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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.

How did this happen? Why does this happen? What will happen next?

This course is designed to draw lessons from these changes, looking at the past, present, and future.

Through group discussion, cases, and presentations, we will examine how technological change has affected the television, music, and Broadway businesses to understand how content and media is marketed and consumed. We will also look at the major technology players: Facebook, Apple, Amazon, Netflix, Google, known collectively as F-A-A-N-G. And we will look at how issues like privacy and regulation could change the course of business as we know it.

By the end of the semester, you'll be conversant in many of the significant issues, challenges, and
opportunities that obsession the players, large and small.

And, because what succeeds and fails today in entertainment and media is the direct result of consumers like you, we will all collectively benefit from your perspectives of what works, doesn’t work, and could potentially work.

**Course Objectives**

1. Analyze how technology has disrupted (and will continue to disrupt) the entertainment/media industry as a result of its effect on consumer behavior.
2. Examine the challenges of marquee players through case studies and discussion, from the perspective as a: consumer, a business person, and a potential employer.
3. Understand past and future transformation on the business through the application of media and innovation theory.
4. Demonstrate the elements of story to create a vivid and compelling presentation.
5. Explore whether the entertainment/media industry could be for you?

**Who should take this course?**

This course is designed for any NYU undergraduate who loves technology, consumes tons of media, and follows popular culture. 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 professional careers of those who are a part of it.

**REQUIRED COURSE MATERIALS:**

**Books/Readings:**

“From Chaos to Clarity -- Five Global Truths that Make Sense of a Messy Media World” (Franks)

Selections from these books will be included.

“Blue Ocean Strategy” (Kim/Mauborgne)
“Diffusion of Innovation Theory” (Rogers)
“Misunderstanding Media -The Law of suppression of radical potential” (Winston)
“The Case Study” Handbook – Student’s Guide (Ellet)
“TV is the New TV” (Wolff)
“Transitioned Media - A Turning Point into the Digital Realm” (Einav)

**HBS Cases:**

***Subject to Change***

I have selected the following cases because they are the most relevant and current for our study on the transformative effects of technology on entertainment and media. Should I find a case that is more appropriate for our class, I will inform you of the change.

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

**Articles/Charts:**

***In formation, based on news / events shaping the entertainment/media business ***

Do Influencers Need to Tell Audiences They’re Getting Paid?
Recode: Chart of Current Media Landscape
Technology Adaption curves

**Additional Sources on Entertainment/Media-Related Businesses**
**Recommended, not required**

**Books:**
“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:**
“Succession”
“The Newsroom”
“Mad Men”

**Podcasts:**
“Pivot” (Kara Swisher/Scott Galloway)
“Adlandia” (Laura Correnti/Alexa Christon)

**Excellent sources of information for entertainment/media and related industries:**
If you are serious (or curious) about a career in the entertainment/media industry, I recommend selecting a few from this list (or bring others) that speak to your particular interests to follow.

Learning and understanding the entertainment and media business benefits from being intensely dynamic and "of the moment." Developing a list of go-to reads on the industry will make you a better student and more prepared for the entertainment/media industry.

**ADVERTISING:** Advertising Age / AdWeek / The Drum
**BUSINESS:** NY Post / Axios / Recode / Business Insider
**ENTERTAINMENT:** Deadline Hollywood / The Wrap / Variety / Hollywood Reporter
**MEDIA:** Axios Media Trends; WSJ CMO Email ; ReDEF Newsletter:
**TELEVISION:** Cynopsis http://www.cynopsis.com
**TECHNOLOGY:** Ad Exchanger / Beet TV / Digiday
COURSE EVALUATION:
This course requires a reasonable amount of effort, analysis, and reflection. The entertainment and media industry is 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:

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<tr>
<td>Class Participation</td>
<td>30%</td>
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<tr>
<td>2 Case Study write-ups</td>
<td>30%</td>
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<tr>
<td>2 Group Presentations</td>
<td>30%</td>
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<td>Learning Reflection</td>
<td>10%</td>
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CLASS PARTICIPATION:
Each week we will open the class with a discussion about a current topic in the entertainment and media business. You will be asked to write a short essay answering a topical question, provided by me, which will serve as the basis for the first part of the class. This exercise will keep everyone up-to-date on the critical developments in this fast-changing industry. Subjects will be assigned at the end of each class for the following session.

