CNTV-524 and Digital Technologies and the Entertainment Industry
Spring 2019—Tuesdays—7:00pm-10:00pm

Location: Hulu | 2500 Broadway, Suite 200 Santa Monica, CA 90404.

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Santa Monica, CA 90404
Office Hours: Beginning on Week 3, available for office hours at Hulu 1 hour before class (6-7pm) or by appointment.
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Instructor: Paul Bricault
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Course Description
The paths of technology and entertainment have always been intertwined. From that first flicker on a movie screen via the Lumiere brothers’ projector, new technologies have historically been the primary catalyst for change in the media business.

The focus of this class will be on explaining the impact that various “disruptive” technologies - from digital cinema to cord-cutting and OTT platforms to next generation video games, e-sports and their ilk – are having on the entire media value chain from content creation to distribution in the film, television and music industries in particular. The class will also look at new and emerging technology platforms that are still in their nascent stages such as Mixed Reality and AI/Voice. We will also explore other relevant areas, such as sports, news, and “hot” areas of VC and startup investment.

Required or Suggested Reading Materials: All reading material will be provided in class and will include current articles and research reports.

Learning Objectives and Outcomes
The class will feature leading industry executives as guest lecturers. As such, we have listed here some (but not all) of the specific topics that we will address over the course of the semester. However, the order of presentation remains subject to change according to speaker availability – we will announce all updates in class and/or via email. Further classes may take place in different locations to accommodate speaker requirements or facilitate industry demos – you will be notified of the location and given directions the week before by email.

The Future of Television – The very foundations of what we consider to be “television” are being challenged everyday. Timeshifting, placeshifting, and over-the-top television are changing the business model of the industry. The value proposition of LIVE television itself is being questioned (sports and news notwithstanding). The changes are being evaluated in terms of how much and how fast. The next generation of television platforms, services and devices are creating new opportunities for programmers, creators and distributors of television content to develop, produce and distribute television in new ways and under new business models. Are existing advertising models arcane? Are networks irrelevant when shows are available “on demand?” What will the future consumer’s home entertainment experience look like?

Film – How is the film industry dealing with the opportunities and challenges of the digital transition. The existing models are coming under increasing pressure to change, but stubborn and well entrenched players are holding firm. How will consumer demand and the entrance of new players in the film business change the way films are made, sold and distributed to audiences? We will review the existing business environments and why they make it challenging for content creators and studios to embrace new business models and technology-based distribution platforms in ways that most consumers would want.

Music 101 and the effect of the Net – Understanding the fundamental economics of the music business is key to understanding how this industry came close to being completely subsumed by the web. This class will explore the past and future of the music industry.

Advertising – Is the :30 second spot dead? The advertising industry – the economic engine behind all television content creation – is ripe for upheaval. New formats, new technologies, targeting capabilities, vast amounts of data, and a host of market forces are driving massive changes in this $90Bn part of the industry. On-demand, advertiser supported video has already begun to carve out significant revenue from traditional buyers. What about new formats of advertising including interactive, very short- and very long-form, product placement and advertising AS content? How will these new opportunities be tracked and valued, as traditional measurement systems become obsolete?
Copyright, Intellectual Property and Piracy - The music industry has been transformed (decimated?) by the ease of digital distribution of music (both legal and not). The television and film industries have established their own strategies to embrace the web while combating piracy. How is digital distribution of video changing the traditional media business models?

Digital Entertainment – How did we get here? – The music business began to collapse through a perfect storm of technological innovation, consumer demand, and corporate blinders. In a few short years, the foundations of this piece of the media industry fell to near collapse. What happened and why? How have the other media reacted?

Digital Film Production and Special Effects – When George Lucas shot Star Wars Episode II without using celluloid, he ushered in a new era of digital production AND distribution of major motion pictures. This class will look at the production side of the equation, with a focus on special effects.

Entrepreneurs and the World of Venture Capital – In some ways, it seems like 1999 all over again: venture money is flowing, young companies are highly valued, and innovation appears alive and well. What is the environment for a start up company today? How do you position yourself and your technology to build both a customer base and a business model for success? Opinions from both sides of the table will be presented.

The Evolving Role of a Studio in a World of Disintermediation and Proliferation of Content - How does a traditional media company create a business around end-user-developed content? How does a content developer create a scalable business online without the backing of a media company? How does a traditional media company remain relevant in this changing market space?

Video Games: We’ve come a long way from Nintendo – Video game platforms are no longer single purpose, single/dual player devices. They have capabilities far beyond the top of the line PCs of only a few years ago (if not the top super computers of only a decade ago!). How is the business model of gaming evolving both in casual mobile gaming and mid to hardcore multiplatform games. Fortnite has now emerged into a social platform — where will it go next and how will 5G transform gaming and esports?

Video Marketplaces – Online powerhouses Google/YouTube, and newcomers like Hulu are trying to create new markets for IP-based video distribution services. What are their plans? How will content owners and producers respond? Will they compete with traditional television networks? How does access to distribution create new opportunities for the “Garage Directors” of the future? How does User Generated Content fit into the mix?

