

Essay Assignment 2

Please submit a **3,000 word** essay on one of the following topics. The **length** of your essay should be maximum 3,000 words, including your bibliography. The minimum acceptable word-length is 2,500 words, including bibliography.

Please note the attached important guidelines on **proper referencing** and how to avoid plagiarism. You **MUST** acknowledge all sources and put all direct quotations, however short, into quotation marks. A bibliography must be appended at the end of your essay.

1. According to recent statistics, some 80% of UK consumer expenditure on films is accounted for by output from the Hollywood 'majors'. Analyse which factors contribute to the economic success of US-based Hollywood products as opposed to products from other countries such as the UK. Giving reasons for your answer, please also discuss briefly how (if at all) you believe the predominance of the majors might be affected by growth of online consumption, the rise of SVoD services and the Coronavirus pandemic.
2. According to a recent Reuters Institute Report 'the Coronavirus pandemic... has hastened the demise of printed newspapers ... [a]nd yet, this crisis has also shown the value of accurate and reliable information at a time when lives are at stake' (Newman et al, 2021: 10). Please assess to what extent you believe that digitization and growth of the internet represent a potential source of opportunity or pose a threat to the development of the news publishing industry.
3. What are the economic motives which explain the formation of networks in television broadcasting and/ or magazine publishing? Compare and contrast the economic features of conventional media networks (e.g. in broadcasting) with those of communication and/ or online social networks and assess why, in both cases, there are strong motives for the network to expand.
4. In the current media environment 'every magazine brand now has a wealth of opportunities to grow its reach and revenues'. Please analyse why strategies of expansion across distribution platforms and across international territories are so prevalent in consumer magazine publishing and explain what you see as being the main economic advantages and managerial challenges involved.
5. Media companies in the USA have pressed for de-regulation of ownership restrictions on the basis that 'they need scale to survive as big technology companies have ravaged their business' (Nicolaou, 2019). Do you agree? Using examples to illustrate, please analyse the main potential economic benefits and advantages that strategies of expansion and of cross-sectoral diversification may bring to media companies.



Getting started....

1. Make sure you understand the question

First, read the essay questions very carefully and choose one which seems particularly interesting to you. Check that you understand the terminology, using a dictionary if needs be. Then analyse the topic. What is being asked? What does it tell you about the content which you are expected to cover? What does it tell you about how the lecturer expects you to treat that content?

Check the Assessment criteria in the Appendices of the Media Management Handbook as they provide a pretty good indication as to what your markers will be looking for.

2. Write an essay plan

The essay plan should be a list of the points you want to address in the essay *and* the order in which you want to address them, providing a logical structure to your argument.

3. Work out what you need to know

Remember that everything you say in the essay has to be directly relevant to the central issue. You will save yourself a lot of time if your reading is purposeful. As you go deeper into the subject it is likely that your strategy and reading programme will change. This is fine, but it is good to have an initial plan, or you will waste a lot of time on irrelevant material.

4. Reading

Lecture, seminar and discussion notes cannot be your only sources at this stage although these should prove useful in providing a 'line' for your inquiries. Where lecture notes are made available (either online or in paper form), they are intended as an introduction and summary and should not be cited or referenced in essays. It is expected that students will undertake their own research.

A general guideline for reading is to begin with the more general references and then hone in on more specific material as it begins to seem relevant. In addition to the reading list supplied by the lecturer have a look at the references and bibliographies given in the books and articles you read.

Be particularly careful if you are using web sources as primary research material because they do vary a lot in terms of reliability. Journal articles in online academic journals (e.g. the *Journal of Media Business Studies*) are a very useful resource and can be treated in the same way as published material: give the full reference for the journal and then the web reference. Many organisations, such as the UK communications regulator OFCOM, now have excellent websites which they use to make available consultations, reports and documents to a wider public. Again, this is like using a published document so make sure that you have the information (author, date, title, page numbers etc) that you would use to reference a published report and then add the web reference. Remember that even official websites do go out of

date. Pay particular attention to when the site was last updated and cross-check the information if possible.

