MEDIA INDUSTRIES: STRATEGIES, MARKETS & CONSUMERS in Fall 2020 (CM2003)

Course Code	CM2003	**Professor(s)**	Matthew Fraser
Prerequisites	None	**Office Number**	06 89 26 32 47
Class Schedule	F: 18:10-19:45 in C-104 T: 12:40-14:15 in C-104	**Office Hours**	By appointment in Grenelle building
Credits	4	**Email**	mfraser@aup.edu
Semester	Fall 2020	**Office Tel. Ext.**	06 89 26 32 47

Course Description

This course is about media and entertainment markets. Students will gain a critical understanding of how economics, technology, and consumer factors determine how the media industries operate. The course examines all forms of media and entertainment — from movies, television, music magazines, newspapers and web-based platforms such as YouTube, Netflix, and Spotify.

While not a course in economics, some economic concepts will be explored to help students grasp the dynamics of the media industries. Case studies will also be examined: Hollywood, Apple Music and Spotify, Netflix and HBO, Amazon, BuzzFeed, and so on. Students will present a "case study" of one media company, brand, or product.

Course Learning Outcomes

Understand the main economic concepts and tools used when studying market trends in the media and entertainment industries;
Apply terms and concepts in analyzing the impact of digital media and market performance.
Gain specific insights into the dynamics of media and entertainment sectors such as music, film, television, book publishing and journalism

General Education

Course Outline

September

Week I – 23rd – 25th

Session I

TOPICS: Course overview and outline.

READINGS: Doyle, *Understanding Media Economics*, Introduction & Ch. 1.

Session II

TOPICS: Theories and concepts: “creative destruction”, economies of “scale” and “scope”, “vertical integration”, etc.

READINGS: Doyle, *Understanding Media Economics*, Chapter 3

Week II – 28th – 2nd

Session I

TOPICS: Fame Game: history of fame, economics of fame.

READINGS: Jessica Evans, “Celebrity, Media and History”.

TOPICS – The rise of “influencers”. The pandemic and social media as fame platform.

READINGS – “Meet the YouTube Millionaires”, *Business Insider*; “Highest paid Instagram and YouTube stars” (see course blog); “Celebrity quarantine posts are inflaming tensions,” Vox.

September 30th – last day to drop/add courses online

October

Week III – 5th – 9th

Session I

TOPICS: Movie Industry – The rise of Hollywood and the economics of box-office cinema.

READINGS: Doyle, *Understanding Media Economics*, Chapter 6; articles from the course blog.

Session II

TOPICS: Movies: blockbuster economics and merchandising. Hollywood and China.

READINGS: "Hollywood's obsession with blockbusters", Harvard Business Review; "Why Hollywood is caught in the block buster trap", *Vulture*; "China challenges Hollywood with own Sci-Fi blockbuster", *The Guardian*.

<u>Week IV –12th – 16th</u>

Session I

<u>TOPICS:</u> Movies: the disruption of video streaming. Impact of pandemic: drive-in screens comeback?

<u>READINGS:</u> "The movie business is in big trouble", *Variety*; "Can Netflix take over Hollywood?", *The New Republic;* "Can there be a fairy tale ending for Hollywood after Covid 19?", WEF.

Session II

<u>TOPICS:</u> Television Industry – traditional TV markets, advertising vs state financing.

<u>READINGS:</u> Doyle, *Understanding Media Economics*, Chapters 6 & 9; Emily Nussbaum, "The Price is Right: What Advertising Does to TV", *New Yorker.*

<u>Week V – 19th – 23rd</u>

Session I

<u>TOPICS:</u> TV Streaming Wars: "Golden Age of Television"? Impact of the pandemic?

<u>READINGS:</u> "Watch it While It Lasts: The Golden Age of Television", *Financial Times;* "How streaming giants are spending money for TV push*", Hollywood Reporter;* "Traditional TV's Surprising Staying Power", *The Economist;* "The Battle for the Future of TV", *Axios*

Session II

<u>TOPICS:</u> Music Industry – Major label business model, "hit" records, radio play, MTV, disruption by file sharing, Apple iTunes.

<u>READINGS:</u> "The music industry's new business model", *Financial Times;* Global Music Report, 2019.

Week VI – 26th – 30th

Session I

TOPICS: Music Industry: impact of streaming – Spotify vs Apple Music.

