

MEDIA AND ENTERTAINMENT INDUSTRIES

IE University

Professor: **IONA CRISTINA OLIVEIRA GONÇALVES**

E-mail: ioliveira@faculty.ie.edu

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Degree course: SECOND

Semester: 1^o

Category: BASIC

Number of credits: 6.0

Language: English

PREREQUISITES

IMPORTANT NOTICE FOR SYNCHRONOUS CLASSES

Unless otherwise advised by the University and health authorities, in the Fall 2021, though synchronous sessions will be attend in person, the online option may apply to some students who have requested express authorization by the university. Such exceptions must be duly justified. However, unless otherwise advised by Program Management or Program Direction, students should maintain the same practices as in the Spring. They are:

- 1) Wear a Face Mask covering nose and mouth indoors at all times
- 2) Bring a Computer and Headphones.

Furthermore, students should also be prepared by having their Zoom accounts activated.

In the exceptional event that a student or a group of students may receive authorization to attend classes online, such students must have their cameras on at all times in order to be considered present in class.

SUBJECT DESCRIPTION

Over 75% of the content consumed around the world today is delivered to our multiple devices by a handful of large media conglomerates. These companies are often referred to as the “Big Three”, “Five” or “Six”. In fact, by the time we conclude the thirty sessions of this course, some major merger or “divorce” may occur that will slightly alter that count- it has happened in 2018 with the AT&T and Warner merger, in 2019 with Disney acquiring large portions of Newscorp's Fox's assets and is happening a-s this Syllabus is being written with Warner's proposed spin out and merger with Discovery Inc..

Regardless of the moves and shifts, the control over global media will remain on the hands of a handful of CEO's of a few media conglomerates, at least in the foreseeable future. It is, perhaps, for that reason that the study of Media and Entertainment Industries is a challenging subject for scholars, especially in the Digital Era. By the time proper research is conducted and analyzed, the whims of the industry may have rendered the results of a given study obsolete.

Yet, understanding how the industry operates around the world is crucial for Communication students, for such industries are the very core of employment opportunities for Communication students be it in the area of news media, marketing and/or advertising or entertainment. This course will, therefore, expose students to the business operations and financial activities of firms driving the Entertainment and Media Industry, hopefully giving students insight into their place within the realm of the Cultural Industries and society.

The course will explore the corporate dynamics in both in Linear (Traditional) and Non-Linear (Digital) Media, looking into phenomena such as Conglomeration, Vertical and Horizontal Integration and Market Occupation as well as the vision of the (mostly) men who laid the grounds for the creation of the Modern Media Corporations and Tech Glants and paved the way for the current ecosystem where traditional and digital media converge.

We will look into the corporate structures and business strategies of the handful of global companies that rule over the world from the perspective of Content Acquisition, Development and Production, Distribution and Geographic Occupation, paying special attention to the Economics of the Media and Ent. industries. We will also briefly look into how different territories emulate the same global corporate structures in an effort to protect their local businesses from the hegemonic power of the global entertainment and media giants.

Issues of control and ownership over media and attempts to regulate the industries so as to avoid hegemonic practices will also be touched upon.

The course will extensively address the new digital players and how they have positioned or are positioning themselves to take over their share of a multi-billion-dollar business. We will be monitoring the history of media industries as it is being written by players such as Amazon, Netflix, Google/ YouTube and Facebook/Instagram, and their cohabitation with Media Giants such as Disney and Warner Media.

OBJECTIVES AND SKILLS

By the end of the 30 sessions, students will hopefully:

-Understand the context in which the Media and Entertainment Conglomerates came to exist through a complex and, often, daunting process of Merger and Acquisitions deals, identifying the major players, their corporate structures, and market occupation of Media and Entertainment Corporations.

-Understand the different processes of the industry as a whole: Development, Production, Marketing and Distribution- the “food-chain” of each of those industries (primarily: publishing, information, music, film and television), and the hardware and software needed to feed the industrial pipeline, especially concentrating our attention in content creation and its legal implications thereof.

-Examine the ancillary industries that keep the Media Corporations’ merry-go-round- spinning: Finance, Law and Advertising.

