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 draws lessons from these changes, looking at the past, present, and future.

Through group discussion, cases, presentations, and limited outside speakers, 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 spend time looking at the major technology players such as Facebook, Apple, Amazon, Netflix, Google, known collectively as “F-A-A-N-G.” We will also discuss how issues like privacy and regulation could change the course of business today.
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.

What succeeds and fails today in entertainment and media is a direct result of new consumer behavior unleashed by technology. I teach this class, in part, to get your perspectives on what does and doesn’t work because you influence success more than you realize.

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 and how you can be part of it.

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 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 any NYU undergraduate who wants to build knowledge of the entertainment and media industry.

Also, I focus on some specific skills that will help support a successful career, too. I’ll teach you my shortcuts on reading case studies and making concise group presentations.
REQUIRED COURSE MATERIALS:

- **One Short Book** - 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 Tutorial**: 

  **Cases** - In the Coursepack:
  
  1. “Music Industry and the Internet”
  3. “Hamilton Won More Than Twitter”

- **Online Tutorial** - available with separate purchase from HBS website.
  
  o “Case Analysis Coach” - Store: [https://hbsp.harvard.edu/import/688912](https://hbsp.harvard.edu/import/688912)

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SOME ARTICLES AND CHARTS WILL BE USED IN CLASS AND WILL BE AVAILABLE, AS NEEDED, ON COURSE WEBSITE BEFORE EACH CLASS. EXAMPLES INCLUDE:

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

**FLUENCY IN MAJOR ISSUES IN ENTERTAINMENT/MEDIA IS IMPORTANT IF YOU ARE SERIOUS ABOUT A CAREER IN THIS BUSINESS.**

I recommend following a few outlets from this list (or bring others) that speak to your particular interests.

Developing a list of go-to reads on the industry will make you a better, more prepared student:

**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](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”
“Mad Men”
“Succession”
“The Loudest Voice”
“The Newsroom”
“The Social Network”

“Halt and Catch Fire”
“Silicon Valley”
Both Fyre Festival Documentaries on Netflix and Hulu
“The Great Hack”

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

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>Category</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>30%</td>
</tr>
<tr>
<td>2 Case Study write-ups</td>
<td>30% (15% each)</td>
</tr>
<tr>
<td>2 Group Presentations</td>
<td>30% (15% each)</td>
</tr>
<tr>
<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 one-page, double spaced paragraph or two answering a topical question, or provided by me, on an article of note which will serve as the basis for the first part of each class.

Subjects will be assigned either at the end of each class or via email 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 your 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:

Case studies 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.

Each student will be asked to write-up the following two cases:


I recognize that many of you do not come from a business background, but I think that learning how to discuss / write-up cases is a foundational learning tool, in general, for your careers.

I will evaluate the discussion / write-ups based on two main criteria:

1. Answering the question/s posed by 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 and analysis of an industry/company.

Logistics:
- 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 before class.
- Use data and existing knowledge to add more to the cases. Do not just repeat information verbatim from the examples.
- Always be sure to spell check and grammar check.
- Place your name and assignment name on the file itself and include an identifying header on the document.
- All case write-ups should be 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 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 and TF will be returned to you 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. We are evaluating the team's overall work, including the preparation, content, and presentation. Each class member is 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?

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 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 asked 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.

For example, you could compare Netflix to Amazon, ATT to Verizon, ATT to Comcast, Conde Nast to Vox Media, Spotify to Apple, or Spotify to I Heart Radio.

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

In making your comparison, you will need to think about the businesses (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 technological change?
3. What are the main differences between the two companies?
4. Which company is most likely to flourish? Which is most likely to fail? 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.

You will receive an email from TF with questions, before the first class -
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 Preparation:
Pre-Class Survey submitted Monday before the first class.

Class #2: 2.5.20
Weekly Exercise
Media Ecosystem

Foundations and history of the “modern” media ecosystem –

1. What are the critical elements of the business model?
   a. Content and Storytelling
   b. Distribution types
   c. Revenue models

2. How has the ecosystem evolved? Historical / Present State

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

Class #3: 2.12.20
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: 2.19.20
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.

Key Preparation:
- **Online Tutorial:**
  “Case Analysis Coach” - Store: [https://hbsp.harvard.edu/import/688912](https://hbsp.harvard.edu/import/688912)
- **Key Reading:**
  Music and the Internet (HBS Case)

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

Class #5: 2.26.20
Weekly Exercise
Presentation Skills Workshop and preparation

**Essential Preparation for #6:**
- **Reading:** The Video Streaming Wars in 2019 - Can Disney Catch Netflix? (HBS Case)
- **Review of Online Tutorial:**
  “Case Analysis Coach” - Store: [https://hbsp.harvard.edu/import/688912](https://hbsp.harvard.edu/import/688912)
- For Class Discussion in week #7: Using the case as a guide, what are the significant issues affecting the future of the television/ the video market today?
- Written Case assignment is due at the start of Week 6 -
- Answer the following question: Who will win in video streaming - Disney or Netflix?

Class #6: 3.4.20
Weekly Exercise
Disrupted Industries: Television

The TV/video business has been turned upside down by the advent of technology. Consumers can have it all when it comes to video - or can they?

Key Preparation:
- **Reading:** The Video Streaming Wars in 2019 - Can Disney Catch Netflix? (HBS Case)

Relevant articles/charts will be available on the class website or before class.
Class #7: 3.11.20

***NOTE to ACCOMMODATE ALL PRESENTATIONS, THIS CLASS COULD RUN 15 MIN LATE ***

Group Presentations
Peer Assessment
Self-learning reflection due via email to TF

Class #8: 3.18.20
SPRING BREAK

Class #9: 3.25.20
Weekly Exercise
Disrupted Industries: Broadway

How has technology influenced theater today?
What are the driving forces?

Key Readings:
Hamilton Won more than Twitter (HBS Case)

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

Class #10: 4.8.20
Weekly Exercise
Disrupted Industries: Influencers - the new talent
The rise of influencers as the new "talent."

Key Readings:
Do influencers need to tell audiences they’re getting paid?

Relevant articles/charts will be available on the class website or before the class.
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:
The Powers that be (HBS Case)

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

Class #12: 4.15.20
Weekly Exercise
The New Landscape and The Future
A discussion with people who “cover/follow” the industry for a living. (to be announced).
In partnership with Ent. Media & Sports Association/MBA Stern
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.

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

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?

Relevant articles on careers will be available in class.

Final Class #14: 4.29.20
***NOTE THIS CLASS COULD RUN AS MUCH AS  15 MIN LATE TO ACCOMMODATE ALL PRESENTATIONS***
Peer Assessment
Group Presentations
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.

Note Taking
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.

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.