Do be aware that much information on the web is not, however, checked by other experts through peer review or critical scrutiny and, accordingly, avoid reliance on such sources. Anyone can publish anything on the web: this applies also to Wikipedia. Whilst it is generally much safer to use peer reviewed material (for example, books published by university presses, journal articles) there are cases when it might well be relevant to use some online sources too.

5. Note-taking

How you organise your notes is up to you. The main aim is to take accurate notes and to be in the habit of jotting down page references all the time, so that you can easily look them up later, and so you can swiftly do your references in the final draft of the essay. It is often quite useful to put your own thoughts on what you read in brackets, or in a different colour, so that you do not become confused. Many books on essay-writing advise you to use a card-index system of note-taking, so that when you come to write the first draft you can plan the structure of it by shuffling the cards around until they make sense. This is just one of many approaches. Try it, if you like, and see how it works for you.

However, remember that essay writing is not about regurgitating the notes you have taken, but about the organisation of your own ideas generated and supported by the background research you have undertaken.

The First Draft

First step is to think about and then plan out a tentative structure. Typically, the structure will involve the following:

 Introduction: Keep this tight and brief (one or two paragraphs, usually). The introduction should introduce the essay topic and explain the approach you are taking to the question. If necessary, provide definitions of any ambiguous or technical terminology.

 Main body: Present the material you believe to be important in a series of linked steps, always making it clear why each point is being made and how it relates to the question. This section forms the bulk of the essay and constitutes its 'argument' in the sense of a developing presentation of your analysis of the issues.

Use appropriate signposts and linking expressions to provide a sense of how you are building an argument: by adding ideas (first, second, third....; again; in addition; further; likewise etc.....); comparing ideas (similarly, likewise, etc.); contrasting ideas (however, in contrast, conversely, but, nevertheless, etc...); showing cause and effect (therefore, as a result, hence, thus....); placing ideas in time (then, following this, so far, at first, in the future...); summarising ideas (in summary/ conclusion, to summarise, on the whole....) and so on.

 Conclusion: Again, keep this tight and brief, and avoid introducing new material at this stage. A concluding section should provide a summary which draws together the threads of your response to the essay question, making it clear where you stand in relation to the main issue(s) addressed. In some cases it might be appropriate to comment on further implications of your work, or issues that lead on from it.

NB: remember - when you start writing the essay you do not have to begin at the beginning. Often the introduction is the hardest part. If you are getting stuck, go for a section you feel confident about - JUST BEGIN!

Redrafting, editing and polishing

A reworking of your essay from the first draft to a carefully edited and polished final version will usually very significantly improve its quality and, thus, the likely grade you will receive. It is strongly recommended that you leave yourself sufficient time to review the first draft a few hours or (better still) a few days after writing it, and then rework it with the objectivity provided by distance.

These areas in particular are worth re-checking:

-  have you answered the whole question?
-  does each point have its proper weight or have you prioritised appropriately?
-  is the development of your material logical and clear?
-  have you checked your quotations and references?
-  what about grammar and other stylistic concerns?
-  proof-read the spelling! N.B. Spellcheck programmes on word processors do not catch out all mistakes in spelling: they do not know the word you intend! Always check it yourself, or get someone else to look over it for you.

Style and Grammar Points

With regard to **style**, aim for directness and clarity. Here are some guidelines for clear analytical writing:

 Know what you are trying to say and then get to the point. Avoid repetitive padding and unnecessary decoration, and try to avoid crushing several ideas into a sentence.

 Try to be concise while at the same time expressing your meaning unambiguously. Use the dictionary and a thesaurus. Avoid unnecessary jargon.

 Aim for precision and accuracy in your choice of words. Please avoid any sweeping generalisations or vague abstractions.

 Remember to support what you are saying by mentioning evidence and relevant sources, and/ or by use of carefully constructed argument.

 Guide the reader. You should provide some signposting to help the reader understand the organisation of your essay and/ or to follow your argument, but not spend too much time saying what you will do next, what you have done etc. It's a matter of finding a 'happy balance'.

 Avoid colloquial abbreviations: 'don't', 'can't', 'it's', etc. are not acceptable – write in full (do not, cannot..).