-Understand the volatile nature of an industry that depends on content to feed its multiple distribution platforms. The tension intrinsic to the association of two words: Creative and Industries.

-Explore the paradigm created between what is now known as Linear Media (Film, Radio, Television, Printed Media) and Non Linear or Digital Media (Streaming Services and Social Media Platforms)- and how the latter feeds from the processes of the former.

-Recognize key future drivers of the industry and explore the upcoming trends in Media and Entertainment manufacturing and distribution.

METHODOLOGY

In this course students learn through a combination of in-class lectures, activities, and discussions, as well individual reading, writing, screening and research that takes place primarily outside the classroom. Group work will also be a key space in which students will apply the knowledge they have acquired from class activities.

Class sessions focus on one or two main topics related to Media and Entertainment Industries, which are introduced in the readings, screenings or research topics assigned by the professor prior to each session. Students prepare for class by doing the assigned work in advance. During class these concepts are further explored and critiqued through interactive activities and discussions.

Students then practice applying the concepts learned to individual work and group research projects in which they demonstrate their grasp of the information received and ability to apply the acquired knowledge to the analysis of the make-up and structure of Media and Entertainment Industries' practices.

Because of the ever changing nature of the practices in the industry, only key readings will be posted on this syllabus. Students will receive a Class Plan for each session or set of sessions involving an ongoing activity. Additional bibliography will be provided on the Class Plan and will be made available to students in the Additional Documentation Area of Blackboard.

The below class plan may be altered by the professor with prior notification to students.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	10.0 %	15 hours
Discussions	23.33 %	35 hours
Exercises	13.33 %	20 hours
Group work	33.33 %	50 hours
Other individual studying	20.0 %	30 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

-Read Syllabus Step By Step- Explain Methodology, preparation needed and policies for the class.

DEFINING THE CREATIVE INDUSTRIES

-In Class Activity: Definition of Creative Industries and how we can narrow it down to a definition of Media and Entertainment Industries-

Book Chapters: Davies, Rosamund, and Gauri Sigthorsson. (2013). Introducing the Creative Industries : From Theory to Practice (pp. 1 - 8) (See Bibliography) (ced)

SESSION 2 (ASYNCHRONOUS)

Defining Media and Entertainment as a business.

Course Plan with Instructions for this session's activity will be Uploaded to the Announcements area of Blackboard.

Book Chapters: Branston, Gill and Roy Stafford: The Media Student's Handbook 5th Edition; Chapter 7- pages 204-209 (See Bibliography) (ced)

Please refer to the Class Plan for Session 2 for instructions on activities (additional videography) and methodology

SESSION 3 (ASYNCHRONOUS)

The Studio System and Networks.

The Media Moguls: Movie Studios, Radio and Television Networks.

Pages 209-212 of The Media Students Handbook and the attached Media Monopoly Reading

Please refer to the Class Plan for Session 3 for instructions on activities (additional videography) and methodology

Book Chapters: Pages 209-212 of The Media Students Handbook (See Bibliography)

Book Chapters: The New Media Monopoly; chapter 2 (pp. 27-55) (See Bibliography) (ced)

Book Chapters: Bagdikian: The New Media Monopoly (pp. 32-33) (See Bibliography) (ced)

SESSIONS 4 - 5 (LIVE IN-PERSON)

The Studio System and Networks- Consolidation and Conglomeration.

Students will be called to reflect upon concepts introduced by Bagdikian- additional viewing and screening material will be provided by professor in course plan for sessions 4 and 5 to deepen students' understanding of Consolidation and Conglomeration.

SESSIONS 6 - 7 (LIVE IN-PERSON)

Age of Media Conglomeration- Products, Platforms and Pipes/ Production-Distribution-Channels of exhibition or broadcasting-

Introduction to how Media and Entertainment Corporations put develop, creat and distribute products through different Pipelines

The Reading attached for sessions 6&7 sessions will guide our activities for the next sessions and will be key to the first individual evaluation. It is strongly suggested that you clarify any doubts about the concepts explored in this reading either during class or during office hours, prior to the evaluation.

Book Chapters: Croteau, David and William Hoynes: Media/Society: Technology, Industries, Content, and Users (See Bibliography)

Additional viewing and reading materials for this session made be added to the Course Plan Sheet for Sessions 6 and 7

SESSIONS 8 - 9 (LIVE IN-PERSON)

The Economics of Media-Who Calls the Shots?

Creatives and compliance (or lack of it thereof) to Industrial Needs

Part I: Introduction to and discussion about the never ending struggle between Creatives and Executives in an industry that depends on content and the ancillary industries that mediate (or add to the) the struggles: reps, agents and Lawyers, as well as....

Part II: The Advertising Industry, as one of the pillars of financing for broadcasting news and entertainment, printed media as well as digital media platforms.

Video: The Charlie Rose Show (Youtube)

SESSION 10 (ASYNCHRONOUS)

The Agency Business-

Readings and Viewings TBD

SESSIONS 11 - 12 (LIVE IN-PERSON)

The Economics of Media Industries: What is "really being Traded"- Intellectual Property

PART I: Rules and Regulations applicable to Traditional or Linear Media and the Challenges brought about by Non Linear Media to IP exploitation and protection

PART II: How To Regulate (Dis)Information in Social Media Platforms- One of the two major challenges faced by the Media Industries in the 21st Century.

We will still be working with key concepts from the Croteau and Hoynes Media and Society Reading. Additional Readings or Viewings may be added to the class plan for these sessions

SESSION 13 (ASYNCHRONOUS)

Open Book Essay- Individual Evaluation #1 15% of final grade. Students will be provided with short reading to be analysed in light of the key concepts covered during the first 12 sessions of the course: Conglomeration, Vertical and Horizontal Integration, Synergies and Corporate Cultures.

The reading and instructions will be posted on the day assigned to session 13 (currently scheduled for October 13) and will be due by midnight of October 15, provided that there are no unforeseen changes to the schedule, in which case the professor will notify students in advance.

Short Essays must contain student's original reflections and ideas.

IMPORTANT NOTICE: This is a strictly individual assignment. The assignment will be submitted through Turnitin and similarity reports will be closely examined, so students are strongly encouraged to execute individual work. Close similarity reports on the works of two or more students may result on all students involved failing the assignment in addition to further consequences related to unethical behaviour.

SESSIONS 14 - 15 (LIVE IN-PERSON)

The Economics of Media- Entertainment- Commercial Exploitation of Entertainment Properties- The Importance of Markets and Territories

PART I: Professor will introduce the importance of Markets and Territories in the exploitation of the licensed IP rights to properties. The focus of the session will be Linear Media and Non Linear Media Commercial Exploitation-

PART II: Professor will make a sample presentation of the performance of motion pictures in key territories. The importance of the First Window/ Theatrical Release in determining the commercial success of a property worldwide throughout all the different linear and non linear windows and the resulting challenges imposed by the Pandemic in an already fragile industry.

The class will be divided in groups to investigate the performance of certain theatrical properties (movies) in major territories. Group Presentations will be made using the same structure as professor's and will be delivered over the next two sessions.

Group Assignment # 1 15% of the final Grade- Worldwide market analysis of the top performing motion picture properties worldwide. Hegemonic powers of the US studios at play in the international scene and the behaviours of strong markets such as France, the UK, China and India versus more fragile markets such as Spain, Italy, Mexico and Brasil.

Technical note: Focus 2016

Technical note: Focus 2017

Technical note: Focus 2018

Technical note: Focus 2019

Technical note: Focus 2020

At the closing of this syllabus, Focus 2021 has not been published by the European Audiovisual Observatory.

SESSION 16 (ASYNCHRONOUS)

This session will be broken down to Individual meetings with groups to review their findings about the assigned Focus Report Year. Groups should meet at least once during the week between Sessions 14 and 15 and prepare for the meetings. Further instructions will be provided in the course plan. Professor will give feedback to groups in their analysis and findings and will advise what remains to be done in preparation for the presentations on 17 and 18.

