

**MKTG-UB.0040 (Section 01)**  
**Entertainment & Media Industries**  
**9:00am-1:00pm (January 05, 07, 09, 13, 15)**  
 via Zoom thru Brightspace course site  
 Teaching Fellow: Bibi Phadnis (bp2709@stern.nyu.edu)

**Professor Al Lieberman**  
**Executive Director, EMT Program**  
**Office:** Tisch Hall, Room 903  
**Office Hours:** By appointment  
**Phone:** 212-998-0548  
**Email:** [al26@nyu.edu](mailto:al26@nyu.edu)

**COURSE DESCRIPTION**

This course is designed to provide you with a framework for understanding the industry dynamics in several major sectors within the entertainment industry. In addition, the course will also explore recent trends in these sectors and their implications for all elements of the industry value chain. Specifically, through a combination of lectures, readings, discussions, and case analysis this course will help you:

1. Analyze and identify opportunities in key sectors of the entertainment industry.
2. Understand the basic economics, concepts, terms, measurements, and principles that apply to marketing in the entertainment industry.
3. Appreciate recent trends within the industry such as globalization, convergence and cross-media synergies.
4. Understand the strategies followed by most key global media conglomerates.

<b>Class Dates</b>	<b>Topic</b>	<b>Assignments Due</b>
<b>1.</b> January 05	1A. Introduction, Media, Film & Streaming	1B. Article on the Film Industry
<b>2.</b> January 07	2A. Brian Feit - Experiential Marketing	<b>2B. Case: Walt Disney Studios (A-L Last Names Only)</b>
<b>3.</b> January 13	3A. Television & Cable Speaker: Scott Collins, AMC	<b>3B. Case: Comcast (M-Z Last Names Only)</b>
<b>4.</b> January 14	4A. Publishing, New Media	<b>4B. Case: Random House (A-L Last Names Only)</b>

Class Dates	Topic	Assignments Due
5. January 15	5A. All Teams - Presentations	<b>5B. Case: Alicia Keys (M-Z Last Names Only)</b>

### COURSE REQUIREMENTS

Grades will be determined on the following basis:

Cases (2) - 15%, 15%	<b>30%</b>
Class participation/Attendance	<b>10%</b>
Paper	<b>30%</b>
Presentation	<b>30%</b>

There is no extra credit offered for this course. Grades will be distributed on the following sliding scale:

A & A-	40%
B- thru B+	60%
C- thru C+	If required

### INSTRUCTOR POLICIES

#### Cheating/Plagiarism:

- The Stern School of Business Honor Code governs conduct in the course.

#### Class Participation:

- It is essential that everyone contributes to class discussion. You are expected to have read all the assignments for the day's class.
- Learning will come from each student trying to understand the issues, cases, and media statements. Continue with scheduled reading assignments even if the class activities at times fall behind schedule.
- No Laptops except to take notes, and absolutely no texting, tweeting or other smart phone activity.

**REQUIRED READING**

**Textbook (Required)**

- *The Definitive Guide to Entertainment Marketing*, Lieberman & Esgate, Financial Times/Prentice Hall, 2013. (DGEM)
  - Available at the NYU Bookstore; may be cheaper on Amazon

**Case Studies (Required)**

*Each student will only do 2 case write-ups*

- ★ The Walt Disney Studios
- ★ Comcast Corporation
- ★ Random House: Shifting to E-Books in a Globalized World
- ★ Alicia Keys

*The case packet can be purchased through the NYU Bookstore (either in-person or online) in digital form in the same way you would purchase a textbook.*

**GUIDELINES FOR WRITTEN CASES**

1. All papers are to be typed, double-spaced; two pages (absolute maximum 2.5 pages).
2. Please take time to organize your work so that it is clear and concise.
3. You may want to construct charts or exhibits to convey your thoughts concisely.
4. Each student will only do two cases based on last names listed in class schedules below.
5. All the case questions are listed in the syllabus

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<b>1</b>	<b>January 05</b>	<b>Course Introduction</b>
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**Assignment #1 - VARIETY Article**

You will locate a copy of the entertainment industry trade magazine, *VARIETY* – known as the film, television, cable and theater bible. Please write a one page, 3-4 paragraph summary or analysis on an article that has appeared in your copy of *VARIETY* magazine ON A FILM STUDIO, MAJOR, MINOR OR INDEPENDENT. JUST GIVE US THE HIGHLIGHTS OF THE STORY. You will upload this assignment to Brightspace.