Presentation

-  Layout: All essays must be word processed and double-spaced
-  Use only one side of the page and number your pages consecutively.
-  Have a title page (student no, course, essay title, date, tutor's name).
-  READ AND USE THE GUIDELINES BELOW ON REFERENCING AND PLAGIARISM

Referencing and Plagiarism

In any essay, in your dissertation and in any other piece of assessed work you will do as part of the Media Management programme this year, you **MUST** have a proper system for referencing sources and you must attach a bibliography. In other words, a referencing system and bibliography is **obligatory**.

The basic rule is that all sources drawn upon within an essay or other piece of must be explicitly acknowledged. Whenever the ideas you are discussing draw upon someone else's work, this must be clearly indicated through an appropriate reference to the original source/s.

The importance of good referencing is emphasized because, if you fail to acknowledge sources or to put direct citations into quotation marks, this will be treated as **plagiarism**. **Plagiarism** is something you definitely need to avoid – if any material that is plagiarised is found within your work, it is liable to result in severe penalties under the University's regulations, including the potential award of a fail grade for the assignment in question.

The following section summarises the approach you ought to adopt towards referencing. Proper referencing means **acknowledging all sources** of quotes and ideas. This should provide the reader with sufficient information to find the source material, should the reader desire to do so. **Direct quotations** (which are supposed to be used only sparingly) **must always be put into quotation marks**. No matter how short a direct citation is, it must be clearly indicated through the use of quotation marks at the beginning and end of the quote and through an accompanying reference that indicates the source.

But referencing is not only about providing the source of direct quotations. It also involves the need to provide the reader with a clear indication of the source for any information, ideas or interpretations that you employ in the course of your essay or written assignment. In other words, you must give a clear note of your source not only when using direct quotations but also when you are paraphrasing another person's ideas (e.g. through saying 'According to Bloggs..' or 'Bloggs has argued ..' etc.)

More on Referencing your Work

Generally speaking, there are two parts to correct referencing: (a) indicators of sources drawn upon within the body of the essay, plus (b) a corresponding complete bibliography at the end of the essay. Sources can be indicated in a number of different ways. One way to develop a sense of when and how to cite is to pay attention to how it is done in your class readings.

The method we recommend for citing an author - sometimes called the Harvard system - involves, rather than using footnotes, the insertion of a short version of the reference between brackets within the text of your essay. How does this work?

The short or abbreviated reference should indicate the **author's name** and the **year of the publication** in question and, where appropriate, the **relevant page number**. So, within the body of your essay, when you are drawing on ideas or quotes from another author or source, you should please indicate this through (a) a short reference (which is usually contained within brackets) and then (b), also, a full description of the work referred to in your bibliography that comes at the end of your essay.

The Harvard system is also referred to as the 'author-date' system. This is because, in this system, the only information you need to provide about the reference *in the main body of your essay* is the name of the author and the date (and sometimes the page number).

Here is an example of how this works.

The following quote is taken from a book called *Management and Creativity: From Creative Industries to Creative Management* by Chris Bilton. A direct quotation should be presented as follows with the reference following in brackets.

'The creative and media industries are increasingly characterized in terms of networks and clusters of activity, some spontaneously formed by groups of individuals and businesses, some artificially engineered by policy makers. Scholarly attention has focused on ... the extent to which creative work is rooted in communities and cultures' (Bilton, 2007: 45).

The reference indicates that the quote comes from page 45 of the book by Bilton published in 2007 that is included in the bibliography.

Instead of using a direct quotation, you might well want to use your own words to simply refer to or drawn on the ideas in Bilton's book. Here are some examples of how you might do this using the Harvard system:

Chris Bilton (2007: 45) has argued that, whatever their causes, clusters and networks are more and more widely seen as a predominant feature of creative industries.

Or

Recent successes for the computer games industry in Dundee back up Bilton's observation (2007: 45) that clusters of activity involving communities and networks are increasingly integral within creative industries.

Or

In his 2007 book, Bilton argues that creativity tends to be a communal exercise, albeit one that benefits from systematic management.

Note that in the final example above, the ideas in Bilton's book are being discussed in a more general way so there is no need for any specific page number reference. Nor are any brackets needed since, in this particular instance, both the year of publication and the author's name are mentioned in the body of the text.