The weekly write-ups, along with class discussion and participation, will help to develop your aptitude for the material/industry. Class participation will be graded on the quality of the interaction and measured against the following criteria:

- Are you prepared for the topics of the week? And have you done the homework?
- Do you have a point of view? Can you express it succinctly?
- Do you add/build on the group's conversation?
- Have you met the attendance criteria (covered later in this document)
- Are you fully attentive in class - Having phones and laptops closed (unless approved).

CASE STUDY WRITE-UPS:
All students are required to read and be prepared to discuss all cases. However, each student will only write up two cases. The specific case assignments by student will be made in the third session of the class (2.12.19).

Content
- All hard copies of case study write-ups are due at the beginning of the class.
• If you know you’ll absent during that class, make alternative arrangements prior.
• Structure your paper by answering the questions listed in the syllabus. All students should come to class prepared to discuss the cases, even if not submitting a write-up.
• Learn to write concisely and clearly. You will be evaluated not only on the effectiveness of your arguments but also on the clarity of expression of your thoughts.
• Endeavor to add insights to illuminate the broader trends, forces, or reasons behind events described in the case. Do not just repeat information verbatim from the examples.
• Clearly and persuasively express your recommendations
• Use the data in the case to support your conclusions, but feel free to provide any additional outside information you find that helped inform your thought process.
• Always be sure to spell check and grammar check.

Logistics:
• Place your name and assignment name on the file itself and include an identifying header on the document.
• All case write-ups are to be typed, double-spaced, 12-point type font; maximum length is two pages of text, plus one optional, additional page containing charts or exhibits.
• Submit as a Word .doc – NOT a .pdf (as it is difficult to add comments to a .pdf).
• Upload to “NYU Classes > Assignments” unless otherwise notified.
• Assignments turned in not f either not directions or after the class due will be considered late/ will receive a lower grade.
• Assignments and written comments from the professor and TF will be returned using NYU Classes as promptly as possible.

GROUP PRESENTATIONS:
Group Presentation Assignments
Two, 5-minute team presentation PLUS 2 minutes for Q&A
You will receive one grade as a group. No notes if you are presenting. I ask that every student come prepared to stay for the entire class period.

Collaboration involves a group effort. Consequently, learning how to work effectively in a group is a critical part of your business education. Every member is expected to carry an equal share of the group’s 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 early in the process to facilitate your joint work, 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 I will work with you to find a resolution.

**First Presentation:**

**Compare and Contrast**

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

Recommended Format:

1 minute – Introduction/Conclusion
3 minutes – Core Assignment (to be provided in advance)
1 minute – Wrap up
2 minutes – Q&A

In making your comparison, you will need to think about the businesses within their industry (print, social, video, theater, music, etc.) and how technology has driven or hindered their activity. How do companies compete? What are the workings of the business model? Consider the relative importance of production, distribution, exhibition, and technology in creating its competitive advantages.

Possible discussion questions to consider:

1. What do the companies each do? What is its business model? How does/will your company make money?
2. How has the company responded to technology’s impact on their businesses?
3. What is the substantial difference between the two companies?
4. Given your comparison, which company is likely to flourish/fail, and why?

**Second Presentation:**

**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/Conclusion
- 3 minutes – Core Assignment (to be provided in advance)
- 1 minute – Wrap up
- 2 minutes – Q&A

Consider answering the following questions:

1. What is the offering and the need it satisfies from a consumer standpoint?
2. How is it differentiated? What makes it compelling?
3. What’s the Business Model and business case for success?
4. Why should we do it now?

