MEDIA AND ENTERTAINMENT INDUSTRIES

GRADO EN COMUNICACIÓN Y MEDIOS DIGITALES

Professor: IONA CRISTINA OLIVEIRA GONÇALVES
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Academic year: 18-19
Degree course: SECOND
Semester: 1º
Category: BASIC
Number of credits: 6.0
Language: English

PREREQUISITES

A Textbook is required for this course, in addition to the mandatory readings and viewings established in the syllabus. I strongly advise you to purchase the book prior to the beginning of classes. It is actually rather entertaining reading, possibly even a good book to read in the Summer. Here is the reference to the book:


SUBJECT DESCRIPTION

Over 75% of the content consumed around the world today is delivered to our multiple devices by 5, 6 or 8 big media conglomerates, depending from what angle one looks at it. These companies are often referred to as the “Big Five”, “Six” or “Eight”, depending from what angle of the industry we are looking at. In fact, by the time we begin the thirty sessions of this course, some major merger or “divorce” may occur that will slightly alter that perception. 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, be they from traditional or digital media.

It is, perhaps, for that reason that the study of Media and Entertainment Industries is a challenging subject for scholars. 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 avid seekers of young, talented, multi-lingual, multi-cultural, creative business executives. 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 potential entrance doors into the labour force.

The Course will be divided in three Blocks. The first Block will take us back in time to understand how the large Media Groups were created. When the Media Industries were plural and segmented into news and information, entertainment and music. We will look into how empires were created by visionary men (and a handful of women) who laid the grounds for the creation of Modern Corporations.
The second and more extensive block will examine the era of consolidation and the creation of the Media Conglomerates that control the information and entertainment industries today. We will look into the corporate structure and strategies of the handful of global companies that rule over the world today. We will also look at how different territories emulate the same corporate structures in an effort to protect their local businesses from the hegemony power of the global entertainment and media giants. Issues of control over media and attempts to regulate the industries so as to avoid irregular practices, above all as far as the information aspect of the industries is concerned, will also be examined. This is the most challenging portion of the course, as key mergers involving some of the major players such as Fox, Disney, Comcast, AT&T and Time Warner are going on at the time this syllabus is being written.

It is for that reason that adjustments to this syllabus may be made in the course of the Summer, to accommodate the content to current changes in the panorama. Such changes will be presented to students and agreed upon on the first session. If a new syllabus is deemed necessary by then, it will override this current syllabus in terms of content, but the structure will remain the same.

The third block will 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. During this portion of the course, we will be monitoring the history of media industries as it is being written by players such as Amazon, Netflix, Apple, Microsoft, Google and Facebook, to name a few.

OBJECTIVES AND SKILLS
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.
Identify the major players their corporate structures, and market occupation of Media and Entertainment Corporations, by taking a closer look at how they operate in globally.
Understand the different aspects and processes of the industry as a whole: Development, Production, Marketing and Distribution- the “food-chain” of each of those industries (publishing, information, music, film and television to name a few), and the legal apparatus and hardware and software needed to feed the industrial pipeline.
Examine the ancillary industries that keep the Media Corporations’ merry-go-round- spinning: Finance/ Banking, Law, Advertising and Talent Representation (Agencies).
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.
Look into the CV’s of several players in the media and entertainment worlds and identify common trends and characteristics of the men and women behind the wheeling and dealing of information and creative industries, past and present.
Explore the paradigm created between what is now known as Traditional Media (Film, Radio, Television, Printed Media) and New or Digital Media.
Examine Media Convergence: the convergence between media and technologies.
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 presentations, activities, and discussions, as well individual reading, writing, screening and research that takes place primarily outside the classroom. 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 prior to the sessions. During class these concepts are further explored and critiqued through interactive activities and discussions. Students then practice applying the concepts learned in one individual paper and three group projects- the latter one being an in-dept analysis of the corporate structure and strategy of a company, 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.
<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>10.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>23.33 %</td>
<td>35 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>13.33 %</td>
<td>20 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>33.33 %</td>
<td>50 hours</td>
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<tr>
<td>Other individual studying</td>
<td>20.0 %</td>
<td>30 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
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</tbody>
</table>
SESSIONS 1 - 3

The professor may make changes to the course plan and to the bibliography, such changes will be advised to students in advance.