Five 45' to 1hour: Meetings will be scheduled on the day of the asynchronous session (currently scheduled for October 27) and all students must attend in order to be considered present in this session. Additionally, professor will be evaluating individual participation in group activity during this session, so students are not only encouraged to attend but also to engage and contribute. Failure to attend and/or contribute may affect students' individual grade in group activity.

Focus Reports posted on Sessions 14-15 will be the guiding bibliography for this session

SESSIONS 17 - 18 (LIVE IN-PERSON)

Markets- In Person Group Presentations- 5 Teams.

25 minute presentations

Objective of Exercise: Data Analysis and Syntesis/ Understanding of Market Trends both Worldwide and in Key Local Territories.

Focus Reports posted on Sessions 14-15 will be the guiding bibliography for these sessions

SESSIONS 19 - 20 (LIVE IN-PERSON)

PART I: Entertainment Business- Wrap Up of Markets- Conclusions and Discussion about the future of the Linear Media Businesses

PART II: Media Wars- Studios/ Media Conglomerates Vs. New Kids on The Block- Subscription Vs. Ad Supported Media in the Digital Environment and the different Business Models.

Introduction to the current Media Landscape and challenges companies face for a sustainable future in the Media and Entertainment Businesses:

Linear Media Survivors: Disney and Warner Media= Vertically and Horizontally Integrated Linear Media Conglomerates with Strong Non Linear Strategies

VS.

Facebook & Instagram/ Google& Youtube- Ad Supported User Generated Content Media

Amazon= Media as Retail/ Subscription Based Streaming Sevices

Netflix= The leading company in Transitioning from Linear to Non Linear/ Subscription Based Streaming Sevices

Class will be divided into 5 groups that will adopt one of these companies for the final Presentation- research on company's operating structures will kick start here.

Article: Littleton, Cynthia: Variety, 341, 36-42- Media Wars Go Over The Top (ced)

Initial bibliography about individual companies will be provided by the professor.

Further Readings and or Videos will be assigned to groups in preparation for Group Meeting 1- Readings must be reviewed by group members and an outline to the final group presentation will be created for revision in group meeting 1-Session 21

SESSION 21 (ASYNCHRONOUS)

This session will be broken down into Individual meetings with groups to review their presentation outline

Five 30 to 40 minute online Meetings will be scheduled on the day of the asynchronous session (currently scheduled for November 11) and all students must attend in order to be considered present in this session. Additionally, professor will be evaluating individual participation in group activity during this session, so students are not only encouraged to attend but also to engage and contribute. Failure to attend and/or contribute may affect students' individual grade in group activity.

SESSIONS 22 - 23 (LIVE IN-PERSON)

Add Supported Media- Information In the Digital Era/ User Generated Content

The fragile relationship between Media and Politics especially in what is related to the News Media- A look at the past and a glimpse at the future.

The role of platforms such as Twitter, Facebook, YouTube and WhatsApp, the latter being consider a messaging tool but that is also a carrier of information, in the shaping of Audience's worldviews. The danger of unverified content in ad-supported media.

Subscription Supported Media- Is there enough product to sustain audiences' voracious appetite for content?

Discussion about Programming Strategies of the Major Digital Media Platforms, how it works and how sustainable it is- Licensing Vs. Negative Pick Ups Vs. In House Production

Readings and Viewings for these sessions will be provided in the course plan and uplodaded closer to the time of the session

SESSIONS 24 - 25 (ASYNCHRONOUS)

Final Group Meetings with Professor Prior to the Presentation

These session will be broken down into Individual meetings with groups to review groups' findings and presentation structure It will be a follow up to the Asynchronous session held on November 11 and it is currently scheduled for Nov. 24. All students must attend in order to be considered present in this session. Additionally, professor will be evaluating individual participation in group activity during the meetings, so students are not only encouraged to attend but also to engage and contribute. Failure to attend and/or contribute may affect students' individual grade in group activity.

SESSIONS 26 - 27 (LIVE IN-PERSON)

Final Group Presentations- Punctuality will be of the essence for the five final presentations which will last 30 minutes each: 25 minutes with 5 minutes for Q&A

The content of presentations will be part of the subject for the final individual evaluation so all students are encouraged to attend and take notes during the final presentations.