15 STUDENTS WILL BE ASKED TO QUICKLY GIVE THE HIGHLIGHTS FROM THEIR PAPERS in the next class.

During the semester each student has a set of assignments that cover different aspects of the course and will help prepare students for taking other courses in the EMT program, as well as providing the basic knowledge required to assume managerial positions in the industries. The deliverables are written

responses to questions on cases. These must be submitted on time for class discussion and be no more than one plus pages in length.

2	January 07	Film
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Brief History. Search for market power. Making magic. Understanding production, distribution, exhibition and marketing components.

**Reading: DGEM, Chapter 3**

**Discussion Questions:**

1. After reading Chapter 3 of EMR and looking at slides on FILM,
  - a. What were the most important factors influencing the early development (to 1920) and subsequent development of the film industry.
  - b. Are there any lessons that can be learned that can be applied to the current situation? What are the most important factors today?
2. What is affecting the studio's practice of windowing? Are there other examples of "windowing" in the entertainment industry?

**Case Due (A-L Last Names Only): The Walt Disney Studios, write-up and discussion**

3	January 09	TV & Cable
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1. Cable: The Beginnings
2. Operators, Multiple System Operators
3. Broadband growth
4. Programmers

**Case Due (M-Z Last Names Only): Comcast Corporation, write-up and discussion**

**Reading: DEGM Chapter 5**

4	January 13	Music Industry/New Media Discussion
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Brief History. Key characteristics. Major players. Revenue streams. Radio's role. 21st Century Issues.

**Discussion Questions:**

1. Why is the music business in such tough shape today?
2. What was the basis for market power pre-1920? Post-1950? Today?
3. Which would you rather do and why? Record a hit song? Write a hit song?
4. What is the role of an independent promoter?
5. How have changes in distribution helped the industry? Hurt the industry?
6. Which of the 4 P's is most important in the music business and why?

**Reading: DGEM, Chapter 9**

**Case Due (A-L Last Names Only): Random House, write-up and discussion**

5	January 15	Team Presentations
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**Case Due (M-Z Last Names Only): Alicia Keys, write-up and discussion**

**Assignment Due: Term Papers**

Teams of 4-5: Present PowerPoint summaries of their papers (10-12 minutes each)

**Reading: DGEM, Chapter 6**

**Assignment #2 - TERM PAPER ASSIGNMENT**

A 20-page paper, double-spaced with bibliography, (please not just web listings) and any exhibits or graphs you wish to include.

The paper will be graded on the basis of content, clarity, grammar, spelling, organization, and innovative thinking. Where material has been excerpted, footnotes must be used.

Four to Five members maximum for each team. The general categories from which companies will be selected are listed below. Each team will select one important and/or interesting company to analyze. We will not select an entire conglomerate, but pick one or two divisions to focus the paper. There are many single product companies in the media and entertainment industries.

You will have some time during the first class to shift between teams, and then maintain that position through the balance of the term.

**Team/Sector**

- Basic Cable (AMC)
- Academy Awards
- Apple
- Andrew Lloyd Webber
- Netflix
- YouTube
- Hulu
- HBO
- Showtime
- Facebook
- NBC
- Warner Bros Discovery
- Conde Nast
- NBA
- HarperCollins
- Books

**TERM PAPER STRUCTURE**

The table of contents for every term paper must include a brief background on the sector, select one important company in the sector for development, what are the core competencies of the company, strength and weaknesses, list and examine the competition ( major three or four companies in the sector), one/two paragraphs each on the top executives in the selected company including; Head of Marketing, Head of Promotion, Head of Publicity, Head of Events, select one recent successful marketing activity and one unsuccessful marketing activity attributed, and explain your rationale.

Summarize with opportunities or changes expected for the future. Explain impact of technology on these companies in this sub-sector. Provide a listing of the following positions with the names of the executives currently in position.

Here is a way to organize the paper:

- 1-2 pages – executive summary
- 2 pages on the background of the sector
- 3 pages on the company selected for analysis
- 2 pages on top/leading competitors (no more than four companies) in the sector 2 pages on the executives or top players in the leading companies
- 4 pages on the effective use of marketing in the company 3 pages on the impact of technology within the company 2 – 3 pages future trends
- Plus charts, graphs, bibliography

**Assignment #3 - Presentations**

The papers will not be returned when graded. In order for the whole class to benefit from these, every team will provide a 15-minute presentation on the highlights of their paper. It can be PowerPoint. Six teams will present each evening on dates in alphabetical order of topics.