READINGS: “Music industry soars to recovery thanks to Spotify”, *Bloomberg*; “Streaming Turns up the Beat for the Music Industry”, Goldman Sachs; “How Globalized Music Creates a New Kind of Star”, *The Guardian* (see course blog).

Session II

TOPICS: Music Industry: concert tours as new revenue source — impact of pandemic?

READINGS: “Billy Joel has sold a million Madison Square Garden tickets, because albums don’t make money”, *Quartz*; “The Price is Right: touring sector sees growth”, *Billboard*; “How Covid 19 is affecting the music industry,” WEF; “Three music industry trends from quarantine that are here to stay,” *Rolling Stone.*

October 28th, Mid-semester

November

Week VII – 2nd – 6th

Session I

TOPICS: Mid-term review: Theories, fame, movies, television, music.

Session II

TOPICS: Mid-term exam.

Week VIII – 9th- 13th

Session I

TOPICS: Newspapers – traditional model, journalism as professional monopoly, mass media model, disruption by internet platforms. Impact of pandemic on newspapers?

READINGS: Doyle, *Understanding Media Economics*, Chapter 5; "News Industry: Show Me the Money" (see course blog); "Coronavirus rips a whole in newspaper business models," *Financial Times.*

November 11th to 13t, fall break (no classes)

Week VIII – 16th- 20th

Session I

TOPICS: Magazines – print vs digital model.

READINGS: "Battle against free content takes gloss off magazines", *Financial Times;* "The not so glossy future of magazines*," New York Times.*

Session II

<u>TOPICS:</u> Google & Facebook as news gatekeepers.

<u>READINGS:</u> "Putting a leash on Google and Facebook won't do much to save the traditional news model", Nieman Lab; "The Race is on to Challenge Facebook/Google Duopoly in Advertising", *Wall Street Journal,*

November 16th, Mid-semester grades due

<u>Week IX – 23rd – 27th</u>

Session I

<u>TOPICS:</u> Book Publishing – economics of traditional book market. School textbooks.

<u>READINGS:</u> "Everything you wanted to know about books sales, but were afraid to ask", *ElectricLit;* "What's behind the soaring costs of college textbooks?", CBS News.

Session II

<u>TOPICS:</u> Book market disruption by Amazon and ebooks. Impact of pandemic on book industry?

<u>READINGS:</u> "Amazon's market power over books" (see course blog); "Are ebooks dying or thriving? The answer is yes", *Quartz*; "How the coronavirus will change book publishing*," Los Angeles Times.*

November 27th, **last day to withdraw from a course**

last day to choose credit/no credit option

Week X - 30th – 4th

Session I

TOPICS: Social Media and the "attention economy". Marketing strategies: Paid/Owned/Earned.

READINGS: "The Battle for Consumers' Attention", *The Economist.*

Session II

TOPICS: Digital Giants: Facebook, Apple, Amazon, Google — Regulation?

READINGS: "How to tame the tech giants", *The Economist* (on Blackboard).

December

Week XI – 7th – 11th

Session I

TOPICS: Future projections for digital media. Social media consumption, shifts in advertising spending, consumer habit forecasts. Long-term impact of pandemic on entertainment industries.

READINGS: Sara Fischer, "How media companies lost the advertising business", *Axios*; "Pandemic downturn to cost entertainment industry $160 billion in growth over 5 years", *Forbes*.

Session II

<u>TOPICS – </u>Final exam review.

December 11th, last day of classes,

December 12th - 15th, reading days

December 16th – 22th, Final Exam

January 4nd, all grades due

Textbooks

Title	Author	Publisher	ISBN	Required
Understanding Media Economics, 2nd edition	Gillian Doyle	Sage, London, 2013	9781412930772	No

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Covid-19 temporary amendments:

Students studying at The American University of Paris are still expected to attend ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

· **Mid-term exam (25%)** – In-class exam will test students on their understanding of readings and lectures from the first half of the semester.

· **Case Study Presentation (25%)** – Students in teams will give an in-class presentation (in person or remotely) on a specific case study of a media/entertainment brand, firm, product, or business model.

· **Final exam (40%)** – Exam tests students on their understanding of readings, lectures, and assignments from the entire course.

· **Participation (10%)** — Students will be graded on attendance and the quality of their participation in class discussions.

Other