SESSION 28 (ASYNCHRONOUS)

Professor will provide students with feedback and conclusions for the final presentation as well as a road map for the final exam prior to this session. She give students a choice of three different 1 hour periods for students to connect online and clarify doubts about course content in preparation for the final exam. Students are only required to sign up to one of such 1 hour prep sessions. Attendance will be taken and students who do not attend will be considered absent, unless otherwise justified.

SESSIONS 29 - 30 (LIVE IN-PERSON)

Final Exam

BIBLIOGRAPHY

Compulsory

- Branston, Bill and Roy Stafford. (2010). *The Media Student's Handbook*. 5th. Routledge. ISBN 0415558425 (Printed)

- Bagdikian, Ben H.. (2004). *The New Media Monopoly*. Beacon Press. ISBN 9780807061879 (Printed)

- Croteau, David and William. (2019). *Media Society : Industries, Images and Audiences*. 6th. Sage Publications. ISBN 9781506315331 (Printed)

- Davies, Rosamund, and Gauti Sigthorsson. (2013). *Introducing the Creative Industries : From Theory to Practice..* 1st. SAGE. ISBN 9781849205733 (Printed)

Recommended

- Littleton, C.. (2018). *MEDIA WARS GO OVER THE TOP..* (2018, Aug 21). Variety, 341, 36-42. Variety. ISBN 00000000000000 (Digital)

EVALUATION CRITERIA

Criteria	Percentage	Comments
Short Essay	20 %	
Markets	15 %	
Final	30 %	
Final Exam	25 %	
Participation	10 %	

Professor will be available for office hours throughout the semester. Office hours are by appointment only- please write to iona.demacedo@ie.edu to set up a time should you have any doubts or difficulties about the materials covered in the course.

CLASS PARTICIPATION:

Class Participation will involve: Meaningfully Contribution to Class Discussions and Participation and Engagement in Group Meetings, Pro-active attitude and Punctuality. Please See further details in the Participation Rubric below.

TWO INDIVIDUAL EVALUATIONS and TWO GROUP EVALUATIONS

Short Essay (20%): Calls students to reflect upon all the concepts covered the first 12 sessions of the course. A short reading will be provided along with a prompt and students will be called to critically reflect upon the reading in light of the concepts covered in class and especially the Media and Society Reading. (800-1000 words or 3 to 4 pages)

Final Evaluation (25%)- a Final Exam will cover concepts explored in class, including conclusions drawn from Markets and Media Corporations Group Presentations.

Markets Presentation (15%)- Analysis and Synthesis of worldwide production and distribution trends, major players in the global industries and relevant players in key territories.

Major Studios and Digital Giants (30%)- In depth research and analysis of the place occupied by assigned company within the worldwide Media and Entertainment landscapes- Vertically and Horizontally Integrated Assets- how they generate synergy- economic growth and challenges ahead

Sources on Power Point Presentations must be cited- PPT's will be submitted via Turn It In- Copying and Pasting of Information is strongly discouraged as it will be graded as plagiarism and the whole group will be affected.

Participation Rubric (10%)

Informed Participation and contribution to the learning atmosphere.

Beyond simply showing up, participation in class discussions and activities is an important component of this course. Recall that listening carefully is as important a component of participation as speaking. Please be aware of your own style of participation: if you find it difficult to speak up in class, push yourself to do so. If you realize you tend to dominate discussions, make a point of listening to others.

Your participation grade at the end of the semester will be based cumulatively on your contributions over the course of the semester. Participation is graded using the criteria below, which are adapted from http://trc.virginia.edu/Publications/Teaching_Concerns/Spring_1996/TC_Spring_1996_Maznevski.htm : The average level of participation usually satisfies the criteria for a "7", which would correspond to a "B".

Grade 0-4,9

Criteria:

When present, not disruptive.

Tries to respond when called on but does not offer much.

Demonstrates very infrequent involvement in discussion.

Grade 5,0-6,9

Criteria:

Demonstrates adequate preparation: knows basic reading facts, but does not show evidence of trying to interpret or analyze them.