Your **bibliography** should then provide full information of each source used. This includes the author's name (surname and initial is the norm), the date of publication, the title in full and the name of the publisher.

- Example: Bilton, C. (2007) *Management and Creativity: From Creative Industries to Creative Management*, Oxford: Blackwell Publishing.

This bibliographical information can be found on the reverse of the title page of any book. In the case of a periodical or journal, a complete reference includes the name of the author, the date of the periodical, name of the article, name of the periodical, volume number of the periodical, and the page numbers of the article.

- Example: von Rimscha, M. B. (2006) 'How the DVR is Changing the TV Industry – A Supply-Side Perspective', *International Journal on Media Management*, 8(3): 116-124.

You will probably have noticed from the above examples that there are strict rules for the use of brackets, colons, italics and so on in bibliographies, which you should follow. The ground rules are:

- For titles of books and periodicals, use italics (e.g, in the above examples, *Management and Creativity: From Creative Industries to Creative Management*; *International Journal on Media Management*).
- In the case of periodicals, the name of the periodical itself is considered to be the title, and should be italicised or underlined; the name of the article is put between inverted commas (e.g, 'How the DVR is Changing the TV Industry – A Supply-Side Perspective', *International Journal on Media Management*).

The bibliography should be listed alphabetically according to author surname. It should include not only books and articles, but any other material you used in preparing an essay, including magazine or

newspaper articles, statistics or graphs, websites etc. It should not include works that you did not consult.

You will notice from your reading that there are a number of different styles for referencing used in academic texts. The Harvard method which is outlined here is the one we recommend, but should you decide to adopt one of the other accepted conventions (e.g. the Modern Language Association system), you should apply it consistently in your essay. For more information on academic writing, and examples of reference styles, you may want to consult any of the guides to writing and referencing available in the University Library.

Citing Internet Sources

The use of electronic sources is fine but, as with all other material, any ideas or quotes drawn from the Internet must be acknowledged and attributed properly. Direct quotations – which, again, should be used only sparingly – must always be acknowledged by putting the citation into quotation marks and inserting a reference to its source.

The author and title of articles taken from the web should be referenced in the same way as other articles (with the title in inverted commas). Full details of the website, the work in question and also the date on which you accessed it should be included in your bibliography.

Reading

Doyle, Gillian (2013), *Understanding Media Economics (2e)*, London: Sage.

Other useful general reading:

Books:

Küng, Lucy (2017), *Strategic Management in the Media (Second Edition)*, London: Sage. Siegert, G., Förster, K., Chan-Olmsted, S and Ots, M (Eds) (2015), *Handbook of Media Branding*, Berlin: Springer. Hoskins, Colin, McFadyen, Stuart & Finn, Adam (2004), *Media Economics: Applying Economics to New and Traditional Media*, London: Sage.

Seminars and Reading

Media Economics – Autumn 2021

As part of this *Media Economics* unit, you are expected to carry out appropriate reading to build your knowledge of the subject area and in preparation for seminars.

Recommended reading, lecture by lecture, is set out below.

ADVERTISING (Lecture - September 24th)

Reading:

Doyle, G (2013), *Understanding Media Economics (2e)*, Sage Publications: pp1-11 and pp141-164.

Ma, W and Wildman, S (2015), 'Online Advertising Economics,' in Bauer, J and Latzer, M (Eds.), *Handbook on the Economics of the Internet*, Cheltenham, UK: Edward Elgar Publishing, pp 426-442 [On Moodle].

Goldfarb, A (2014), What is Different About Online Advertising? *Review of Industrial Organization*, 44(2): 115-129 [On Moodle].

Napoli, P (2011), *Audience Evolution*, Columbia University Press, Chap 2 [On Moodle].

Evans, D (2009), The Online Advertising Industry: Economics, Evolution, and Privacy, *Journal of Economic Perspectives*, 23(3): 37–60 [On Moodle].

Van der Wurff, R., Bakker, P and Picard, R (2008), Economic growth and Advertising expenditures in different media in different countries, *Journal of Media Economics*, 21: 28-52. [On Moodle].

