HBS Case)

Class #7: 10.20.20

Given the unusual circumstances which we are facing in today’s world, what is the role of technology amid the crisis of COVID-19? What were the short-term and are lasting effects on consumers and businesses?

Key Preparation:
Be prepared to discuss an aspect of the industry from the consumer / corporate standpoint and how technology has speeded up change in consumer behavior, due to this crisis.
Class #8: 10.27.20
GROUP PRESENTATIONS
Self-learning reflection due

*** THIS CLASS COULD RUN AS MUCH AS 15 MIN LATE TO ACCOMMODATE ALL OF THE PRESENTATIONS/DISCUSSION ***

Class #9: 11.3.20
Weekly Exercise
Brands and Advertising

Technology has dramatically affected how brands reach consumers today and has heightened the importance of reaching the right audiences (targeting) and engaging a result (go to a website or store; make a purchase, etc.). We will examine the fundamental principles of context/storytelling/engagement, the benchmarks of what works today, and contrast then/now.

Key Preparation:
Prepare/bring an example of your favorite advertisement and be prepared to discuss why it appealed to you (or not).

Class #10: 11.10.20
Weekly Exercise
Disrupted Industries: Direct-to-Consumer (D-T-C)

Technology has changed the way consumers buy products today. This trend - the sale of products directly from the creator or manufacturer directly to consumers. -- is changing our economy. We will explore how and why distribution channels (e.g., brick and mortar stores; third party retailers, advertising) have become disintermediated and what it could mean for the future of business.

Key Reading:
“SmileDirectClub: Better Is Better” (HBS Case)
Class #11: 11.17.20
Weekly Exercise
The New Landscape and The Future
A discussion with several pros who “report on and study” the industry for a living.

We take a look at the shape of media today and tomorrow, especially in the context of COVID-19’s effect on the industry, and world culture. Who’s winning and who’s losing? What are the characteristics of companies who are successfully navigating technological change today? What does the future look like?

Class #12: 11.24.20
Weekly Exercise
Disrupted Industries: Big Tech
ESSAYS DUE

What is the impact of Big Tech on consumers, industry, and society today?

Key Reading:
“The Powers that be: Internet Edition” (HBS Case)

Class #13: 12.1.20
Weekly Exercise
Careers in Entertainment and Media
Insights into how to start and also build a career in Entertainment and Media.

Relevant articles on careers will be distributed in class.

Final Class #14: 12.8.20
GROUP PRESENTATIONS

*** THIS CLASS COULD RUN AS MUCH AS 15 MIN LATE TO ACCOMMODATE ALL OF THE PRESENTATIONS/DISCUSSION ***
PROFESSIONAL RESPONSIBILITIES FOR THIS COURSE

All assignments have specific due dates. If you are unsure, please ask the professor or TF.

Late assignments will either not be accepted will incur a half-grade deduction penalty unless due to documented serious illness or family emergency.

Exceptions to this policy for reasons of religious observance or civic obligation will only be made available when the assignment cannot reasonably be completed before the due date, and you make arrangements for late submission in advance.

Attendance

Class attendance is essential to your success in this course and is part of your grade. An excused absence can only be granted in cases of serious illness, grave family emergencies, or religious observance. Job interviews and incompatible travel plans are considered unexcused absences. Where possible, please notify me in advance of an excused absence.

Notebook Computer and Phone Policy
Please do not open your notebook computer. Please turn off and put away all phones. Studies have shown that old fashioned, handwritten note-taking is the best way to retain concepts — no laptops in class, please.

Cheating/Plagiarism
All students are expected to abide by the NYU Stern Student Code of Conduct.

Students with Disabilities
Students whose class performance may be affected due to a disability should notify the professor early in the semester so that arrangements can be made, in consultation with the Henry and Lucy Moses Center for Students with Disabilities, to accommodate.
Zoom Best Practices:
NYU / Stern Learning Center

a) Check your camera angle and lighting. Make sure your whole face is visible and well lit.
b) Log in 5 minutes early, so you are already set up when the class is scheduled to begin.
c) Keep your camera on. If using a camera presents a problem, let me know in advance.
d) Look at the camera to signal that you are paying attention.
e) Gather everything you will need, so you can avoid moving around during class.
f) Close out distracting tabs/windows that aren’t related to class so you can be present. Turn off
desktop notifications and mute your phone.
g) Mute your microphone when you aren’t speaking.
h) Try to avoid interrupting others. If you aren’t sure how your professor wants to handle
questions and comments, try raising your hand or posting in chat.
i) If the class is large, say your name before you start speaking, so people know whose voice
they are hearing.

More about the BEMT Minor at NYU

The Business of Entertainment, Media, and Technology (BEMT) minor is open to all NYU students,
regardless of the program in which they are enrolled. Students who wish to minor in BEMT are
required to take a total of 8 credits of EMT designated courses at Stern. MKTG-
UB.0040 Entertainment and Media Industries is required and eight credits of BEMT designated
courses from Tisch School of the Arts or Steinhardt. If interested, please feel free to ask more
about the program at any time or visit the website.

Students whose class performance may be affected due to a disability should notify the
professor early in the semester so that arrangements can be made, in consultation with the
Henry and Lucy Moses Center for Students with Disabilities, to accommodate.