Offers straightforward information (e.g., straight from the reading), without elaboration or very infrequently (perhaps once a class).

Does not offer to contribute to discussion, but contributes to a moderate degree when called on.

Demonstrates sporadic involvement.

Grade 7-8,9

Criteria:

Demonstrates good preparation: knows reading facts well, has thought through implications of them.

Offers interpretations and analysis of reading material (more than just facts) to class.

Contributes well to discussion in an ongoing way: responds thoughtfully to other students' points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion.

Demonstrates consistent ongoing involvement.

Grade 9,0-10,0

Criteria:

Demonstrates excellent preparation: has analyzed readings exceptionally well, relating it to other material (e.g., other readings, course material, discussions, experiences, etc.).

Offers analysis, synthesis, and evaluation of class material (e.g., puts together pieces of the discussion to develop new approaches that take the class further).

Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students' comments, contributes to cooperative argument-building, suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc.

Demonstrates ongoing very active involvement.

- You must hand in all assignments. Assignments must be handed in punctually. Tardy assignments will see the grade progressively lowered by one point up to a maximum of 48 hours delay.
- All assignments must be handed in on their respective columns on campus online. I will not review assignments delivered after 48 hours of the due date, nor will I review assignments delivered via e-mail or as hard copies.
- All assignments must be handed in either in a Word or Power-Point Formats. No PDF assignments will be accepted and they must be submitted on Blackboard. The Professor will not evaluate assignments submitted via e-mail.
- Just coming to class is not enough to get a high participation score. You must actively share in class discussions, participate in group activities and come to class prepared with insightful and interesting ideas.
- Doors close 5 minutes into the class time and students will be deemed absent past that time.
- Cell Phones will not be allowed in class.
- Plagiarism will result in a failing grade and potential ethics sanctions. Sources have to be cited even in Power Point Presentations and mere copying and pasting of information without quotes will be considered plagiarism.

RETAKE POLICY:

Students will be called to hand in all the Group and Individual work they might have failed in addition to taking a written exam in the date determined during the retake season. That is to say, if a student fails one or more group assignments and/or the individual work he or she will have to deliver a different piece on a similar subject IN ADDITION to taking the retake exam that will be based on the Readings for this class.

Should a student not attend the final presentation for reasons not justifiable and without previous notice to group members and the professor, he or she will fail the assignment.

PROFESSOR BIO

Professor: **IONA CRISTINA OLIVEIRA GONÇALVES**

E-mail: ioliveira@faculty.ie.edu

lôna de Macêdo (also known as lôna Oliveira) has been an active member of the International Media and Entertainment Industries since 1989, where she began as a Sales Executive at Pandora, then, one of France's most distinguished Independent Distribution companies. She has since taken various positions in TV Programming and Acquisitions, Marketing and Distribution as well as Television and Feature Film Production, having lived in seven countries. Between 1997 and 2008, lôna held different positions at Sony Pictures Entertainment in Latin America and Europe- the last being Senior Vice President of European Production. In 2008, lôna created Dama Filmes (São Paulo-Brazil), where she has produced two feature-length films and developed a number of projects both for the small and big screens. Additionally, she has been a thesis advisor in Film Production for the MEDEA MBA Program at the Universidad Carlos III in Madrid and has given Master classes on TV and Film Production at the Media Business School (Europe and Latin America) as well as in other Brazilian and Spanish Universities. Lôna received a BA in Theatre Arts and Sciences/ TV and Film Production and a Minor in English Literature from Rutgers -The State University of New Jersey and did graduate work in Comparative Literature and Linguistics, respectively at the Université

OTHER INFORMATION

Punctuality is highly valued by the professor. Doors close 5 minutes after the first session of the day starts and breaks between classes should be 10 minutes long.

Breaks should be used to use restrooms and get refreshments. Eating and drinking are not allowed in the classroom, per University policy.

Computers and tablets will only be used upon professor's request. Otherwise, they should be closed at all times.

The use of **cell phones** in the classroom is strictly forbidden, per University policy.

Retake Policy:

Students who fail the course will be called to write a 1000-1500 page essay in addition to taking a final exam on the scheduled date for the retake in the Summer.