Sinclair, J and Wilken, R (2009), Sleeping with the Enemy: Disintermediation in Internet Advertising, *Media International Australia*, 132: 93-104. [On Moodle].

Additional - For reference only:

OFCOM (2021), *Media Nations 2021: UK Report*, Section on 'Advertising' pp 53-61, August 2021. [on Moodle].

Taylor, C (2020) Advertising and COVID-19, *International Journal of Advertising*, 39:5, 587-589 [on Moodle]

Adshead, S., Forsyth, G., Wood, S and Wilkinson, L (2019), *Online Advertising in the UK*, London: Plum Consulting [for reference only] [on Moodle]

Group M (2021), *This Year, Next Year: The Mid-Year Report*, London: WPP Group [on Moodle]

CMA (2020), *Online Platforms and Digital Advertising*, London: Competition and Markets Authority.

SEMINAR 1 takes place on Friday September 24th and Monday September 27th and will address the following sorts of themes:

Why does advertising take place? What factors influence the amount of advertising activity in an economy? Is advertising a beneficial or a harmful economic force? How has the internet effected patterns of advertising? How has Covid-19 affected advertising? Should media organisations welcome or be concerned about the ways in which growth of the internet is affecting advertising investment behaviours? To what extent is 'disintermediation' a problem for media content suppliers?

TELEVISION 1 (Lecture - October 1st)

Reading:

Doyle, G (2013), *Understanding Media Economics (2e)*, Sage Publications: pp11-18 and pp76-80 (Mass to Niche) and pp88-100.

Chalaby, J and Plunkett S (2020) Standing on the shoulders of tech giants: Media delivery, streaming television and the rise of global suppliers, *New Media & Society* [on Moodle].

Lowe, G and Berg, C (2013), The Funding of Public Service Media: A Matter of Value and Values, *International Journal on Media Management*, 15 (2): 77-97 [On Moodle]

OFCOM (2020), *Small Screen Big Debate: a five-year review of PSB (2014-18)*, 27 February 2020. [on Moodle].

OFCOM (2008), *OFCOM's Second PSB Review: Annex 11, 'Market Failure in Broadcasting'*, April 2008. [on Moodle].

Davies, G [Chairman] (1999), Market Failures in Broadcasting, Annex VIII in *The Future Funding of the BBC; Report of the Independent Review Panel*, DCMS: 202-208 [on Moodle].

Veljanovski, C (2016), 'Public Service Broadcasting: ownership, funding and provision,' in Booth, P (Ed), *In Focus: The case for privatising the BBC*, London: IEA, pp 23-62 [on Moodle].

House of Lords (2019), *Public Service Broadcasting: As Vital as Ever*, Select Committee on Communications and Digital, HL Paper 16 [On Moodle]

Doyle, G (2016), Resistance of channels: television distribution in the multiplatform era. *Telematics and Informatics*, 33(2): 693-702.

D'Arma, A (2017), The hollowing out of public service media: a constructivist institutionalist analysis of the commercialisation of BBC's in-house production, *Media, Culture & Society* [On Moodle]

Seminar topics for Friday October 1st and Monday October 4th:

What are the main distinctive economic characteristics of broadcasting? What is meant by two-sided markets? Why is television seen as a 'public' good? What are economies of scale and economies of scope and why are they prevalent in television broadcasting and other media industries? How has digitisation altered the economics of television? Compared with broadcasters, what sorts of strategic and economic advantages do SVoDs enjoy? What are the implications of technological change for publicly funded television? What is meant by 'market failures' in broadcasting? How should PSB be funded? Is a compulsory licence fee paid by audiences still an appropriate funding mechanism?

TELEVISION 2 (Lecture - October 6th)

Reading:

Doyle, Gillian (2013), *Understanding Media Economics (2e)*, Sage Publications: pp19-25; pp58-61; pp80-84 (User Empowerment); pp110-120; pp121-128 (on Copyright).

Lotz, Amanda (2014), *The Television will be Revolutionized (2nd Ed)*, NY University Press, Chaps 3, 4 and 5 [on Moodle].

Doyle, Gillian (2016), Digitization and changing windowing strategies in the television industry: negotiating new windows on the world. *Television and New Media*, [On Moodle]

Napoli, Philip (2011) 'The Changing Face of Media Distribution and the Decline of Windowing', Response at *Net Worth: Media Distribution in the Digital Era Conference*, University of California, Carsey-Wolf Centre. [On Moodle]

Evens, Tom and Donders, Karen (2018) *Platform Power and Policy in Transforming Television Markets*, Palgrave Global Media Policy and Business, Chapter 4 [On Moodle]

Caves, Richard (2005), *Switching Channels: Organization and Change in TV Broadcasting*, Harvard Univ Press: Chaps 1,2 and 6 [available online through library].

Anderson, Chris (2006) *The Long Tail: how endless choice is creating unlimited demand*, Random House [available online through library].

Seminar topics for Wednesday October 6th and Thursday October 7th:

What are the main economic incentives to form a television network? Why is copyright important economically? From the perspective of television production companies, why is ownership of intellectual property right (IPRs) so significant? What are the differences between 'deficit financing' and 'cost plus' models of funding for television production? Which system is better? What is 'windowing' and why is this an important concept in the economics of supplying programming or other digital content? How are windowing strategies affected by the emergence of new digital distribution platforms and online SVOD services? How relevant is Anderson's 'long tail' theory when it comes to media?

INTERNATIONAL TRADE (Lecture - October 8th)

Reading:

- Doyle, Gillian (2013), *Understanding Media Economics (2e)*, Sage Publications: pp165-178.
- OFCOM (2021), *Media Nations 2021: UK Report*, Section on 'Production Trends' pp 70-76, August 2021. [on Moodle].
- Steemers, Jeanette (2016), International Sales of UK Television Content: Change and Continuity in "the space In between" Production and Consumption, *Television and New Media*, 17 (8): 734-753 [on Moodle].
- Jean K. Chalaby (2016), Television and Globalization: The TV Content Global Value Chain, *Journal of Communication*, 66(1): 35–59
- Esser, A (2010) Television Formats: Primetime Staple, Global Market, *Popular Communication*, 8 (4): 273-292 [on Moodle].
- Doyle, Gillian (2018), Television production: configuring for sustainability in the digital era. *Media, Culture and Society*, 40(2): 285-295. [on Moodle].
- WTO (2010), *Audiovisual Services, Background Note by the Secretariat*, Geneva: WTO, 12 January, S/C/W/310 [on Moodle].
- Doyle, Gillian (2012), *Audiovisual Services: International Trade and Cultural Policy*. ADBI Working Paper 355. Asian Development Bank Institute, Tokyo, Japan. [On Moodle]
- Oliver & Ohlbaum (2020), *UK Television Production Survey: Financial Census*, London: PACT [On Moodle]
- 3Vision (2020), *UK Television Exports Report 2019/20*, London: PACT [on Moodle].

Additional - For reference only:

- Audiovisual Media Services Directive 2018/1808/EU [on Moodle].
- Chalaby, J (2012) Producing TV Content in a Globalized Intellectual Property Market: The Emergence Of The International Production Model, *Journal of Media Business Studies*, 9 (3): 19-39 [on Moodle].
- Doyle, Gillian and Paterson, Richard (2008), Public Policy and Independent TV Production in the UK, *Journal of Media Business Studies*, 5 (3): 17-33 [on Moodle].

Seminar topics for Friday October 8th and Monday October 11th:

What are the main factors affecting levels of international trade in television content? Which policy interventions are useful in supporting the performance of domestic production sectors? Why are audiovisual trade flows generally dominated by US suppliers? What has been the response of European policy-makers? What are compulsory broadcasting quotas? What are their implications for broadcasters Vs producers? Why does economic theory support the principle of free international trade? What are the economic arguments for and against protectionism? To what extent to 'dumping' or 'infant industries' arguments apply to the audiovisual sector? Is it justified to apply a 'cultural exception' in order to protect the local audiovisual production sector?

