Term research project

CIS 315

what is the purpose of business?

- profit

  - why

    - CSR vs philanthropy (Hopkins)

    - freedom (Friedman)

the entertainment economy

- apple tv - everything is an app

- youtube - accidental entertainment

- hulu - content redistributed for internet

- facebook - content is curated by your demographic

the kusher thesis

- katalyst corp: make media for brands, let us do it for you

- since 2000, seen the future of the media business

- hard to say whether the future will flow through katalyst

- can a studio push out content into a purely digital arena

- *how will internet-native content reach its demographic, when traditional channels (NBC, ABC, CBS) literally own what we know as media?*

realities within our culture

- movies = no longer the center of the ent world, increasingly risky (spielberg / bond)

  - http://www.hollywoodreporter.com/news/steven-spielberg-predicts-implosion-film-567604

- tv = responsive to demo, more narrative than ever

- mad men > hollywood drama, movies are irrelevant, creatively (sepinwall)

  - https://books.google.com/books?id=LU_j9rxRX5lC&printsec=frontcover&dq=sepinwall&hl=en&sa=X&ved=0ahUKEwiPgfyV9eXJAhUE02MKHS13AZgQ6AEIHTAA#v=onepage&q=sepinwall&f=false

- tv = boredom (crupi, ad age)

  - http://adage.com/article/media/study-9-10-americans-binge-viewers/299332/

- iphone = tv

the twitter thesis

- any internet media is meaningless, without some 'smart' machine learning behind the scenes

- categorizing each tweet is the key to understanding the user, and recommending advertising for them (Naone / MIT)

  - http://www.technologyreview.com/view/420968/ what-twitter-learns-from-all-those-tweets/

the youtube thesis

- analytics

  - https://developers.google.com/apps-script/advanced/youtube-analytics

- Marisa Mayer's contribution to Google, its means of analyzing user interaction

the mayer thesis

- marissa mayer, early engineering employee at google

- analytics underlies everything -- collect data on all user interactions

- supported sergie brinn's interest in data mining all textual content

the sandberg thesis

- sheryl sandberg, early coo at facebook and google alumna, left google to pursue growing facebook

- brought the underlying ethos of google's ad words product to facebook: collect analytics on each user

- use the demographic profile to fuel more accurate advertising

the world after google

- google (brinn / page) hire mayer

- mayer leaves for yahoo

- sandberg replaces mayer at google, leaves for facebook

- engineers from google leave to work for both fb and twitter

- spread the gospel of information retrieval, machine learning, analytics, text mining

what has hollywood learned?

- neilsen = the original user analytics service

- survey of households, traditional inspiration for internet analytics

- tv is much farther ahead than the internet in terms of understanding its demographic, as of 2000, but not with the granularity of google

- google/fb has reinvented user anlaytics

hbo /netflix / yahoo

- the key tension within the world of media

- terry semel, ceo of yahoo pre mayer, was a hollywood executive, began yahoo's focus on acquiring content

- mayer supercharges this effort, leads us to now, where today show is duplicated via yahoo

- netflix = standard bearer, with new innovative proprietary content

house of cards

- a show developed on analytics (carr)

  - http://www.nytimes.com/2013/02/25/business/media/for-house-of-cards-using-big-data-to-guarantee-its-popularity.html?_r=0

- when hollywood met silicon valley: how big data coalesces to form valid content

- corporate strategy at its finest, as best as we know it

- goes contrary to the intuitive basis for hollywood

  - sopranos / mad men (trustworthy personalities) vs house of cards (analytics)

in netflix's view

- hbo vs them, who becomes who first

  - http://bgr.com/2015/11/14/netflix-vs-hbo-original-content-2/

the youtube star

- youtube has formed a culture of demographic stars, who exist almost exclusively on its own platform and provide innordinate value

- each are multi-million dollar properties in their own right

  - http://socialblade.com/youtube/top/100

- the top is divided by youtube-only stars and traditional entertainment market stars

cord cutter millenials

- the pace of people refusing to pay for cable accelerates in 2015, despite claims this is a myth (Spangler / Variety)

  - http://variety.com/2015/digital/news/cord-cutting-gets-ugly-u-s-pay-tv-sector-drops-566000-customers-in-q2-1201559878/

coalesce: entertainment industry in the age of the youtube star

- what does it say about the entertainment industry when people opening toys on camera can be as widely viewed as dancing with the stars?

- is demographic data driving a new class of entertainers?

- what new business model works within this environment, how does capital play to win in this environment?

Part two

- What to do now?

- How do we arrive at the forecast for a marketplace for Internet delivered entertainment?

- What will the future universe of business models be?

What you must do

- Sketch out the landscape of the current entertainment industry

- What entertainment options are available?

- Which ones are delivered digitally, which ones are not

- How many people participate in Digital entertainment, versus traditional forms

Creating a landscape picture of the problem domain

- Certain trends are creating momentum which is shifting the balance of influence upon traditional dominant factors

- Those influences which are in motion are exerting influence

- What is that influence?

What is the shape of disruption, historically

- Movies on VHS

- VHS to DVD

- DVD to Blu-ray

- Cinema to home theater

- Broadcast television to cable

- Hollywood films to HBO, sopranos

- Television to Internet sites, Hulu and Netflix

Within the landscape

- What consumer trends are being created as entertainment shifts to Internet delivery?

- What is the marketing response in light of these changes?

- Is the environment becoming capable of accommodating extreme fracturing, specificity and demographic accommodation?

- Isn't this a dramatically different environment for culture, given the ability to locate a market that behaves in a niche way?

What are relevant factors which are not in the entertainment industry necessarily?

- For example, Dana White, president of the UFC stated that Twitter was the greatest marketing tool ever. However, Twitter is a website and mobile app.

- What other Internet and cultural influences are playing a role in shaping our options for entertainment? Or example, is Facebook playing a role in pushing us toward certain forms of entertainment? Could it?

IT enablement

- Define the capacity of modern tablets and smart phones for hosting entertainment

- Define multiple screen phenomenon

- What limits do mobile devices have, currently, that limit their ability to provide us with entertainment comparable to television or cable

- In other words, what can a movie theater do which a home theater cannot? What can a television do which a mobile phone cannot?

IT enablement, part two

- Compare and contrast the data throughput capacity for cable television, residential Internet, long-term evolution or LTE broadband, Versus the data throughput for wireless fidelity inside a residence

Marketing exercise part two

- Study the 10 major YouTube stars

- What do they talk about, or address in their performance?

- What is the difference between highly viral and popular YouTube entertainment, versus traditional televised programming? Provide a detailed analytical matrix for differentiating between YouTube stars and their work, versus traditional entertainment

The moans of dinosaurs

- Spielberg indicates that big box office productions are vulnerable to disruption. Is this happening, in terms of box office sales? What is the change in the ratio of capital investiture to box office outcomes, the last 15 years ?

- Is it cheaper to produce box office hits, or more expensive?

Debate

- Is it viable for studios to produce content for YouTube and expect comparable revenue ratios, when compared to the revenue ratios of big box office movies?

- Can new studios be created which invade YouTube?

- Can they make money, and if so, how?

- Is YouTube a place to make money on content right now or historically? What is the growth, if any for YouTube based revenue?

the goal

- create a mobile platform for content distribution

- not like youtube (chaos)

- not hulu (just the major networks)

- room for independent productions, with variable size audiences (small = ok)

- sell episodes? sell seasons? Must figure out