PART I. ONCE UPON A TIME THERE WERE THE MEDIA MOGULS- WHAT DO WILLIAM HEARST, CONDÉ MONTROSE NAST, L.B MEYER, SAMUEL GOLDWIN, JACK WARNER, WALT DISNEY AND DAVID SARNOFF HAVE IN COMMON?

Session 1
-Read Syllabus Step By Step- Explain Methodology, preparation needed and policies for the class.
-In Class Activity # 1: Individual Work- Adopt a Mogul and tell his or her story- Mapping the creation of early Media and Entertainment Industries.

Professor will Hand Out Materials. Please bring your computer to class, as you will be required to do research.

Students will Research and make indivudual five minute presentations

Session 2

The professor may make changes to the course plan and to the bibliography, such changes will be advised to students in advance.

PART I. ONCE UPON A TIME THERE WERE THE MEDIA MOGULS- WHAT DO WILLIAM HEARST, CONDÉ MONTROSE NAST, L.B MEYER, SAMUEL GOLDWIN, JACK WARNER, WALT DISNEY AND DAVID SARNOFF HAVE IN COMMON?

Adopt a Mogul- Short presentations

Session 3

PART I. ONCE UPON A TIME THERE WERE THE MEDIA MOGULS- WHAT DO WILLIAM HEARST, CONDÉ MONTROSE NAST, L.B MEYER, SAMUEL GOLDWIN, JACK WARNER, WALT DISNEY AND DAVID SARNOFF HAVE IN COMMON?

Adopt a Mogul- Short Presentation

Drawing Conclusions

Video: Citizen Kane ((DV632))


For film buffs, I strongly recommend you check out Citizen Kane to get a feel for what we are covering on the Mogul session

SESSION 4

Meanwhile in Troubled Europe: Hitler, Goebbiles, Stalin, Franco and Mussolini- State Media Moguls and the long-lasting effects on the development of media businesses in Continental Europe.

Power Point Presentation by Professor and Class Discussions


Mandatory Reading in Preparation for next session- Textbook:


SESSIONS 5 - 6
**Session 5:** First Motion to Consolidation- The Networks: Radio and Television disrupt the Studio System and Printed Media Business Models.

Professor will Make a Power Point Presentation on Early TV and Radio Corporate Structures and how they emulated the early Moguls Press and Motion Pictures Corporate Structures.

**Session 6:** First Motion to Consolidation- The Networks: Radio and Television disrupt the Studio System and Printed Media Business Models.

In Class Activity # 2: Group Work:

- Adopt a US Radio or TV Network: NBC, ABC, CBS, Fox (and CNN) and apply concepts from the Mandatory Readings so far to their story.

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**SESSIONS 7 - 8 (FACE TO FACE)**

Network Group Presentations


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**SESSIONS 9 - 10**

PART II- FROM MOGULS TO “THE SUITS” AND THE PLAYING OF MUSICAL CHAIRS. “THE BIG… HOW MANY WERE THERE AGAIN?”

- In class Discussion- Assigned Mandatory Reading- How and why do Corporate Empires Still Rise and Fall? The Weinstein Company Case.
- Lecture:
- Putting Content through the Pipeline.
- The Development, Production, Marketing and Distribution of Products in the Creative Industries.
- The Creator Vs. Suits. The Tyranny of “Creative Control” and the Creator as a “Necessary evil”.

A look into companies like Amblin Entertainment, Lucas Film, Miramax, Marvel, Mowtown, Columbia Records, Radom House- and what they have in common.
- Creative Executives in the line of fire.

Video: George Lucas In Conversation with Charlie Rose *


Chapter 2. pg: 31-70 (s-c)

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**SESSIONS 11 - 12 (FACE TO FACE)**

Reading Discussion about The Economics of the Media Industry Reading.

Tying in Creativity and Business- Where are Creators in all of that?


Contract Workshop: Professor will distribute agreements that are key to any area of the entertainment industry- there will be in-class reading and discussion.

Materials for this class will be provided by the professor- Template Agreements

Individual Paper Assignment: Part I Proposal and Outline- Due by Sessions 13 and 14

Individual Paper Assignment Part I: Paper Proposal

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23th July 2018
Mandatory Viewing and Reading:
Bagdikian, Ben H. The New Media Monopoly. Boston, Beacon Press, 2004. Chapters 1, 2, 3, 4 and 5. Depending on the Film Chosen, additional chapters might be added.

Choose one of the following films:

In light of your textbook readings and the articles and chapters we have read and discussed in class, chose one of the feature films above and write the proposal for 5-7 page essay on how the films depicts the editorial influence Media Corporations have in the content to which audiences are exposed.

The proposal must contain a Thesis Statement and an Outline in addition to two sources beyond the mandatory reading that you will employ to write your paper.

SECTIONS 13 - 14

Paper Outlines Due
The Big How Many?
Over the Summer, there may no longer be a Big 5 or 6, but rather a big Three. Professor will Present the Corporate Structure of the Big Media Conglomerates, introduce the notion of Markets and lead class discussion about Hegemonic Powers.

Bagdikian’s “The New Media Monopoly” will come to life through our exploring what is currently happening in the race to keep the largest share of the market possible.

Articles from Variety and The Hollywood Reporter will be provided by the Professor the week prior so students can prepare for class discussion.

SECTIONS 15 - 16

Individual Papers Due.
Talent Agencies, Power Lawyers and Suits From Wall Street
From Suits to Skirts- How women and Minority groups find (and maintain) their place in the Corporate Scene.

Sundance, Berlinale and Cannes and the Indie Scene.

Faces behind companies: In Class Group Activity
Students will be divided in small groups and receive the big names behind the Media and Entertainment industries. With that material, they will use part of the second session to research the life of the individual and write their obituary which will be presented in the next session.

Mandatory Reading
- Selected Articles from “Variety”, “The Economist” and the “Hollywood Reporter” TBD.

Mandatory Reading
- Selected Articles from “Variety”, and the “Hollywood Reporter” TBD.

SECTIONS 17 - 18

Small Group 10 minute Obituary Presentation
At Play in the Fields of the World- how do hegemonic powers translate into territorial occupation of Markets.
Piracy and THE MARKET
Picking up on a thread we pulled on Sessions 13 and 14, we will see how those hegemonic powers spread their wings in the globe and how territories such as Europe, China and India struggle to prevent US Corporate occupation of their local territories through strict legislation. We will also see how the digital platforms are managing to challenge the legal shield by using a medium that has nearly no boarders: the Internet.

Students will use materials posted on session 19 to make brief group presentations. They will be divided in groups and look into the Focus Reports of 2013-2018 and understand hegemony and market occupation through the worldwide box office.

SESSIONS 19 - 20
Group Presentation Markets- Hegemonic Powers and Local Territory Occupation in the World Wide Market
Class Discussion
T.N.: Focus Report 2014
T.N.: Focus Report 2015
T.N.: Focus Report 2016
T.N.: Focus Report 2013
T.N.: Focus Report 2017

SESSIONS 21 - 22
Where is the Audience in All Of This?
Monetizing Audiences- How are Creative Industries facing the challenges of Monetizing Audiences’ eluding attention. Traditional and Digital Media Coexistence and the Eluding Audience.
The Reading assigned for this session will be discussed in class and we will move onto the last portion of the course: The New Kids on the Block.
R.A.: Audience Manufacture in Historical Perspective: from broadcasting to Google

SESSIONS 23 - 24
PART III- THE NEW KIDS IN THE BLOCK- SESSIONS 23-26
In Depth Research Group Work #. Adopt a New Kid In the Block:
The Class will be divided in groups. Each Group will do a detailed analysis of each of the the players of the Digital Age, lines of businesses- successes and failures. Students’ research and class discussions will culminate in the final group presentation.
Professor will work with students in class- Sessions 23 and 24 will be devoted to the Outline and Research Stage
The Alphabet- aka. Google and Microsoft., Apple, Amazon Studios, Netflix and Youtube.
Our main source for investigation will be journals such as Variety, Digital Age, The Hollywood Repoter.
From this point on, the class will be undertaken as a workshop and used to determine the research that needs to be undertaken for the final presentation

SESSIONS 25 - 26

23th July 2018
In Class Group Work- Students will research companies and find additional
Professor will work with students in class- Sessions 25 and 26 will be devoted to revising research
material and building the discourse about the relevance of each of the new companies in the media
and entertainment industries’ landscape.

SESSIONS 27 - 28
Final Group Presentations- Day One

SESSIONS 29 - 30
Final Group Presentations- Day II
All Presentations will be submitted on Blackboard for Grading.
In addition to Professor’s monitoring of in-class work, students will be graded based on peer review.
BIBLIOGRAPHY

Mandatory Reading


BUY YOUR BOOKS HERE


Mandatory Viewing


EVALUATION CRITERIA

Detailed Rubrics/ Check-lists to each of the activities will be provided prior to such activity.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and Class Participation</td>
<td>25 %</td>
<td>10% attendance and 15% preparation and participation</td>
</tr>
<tr>
<td>In Class Activities: Moguls, Networks, Suits and Skirts</td>
<td>15 %</td>
<td></td>
</tr>
<tr>
<td>Individual Paper</td>
<td>25 %</td>
<td>20% of the grade- proposal and outline/ 80% of the grade, actual paper</td>
</tr>
<tr>
<td>Markets Presentation</td>
<td>10 %</td>
<td></td>
</tr>
<tr>
<td>New Kids in the Block</td>
<td>25 %</td>
<td>part of the grade is subject to peer review</td>
</tr>
</tbody>
</table>

The central portions of the evaluation for this course will be Participation, one Individual Work (a paper) and One Final Group Presentation. In addition there will be in-class small and large group activities that add up to another 25%.

The Individual paper Grade will be computed as follows: 20% for proposal, thesis statement and outline- and 80% for the actual paper. Students are required to use at least two additional academic sources to complement the existing bibliography for the paper.

23th July 2018
Regarding smaller in class activities, students will be judged by their ability to rapidly compile written information on the given subject, either individually or in group, and eloquently and coherently deliver a brief explanation of the topic and its importance in the context of the course subject. Such assignments will also be delivered in writing on campus online and graded.

D. TWO PRESENTATIONS

- One of the presentations represents an analysis of markets and you will be judged based on your ability to apply the topics covered in class and how they are reflected in stats of global market behavior.

- One In dept Research Project: You are also expected to complete a final project with your group and present it in front of the class. The project will give you the opportunity to reflect upon what you have learnt about the business models of the different companies and how effective they are in the scope of Media Industries. More details about the project will be provided by the start of the course. Each Member of the group is called to deliver a portion of the presentation and a final written version (Power Point Presentation or Paper) will be delivered on campus online by each member of the group.

The Final Presentation will be evaluated as follows: 20% of the grade for engagement and participation on the workshop sessions that lead to the presentation, 5% by peer review of individual participation of group members and the remaining 70% based on quality of research, synthesis and delivery.

IMPORTANT INFORMATION

- It is impossible to do well in this course without coming to class. Classes are interconnected and knowledge is acquired incrementally. Hence, your grade will also be affected by your attendance. Please, find the rubric for attendance and participation below:

Attendance and Participation (20%)
You are expected to come to class. It is mandatory to attend 70% of the classes. Students who do not comply with this percentage of attendance lose the 1st and 2nd exams and go directly to the 3rd one.

Ten percent of your grade will be objectively calculated based on your attendance according to the following rubric:

Grade & Attendance Criteria
5 9 absences, the maximum allowed before you automatically fail the class
6 8 absences
6.5 7 absences
7 6 absences
7.5 5 absences
8 4 absences
8.5 3 absences
9 2 absences
9.5 1 absence
10 0 absences

Informed Participation and contribution to the learning atmosphere (10%)

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.

23th July 2018
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:


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. Computers will only be used when required and the sole purpose of their use will be for course related activities.
• Plagiarism will result in a failing grade.

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 Paper, 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.

PROFESSOR BIO

Professor: IONA CRISTINA OLIVEIRA GONÇALVES
E-mail: ioliveira@faculty.ie.edu

Iôna de Macêdo 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, Iôna held different positions at Sony Pictures Entertainment in Latin America and Europe- the last being Senior Vice President of European Production. In 2008, Iôna 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. Iôna 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
The Computer will be used in class for research only purposes during the sessions where students will be called to do in-class work.

CODE OF CONDUCT IN CLASS

1. **Be on time:** Students arriving more than 5 minutes late will be marked as “Absent”.
   Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).
2. If applicable, bring your name card and strictly follow the seating chart. It helps faculty members and fellow students learn your names.

3. Do not leave the room during the lecture: Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as “Absent”.

Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).

4. Do not engage in side conversation. As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.

If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as “Absent”.

5. Use your laptop for course-related purposes only. The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

6. No cellular phones: IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.

7. Escalation policy: 1/3/5. Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.