FILM (Lecture - October 15th)

Reading:

- Doyle, Gillian (2013), *Understanding Media Economics (2e)*, Sage Publications: pp100-110.
- De Vany, Arthur (2004), *Hollywood economics: how extreme uncertainty shapes the film industry*, London: Routledge. [Online in Library]
- BFI (2020), *BFI Statistical Yearbook 2019* [on Moodle].
- Walls, W and McKenzie, J (2012), The Changing Role of Hollywood in the Global Movie Market, *Journal of Media Economics*, 25 (4): 198-219 [on Moodle].
- Crane, D (2014) Cultural globalization and the dominance of the American film industry: cultural policies, national film industries, and transnational film, *International Journal of Cultural Policy*, 20(4): 365-382, [on Moodle].
- Chisholm, D and Fernández-Blanco, V (2015) *Economics of motion pictures: the state of the art*, *Journal of Cultural Economics*, 39:1-13 [on Moodle].
- Hall and Pasquini (2020), Hollywood after Covid 19? *World Economic Forum* [On Moodle]

Additional - For reference only:

- Middleton, Peter [Chair] (1996), *Report of the Advisory Committee on Film Finance*, London: DNH (extracts) [on Moodle].
- Pardo, A (2013), Digital Hollywood: How Internet and Social Media Are Changing the Movie Business in Friedrichsen, Mike and Wolfgang Mühl-Benninghaus (eds.) (2013) *Media Management and Social Media Business: Value Chain and Business Models in Changing Media Markets*, Berlin: Springer-Verlag, pp. 329-348 [on Moodle].
- Olsberg SPI (2017), *The State of the UK Independent Film Sector* [on Moodle].
- MPA (2020), *Theme Report 2019*, Motion Pictures Association [on Moodle].

Seminar topics for Friday October 15th and Monday October 18th:

Why is management of risk important in content creation industries? What strategies and techniques are used commonly by the Hollywood major studios to spread risk? What are the key factors that contribute to the success of the Hollywood film industry? How is the predominance of Hollywood affected by digitization and growth of the internet? What are the main problems holding back the development of film industries in other countries? To what extent are the concerns identified in the Middleton Report (1996) still impeding private investment in UK-made films?

EXPANSION AND CONCENTRATION (Lecture - November 5th)

Reading:

Doyle, Gillian (2013), *Understanding Media Economics (2e)*, Sage Publications: pp34-51 (chap 3); and pp178-191.
Doyle, Gillian (2015), 'Multi-platform Media and the Miracle of the Loaves and Fishes', *Journal of Media Business Studies*, 12 (1): 49-56 [on Moodle].
Küng, Lucy (2017), 'Organisation Structure and Strategy', in *Strategic Management in the Media (2e)*, London: Sage - chap 7 [Online through library].
Evens, Tom and Donders, Karen (2018), *Platform Power and Policy in Transforming Television Markets*, Springer – Chapter 7 'Policing the Platforms' [on Moodle]
Doyle, Gillian (2010), From Television to Multi-Platform: More for less or less from more? *Convergence*, 16 (4): 1-19. [on Moodle].
Artero, Juan Pablo and Sánchez-Tabernero, Alfonso (2015), Media and telecommunications concentration in Spain (1984–2012), *European Journal of Communication*, 30 (3): 319-336 [on Moodle]

Additional - For reference only:

US House Subcommittee on AntiTrust (2020), *Investigation of Competition in Digital Markets* [on Moodle].
Nicolaou, A (2020), Carnage in what was meant to be a turnaround year, *FT.com*, July 14 [on Moodle].
OFCOM (2008), Chapter 8 – 'Convergence', in: *The International Communications Market*, November [on Moodle].
Noam, Eli et al (2016), *Who Owns the World's Media? Media Concentration and Ownership Around the World*, Oxford: Oxford University Press. [Online in library]
Evens, Tom (2018) Media economics and transformation in a digital Europe in: d'Haenens, Sousa, L and Trappel, J. (Eds.), *Comparative Media Policy, Regulation and Governance in Europe. Unpacking the Policy Cycle* (pp. 41-54). Bristol: Intellect [on Moodle].
Esser, A (2017), TV Format Sector Consolidation and Its Impact on the Configuration and 'Stickiness' of the UK Entertainment Production Market, *International Journal of Digital Television*, 8 (1): 143–65. [on Moodle].

Seminar topics for Friday November 5th and Monday November 8th:

Although seminars will focus primarily on a group presentation exercise (for which a brief will be given closer to the time), you may find the following questions helpful in guiding your reading on the topic of economics of expansion and concentration:

Which economic factors encourage strategies of horizontal, diagonal and vertical expansion in the media? Why is it that these strategies are so prevalent in the media? What has been the economic impact of technological convergence? What are the main economic advantages and possible disadvantages of concentrated media and cross-media ownership? What dangers are associated with monopoly and excessive market power and why is competition seen as a pre-requisite to economic efficiency? Does digital technology do away with or accentuate problems of market dominance in the media? Why are network industries prone to market dominance?

NEWSPAPERS (Lecture: November 12th)

Reading:

Doyle, Gillian (2013), *Understanding Media Economics (2e)*, Sage: pp26-33.
Evens, T, Raats, T & von Rimscha, B (2017), Business model innovation in news media organisations, *Journal of Media Business Studies*, 14:3, 167-172 [on Moodle].
Doyle, Gillian (2014), Re-invention and Survival: Newspapers in the era of digital multiplatform delivery, *Journal of Media Business Studies*, 10 (4): 1-20 [On Moodle]
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Mierzejewska, B., Yim, D., Napoli, P., Lucas, H., & Al-Hasan, A (2017), Evaluating Strategic Approaches to Competitive Displacement: The Case of the US Newspaper Industry, *Journal of Media Economics*, 30(1): 19-30 [on Moodle].
Kosterich, A (2020) Managing news nerds: strategizing about institutional change in the news industry, *Journal of Media Business Studies*, 17(1): 51-68 [on Moodle].
Villi, M., Grönlund, M., Linden, C., Lehtisaari, K., Mierzejewska, B., Picard R and Roepnack, A (2020), "They're a little bit squeezed in the middle": Strategic challenges for innovation in US Metropolitan newspaper organisations, *Journal of Media Business Studies*, 17(1): 33-50 [on Moodle].
Krumsvik, A (2012). Why old media will be funding journalism in the future, *Journalism Studies*, 13 (5-6): 729-741 [on Moodle].
Turow, J (2012) *The Daily You: How the New Advertising Industry Is Defining Your Identity and Your Worth*, Newhaven, CT: Yale University Press [Online in Library].

Seminar topics for Friday November 12th and Monday November 15th:

How is the news media industry re-organising in response to digital technology? To what extent does growth of the internet represent an opportunity as well as a threat for newspaper publishers? What are the main economic advantages and potential managerial challenges associated with digital expansion? How has Covid impacted on newspaper publishers and what do current trends suggest about the sustainability of the industry? What are the main economic considerations around pricing and charging for news content?

MAGAZINE PUBLISHING (Lecture: November 19th)

Reading:

- Doyle, Gillian (2013), *Understanding Media Economics (2e)*, Sage Publications: pp53-75 (chap 4) and pp84-88.
- Doyle, Gillian (2015), Brands in international and multi-platform expansion strategies: economic and management issues. In : Siegert, G., Förster, K., Chan-Olmsted, S. and Ots, M. (eds.) *Handbook of Media Branding*. Springer International Publishing: Berlin, pp. 53-64 [on Moodle].
- Küng, Lucy (2017), *Strategic Management in the Media (2e)*, London: Sage – chaps 4 and 7 [Online in Library].
- Champion, K (2015) ‘Experimentation and Imitation: The Journey to Elle 360’, *Journal of Media Innovations*, 2 (1): 23-40.
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- FIPP (2020), *Publishing during a Pandemic*, London: FIPP.
- Nicolaou, A (2020), Advertising slump leads to cuts at digital and print media alike, *FT.com*, April 14 [on Moodle].
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- McKay, Jenny (ed) (2013), *The Magazines Handbook: Media Practice (3rd Ed)*, Routledge. [Online in Library]
- Shy, O (2001), *The Economics of Network Industries*, Chapter 1 - Introduction to Network Economics [On Moodle]
- Cox, Howard and Mowatt, Simon (2008), ‘Technological change and forms of innovation in consumer magazine publishing: a UK-based study’, *Technology Analysis & Strategic Management*, 20 (4): 503-520 [on Moodle].