## CASE QUESTIONS

### Questions for Walt Disney Studios case:

1. What was Alan Horn's Tent Pole Strategy for the Walt Disney Studios? What were the risks?
2. Summarize the Film Industry:
  - a. Who are the Major studios?
  - b. What was the revenue generated in the Film Industry (2015), US and Global?
  - c. How was the Global Film industry changing (as described in the case)?
  - d. What are the windows in the movie biz and how are they changing?
3. What are the five studios under the Walt Disney Studio umbrella? Explain the differences between the Studios.
4. Analysis of Making and Releasing Films
  - a. How have budgets changed in the film industry during the recent period?
  - b. What is the Disney structure for making and releasing Live Action Movies?
  - c. What is the Disney structure for making and releasing Animation?
  - d. What is the Disney structure for Distribution and Marketing for all studio films?
  - e. What is the utility and process of division integration or synergy between divisions?

### Questions for Comcast Corporation case:

1. Describe Richard Plepler's announcement about HBO, and explain its importance within the cable industry.
2. What was the makeup of the cable and broadcast industry showing revenues and expenses in 2013, as described in the case?
3. What were the opposing arguments regarding cord cutting from the two analysts Todd Junger and Craig Moffett?
4. What were the major components of the Comcast company? What or who was the major competition to Comcast's growth and future?
5. Briefly explain "net neutrality."
6. Why was HBO and CBS interested in changing their business model?
7. What were the options for Comcast at this very critical juncture for the cable/Broadcast industry?

### Questions for Random House Publishing case:

1. Describe briefly the company history of Bertelsmann – its founding core competency, growth, directors and leaders, etc.
2. List and explain the four divisions of Bertelsmann. Is there a fifth social division?

3. What are Bertelsmann's core strategies? Describe and explain their four strategic pillars.
4. Describe briefly Random House and how they came to be part of Bertelsmann. Explain how Random House continued to expand within the large company.
5. Explain the challenges presented by consumer purchasing behavior shifting from printed books to e-books
6. Explain the strategy behind international growth, especially in entering and growing the Chinese market.
7. Describe and explain the search of future directions for Random House. Are there any directions you would argue in favor of?

**Questions for Alicia Keys case:**

1. How did Alicia Keys create a musical sensation in her first role as the Grammys host?
2. What were the major steps in developing her talent, with the help of her mother and her music teacher?
3. What were her musical influences from the world of music talent?
4. How did she develop her recording career as the labels took notice?
5. What was the impetus that allowed Alicia and her management to move away from the Columbia label? How did Clive Davis become involved and helpful?
6. How did the release of Alicia's first single "Fallin" help to build her career? What were the musical albums and releases that took her to the next career level?
7. How and why did Alicia Keys have a crash in 2005? How did she recover?
8. Describe and explain the launch of AK worldwide?
9. Explain, briefly, the change in Alicia's life with the meeting of Swizz Beat's and include the raising of their first child
10. Activism —describe and develop the approach that Alicia took as she found herself becoming more involved in political issues.
11. What was the motivation for shedding societal expectations, And how did Alicia make it work for herself?
12. Why was Coaching on the NBC show "The Voice" important to Alicia's career.
13. How does Alicia look at the future and what are her plans to continue on her success trajectory?



**Al Lieberman** is the Clinical Professor of Marketing Entrepreneurship and Innovation, a Professor of Management Practice and the Executive Director of the Entertainment, Media and Technology Program at New York University's Stern School of Business.

In his current position, Professor Lieberman teaches several courses including Entertainment & Media Industries, Globalization of the Entertainment Industry, The Business of Producing, Sports Marketing, Leisure Marketing, Managing Creative Content Development, The Craft & Commerce of Cinema: Tribeca Film Festival, and The Craft & Commerce of Cinema: The Cannes Film Festival.

Professor Lieberman has been with NYU Stern for more than 15 years. His primary research areas of interest include film festivals and entertainment globalization. Before joining NYU Stern, Professor Lieberman served as the executive vice president of Young and Rubicam Direct Response Division and managed the advertising accounts of Fortune 500 companies. He then joined Simon and Schuster as World-Wide Director of Marketing and became Executive Vice President of the company's Silhouette Books division. Professor Lieberman was also the founder and C.E.O. of Grey Entertainment, an advertising and marketing company whose client roster included Warner Brothers Studios, ABC Entertainment, News American Corp., Harper Collins Publishers and a variety of theatre and arts companies.

Professor Lieberman's first book, *The Entertainment Marketing Revolution*, was translated into several languages and voted the best business book by Fortune Magazine in Argentina. Its second edition was published in July 2013 under the title *The Definitive Guide to Entertainment Marketing*. Professor Lieberman received his Bachelor of Science in labor relations from Cornell University and his master's degree in marketing from NYU Stern.