SELF- LEARNING REFLECTION:
After the first group presentation, you will be asked to write an in-class 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 1.27.20

There will be a required pre-class survey that gives me a chance to get to know you before the first formal session.

Some questions include:

1. Why are you taking the class?
2. What video, written or podcast content do you enjoy watching, reading, or listening to?
3. What kind of experience have you had working in teams or groups?
4. What can I do to make this an exciting and meaningful experience?

Class #1: 1.29.20
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 Readings:**
(Still in formation)
Technology Adoption Curves and Adoption Theory (various sources)

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**Class #2: 2.5.20**
Weekly Exercise
Media Ecosystem

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

**Key Readings:**
(Still in formation)
Current Media Landscape/s (Recode)
Media Spending Habits (emarketer, various)

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**Class #3: 2.12.20**
Weekly Exercise
Building the Toolkit
In-Class 10-minute survey: “How we doing?”
Media Theories – The Global Truths

**Key Readings:**
(Still in formation)
“From Chaos to Clarity -- Five Global Truths that Make Sense of a Messy Media World” (Franks)

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**Class #4: 2.19.20**
Weekly Exercise
Disrupted Industries: Music
In-Class 10-minute survey: “How we doing?”

We will examine the history of music's refusal to accept/adapt to new consumer behavior driven by technology.
Key Readings:
(Still in formation)
Music and the Internet (HBS Case)
Misunderstanding Media – (Winston)
  • Chapter 1 - "The law of the suppression of radical potential."

Class #5: 2.26.20
Weekly Exercise
Disrupted Industries: Television
A quick review of last week's survey: "How we doing?"

The TV/video business has been turned upside down by the advent of technology.
Linear, Cable, Over-the-top, Streaming, Connected TV, Digital TV, Advanced TV, Addressable TV,
Programmatic TV, VOD, SVOD, AVOD, TVE. And it continues to change daily.

Key Readings:
(Still in formation)
The Video Streaming Wars in 2019 - Can Disney Catch Netflix? (HBS Case)
“TV is the New TV” (Wolff) - Chapters to be determined.

Class #6: 3.4.20
Weekly Exercise
Presentation Skills

Class #7: 3.11.20
Group Presentations

Class #8: 3.18.20
SPRING BREAK

Class #9: 3.25.20
Weekly Exercise
Disrupted Industries: Broadway

Social media’s influence on the marketing on broadway

Key Readings:
(Still in formation)
Hamilton Won more than Twitter (HBS Case)
Class #10: 4.8.20
Weekly Exercise
Disrupted Industries: Influencers - the new talent
The rise of influencers as the new "talent."

Key Readings:
(Still in formation)
Do influencers need to tell audiences they’re getting paid?

Class #11: 4.1.20
Weekly Exercise
Disrupted Industries: FAANG

FAANG is the acronym for new media and societal symbol powerhouses that are on the verge of dominating media and entertainment: The five most popular, best-performing tech stocks: Facebook, Amazon, Apple, Netflix, Google. How it happens, and what are the implications for consumers and competitors?

Key Readings:
(Still in formation)
The Powers that be (HBS Case)

Class #12: 4.15.20
Weekly Exercise
The New Landscape and The Future
Q&A prep

We take a look at how mergers and acquisitions are shaping media today and tomorrow. What keeps the most prominent/ best CEOs up all night. We’ll hear about what it’s like to report on this industry. And, discuss the importance of how to ask the right questions.

Key Readings:
(Still in formation)

Class #13: 4.22.20
Weekly Exercise
Careers in Entertainment and Media
Expert insights into how to build a career (in Entertainment and Media). Career Pathing?
Key Readings:
(Still in formation)

Final Class #14: 4.29.20
Group Presentations

PROFESSIONAL RESPONSIBILITIES FOR THIS COURSE

Assignments

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.

Note Taking

Studies have shown that old fashioned, handwritten note-taking is the best way to retain concepts – let’s abide by this. If you must use a laptop for note-taking, please see me.

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