Wireless Applications and Portable Devices – Video via your cell phone is reality. Pocket-sized DVRs with lots of storage are on the market. iPods and iPads are video enabled and more tablet devices are on the way. What will the market look like for portable media? What is appropriate content on the go and what is the business model for the content providers?
Required Readings and Supplementary Materials
All reading material will be provided in class and will include current articles and research reports.

Description and Assessment of Assignments

**MIDTERM**
There will be an in class midterm, made up of both short answer and essay questions.

**FINAL PROJECT**
Come up with a digital media property, idea, company, or technology that you believe might be possible to build and launch in the next 1-3 years.

Give a detailed description of your idea – include:
- size of market
- target customer
- competitive landscape
- differentiation
- business model and revenue model (and assumptions behind same)
- capital required and use of proceeds
- team

Prepare a written report AND a 15-minute in-class presentation on the above topic with PowerPoint slides, video or any other supporting media you want to use. The plan or report should have the details to back up your presentation. Approximately 20-30 pages (excluding footnotes and appendices) would be an appropriate length for the report but we are looking for quality not quantity.

Work in groups of 2-4 people. No more, no less.

It is important that you show the thinking behind your assumptions, as well as justify your predictions and arguments. We are not looking for a “right or wrong” answer, but will assess HOW you thought through the issues at hand.

Your in-class presentation should focus on the presentation aspect of the project (ie. articulating a succinct pitch of the idea to your audience that concisely expresses the concept as well as the business rationales. The written plan should include all the research as well as justifications/assumptions to back up your presentation.
Finally, you are all responsible for the work of your team. The overall coherence of the project is important to your success (or lack thereof).

In class presentations will be held on May 8th. Final reports should be handed in at that time.
Grading Breakdown

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<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
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<tbody>
<tr>
<td>Midterm Exam</td>
<td>30%</td>
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<tr>
<td>Final Group Project</td>
<td>60%</td>
<td></td>
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<tr>
<td>Class Participation and attendance</td>
<td>10%</td>
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<tr>
<td><strong>TOTAL</strong></td>
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Grading Timeline
The Midterm will be graded and returned approximately three weeks after the exam.

Additional Policies
Attendance is a critical component to this class, as our guest speakers are making themselves available to you, so this is part of the grading matrix. The more you engage with the speakers with questions and dialogue, the more you will get out of the class.

Most classes will be held at Hulu. This is a working office, so please be respectful. As this is an evening class, it is ok to bring in food and drinks, but you must clean up after yourselves and leave the class room as you found it.

Wifi is available in the class. Computers and tablets are fine for note taking, but be respectful of the presenters. Please do not do email, text, chat, surf, etc. while our guests are speaking.
## Course Schedule: A Weekly Breakdown

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics/Daily Activities</th>
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| Week 1| January 8  | Topic: Introductions and The State of the Industry  
            Speakers: David Baron and Paul Bricault                                                 |
| Week 2| January 15 | Topic: Shifts in Consumer Behaviors and Content Distribution 101                       
            Speakers: David Baron  
            Location: Hulu                                                            |
| Week 3| January 22 | Topic: 3D Cinema and the future of Media  
            Speakers: Michael Lewis; Tim Sarnoff (TENT)  
            Location: RealD Theater, Beverly Hills                                        |
| Week 4| January 29 | Topic:                                                                                   
            Speakers:  
            Location: Hulu                                                              |
| Week 5| February 5 | Topic:                                                                                   
            Speakers:  
            Location: Hulu                                                              |
| Week 6| February 12| Topic:                                                                                   
            Speakers:  
            Location:                                                                  |
| Week 7| February 19| Topic:                                                                                   
            Speakers:  
            Location: Hulu                                                              |
| Week 8| February 26| Topic: TBD                                                                               
            Speakers:  
            Location: Hulu                                                              |
| Week 9| March 5    | MIDTERM                                                                                 
            Location: Hulu                                                              |
| Week 10| March 12   | SPRING BREAK – NO CLASS                                                                    |
| Week 11| March 19   | Topic: TBD                                                                               
            Speakers:  
            Location:                                                                  |
| Week 12| March 26   | Topic: TBD                                                                               
            Speakers:  
            Location:                                                                  |
| Week 13| April 2    | Topic: TBD                                                                               
            Speakers:  
            Location:                                                                  |
| Week 14| April 9    | Topic: TBD                                                                               
            Speakers:  
            Location:                                                                  |
| Week 15| April 16   | Topic: TBD                                                                               
            Speakers:  
            Location:                                                                  |
| FINAL | April 23   | Final Presentations                                                                      |
|       | April 30   | NO CLASS                                                                                 |
|       | May 9      | Grades due                                                                               |
Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call engemannshc.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710
Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed. https://policy.usc.edu/student-health-leave-absence/

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call engemannshc.usc.edu/rsvp
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086 equity.usc.edu, titlex.usc.edu
Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421 studentaffairs.usc.edu/bias-assessment-response-support
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776 dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.
USC Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/ssa
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu
Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

Diversity and Inclusion
Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, http://cinema.usc.edu/about/diversity.cfm; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here https://equity.usc.edu/harassment-or-discrimination/

Disruptive Student Behavior:
Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students’ ability to learn and an instructor’s ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

PLEASE NOTE:
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX