Carnegie Mellon University  
Master of Entertainment Industry Management (MEIM)  
Fall 2015-Spring 2016  
Capstone Project I and II 2015-16  
Course Number: 93.889 (3 units) and 93.890 (9 Units)  
Meeting times vary throughout the semester

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COURSE OVERVIEW

The Capstone Project is a two-semester applied research project that represents the final requirement of the Master of Entertainment Industry Management (MEIM) Program. The Capstone provides the opportunity for students to apply the sum knowledge and skills gained from the MEIM program to real world issues facing the entertainment industry. Working in teams, and in consultation with industry professionals, students will define, outline and deliver an in-depth examination of a specific research topic, fulfilling a series of deliverables over the course of the project, and adhering to established research project formats and guidelines.

COURSE OBJECTIVES

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<th>Objective</th>
<th>Assessment</th>
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<tr>
<td>Mastery of project management, teamwork, and communication skills (including clear, correct business writing and effective presentation),</td>
<td>Fall and Spring peer evaluations, Advisor Check-in Meetings, Advisor feedback</td>
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<td>Integration and synthesis of the lessons from prior coursework in the program,</td>
<td>Final presentation, final document</td>
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<td>Demonstration of professional behavior through interacting with professionals and conducting research within the industry,</td>
<td>First proposal, First client meeting, Client Project Sketch, Client communication</td>
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<td>Deepening an awareness of strategic issues, trends and challenges facing the industry</td>
<td>Client Meetings, Final Draft, Final Presentation</td>
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<td>Developing a greater sense of personal accomplishment and relevant career experience.</td>
<td>Client Meetings, Final Draft, Final Presentation</td>
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<td>Prepare professional and effective documents appropriate to the objective and context</td>
<td>Revised Project Proposal, First draft, Second draft, Final draft</td>
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<tr>
<td>Prepare and convey communications suitable for diverse audiences.</td>
<td>First presentation, Second presentation, First draft, second draft, final draft</td>
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METHODOLOGY

Collaboration
The MEIM program encourages collaborative projects. Students will work on Capstone projects in teams. The idea behind the team is really at the heart of the interdisciplinary thinking at Carnegie Mellon.

Industry Auspices
Each Capstone project will be conducted in collaboration of a company with a focus on the entertainment industry (“Client”). This affords students the opportunity to work in a professional context, to work on a project that has current industry relevance to their client, and to create a professional work product.

Team Selection
Based on the proposed Capstone project topics, as submitted by the Client companies, students will rank their choices by emailing MEIM leadership, in order of preference. Based on previous experience, students usually get one of their top three choices. Team size can range anywhere from 3 or 5 students.

Client Collaboration
Clients have agreed to participate in the definition of each Capstone project topic, and on the scope of the anticipated work product. This will involve, at minimum:
- One initial meeting with the team to discuss the proposed topic, answer any questions, and focus the team on the outline parameters for the project, and
- One follow-up meeting with the team to evaluate the team’s proposed Sketch for the project, and to make recommendations on revisions.

Each student team will be responsible for completing the Capstone project based on these two initial meetings, without any further guaranteed or expected input from the Client. Certain clients may, depending upon their availability, be willing and/or interested in a more ongoing involvement with their team. In such instance, the Client and the team, along with MEIM leadership, will draft a set of parameters setting forth the Client’s commitment to that team, including follow-up meetings, access to Client-provided research data, introductions to interview subjects etc. This draft can be as simple as an email or notes taken at one of the initial meetings.

NOTE: Students should be prepared for any eventuality in this scenario, from the Client fulfilling their intentions to the Client failing to follow through with their intentions due to other conflicting commitments, personnel changes, or internal policy changes.

In any event, regardless of their involvement beyond the two initial meetings, each team will share their key milestones with the Client, as well as with MEIM leadership. Students should keep the Client informed of the team’s progress by sharing milestones including the Project Proposal, the Revised Project Proposal, the 1st Draft of the Project, the 2nd Draft of the Project, and the Final Draft of the Project. Students are strongly encouraged to schedule and deliver an oral presentation of their Final Draft to the Client at the Client’s offices, prior to their final oral presentation at the MEIM Center (recommended) but at least prior to graduation.

MEIM Supervision
Throughout the Capstone project, including any ongoing involvement with the Client following the initial meetings, each team will be directly responsible to MEIM Leadership, specifically MEIM Program Director Dan Green, and Head of Industry Relations John Tarnoff. Other advisors will oversee student work and will be the direct day-to-day contacts for the project. All grading and administration concerns will be the decision of the instructor of record, Dan Green in conjunction with the individual team advisor(s).
Capstone Advisors include the following:

- **Chris Eich**, Product Strategy Manager, Disney-ABC Television Group
- **Dan Green**, MEIM Program Director
- **Tom Meredith**, General Manager, Television Research at Screen Engine; Past SVP Business Development, Nielsen Entertainment Television Group,
- **Dan Rosen**, Past SVP of Motion Picture Research, Warner Bros. Studios, MEIM Faculty
- **John Tarnoff**, MEIM Head of Industry Relations
- **Kevin Stein**, Principal, Stein Consulting, Inc.

While the advisors are assigned to a particular project, it is important to note that all of the advisors are available to you and your team. MEIM advisors are encouraged to get involved in other team projects as their own schedule permits when appropriate. It is not unusual for a team to get multiple notes on a topic (that can sometimes be conflicting). Part of the Capstone experience is navigating these types of situations.

**Team Lead**

Each team will be asked to designate a different team contact or lead for each semester. This means that one person will be the contact in the fall, and a different person from the team will be the contact in the spring. While the team contact is not in charge of the team, this person will be the communications point person for setting meetings, organizing the group and reporting status updates back to MEIM Leadership and the client. This is a good role for someone who likes to organize, responds to emails and calls quickly and has a sense of collegiality in dealing with others. This person will be voted on by the team itself and needs to change from Fall to Spring semester.

**Peer Review of Students and Individual Consultations**

While grades are the final responsibility of MEIM leadership, it is important to conduct a peer review in which each team member provides a written evaluation of all other members and him/herself. Reasons for peer review are:

- The results of peer review inform the advisor for grading purposes:
- The results also provide the basis for feedback in individual consultations with students; and
- The use of peer review – the giving and receiving of constructive criticism in a professional manner – is an activity that professionals will increasingly be asked to undertake

Feedback is essential for the development of individual team members. For students doing a good job, it provides rewards and an opportunity to discuss future work in an upbeat setting. For students doing poorly, it lets them know while there is still time to fix problems so that they can improve.

There will be two Peer Evaluations in each semester (that can be filled out at the same time). One will focus on the level of proficiency in the areas of Problem Scoping, Problem Solving, Project Management, Teamwork, and Conflict Resolution. This evaluation is part of a larger Heinz College assessment being done in 2016 related to all system’s projects. The other evaluation will focus on the ability to identify and structure tasks, the ability to carry out tasks, communication, responsibility, time commitment, teamwork and overall dependability and attitude.

**PARTICIPATING CLIENTS AND PROPOSED TOPICS**

Six companies will be participating in the Capstone projects for the 2015-2016 academic year. The following pages give detailed summaries of the companies, the client proposals, the relationship to the industry and further questions to consider. Students are encouraged to thoroughly review the companies’ descriptions and project topic statements prior to making a definitive decision as to their Capstone project topic preferences.
The Black List
https://blcklst.com

Capstone Contacts:
Franklin Leonard, Founder
Terry Huang, Head of Research

Proposal name:
Next-Generation Digital Business Models in Entertainment

Description of client:
The Black List is a digital online marketplace dedicated to bringing writers and scripts together with producers, financiers and other creatives to promote, incubate and enable the production of cinematic content.

The Black List is where filmmakers find great material to make films and great material finds filmmakers to make them. It began as a survey. In 2005, Franklin Leonard surveyed almost 100 film industry development executives about their favorite scripts from that year that had not been made as feature films. That first list - many of which have been made since - can be viewed online. Since then the voter pool has grown to about 500 film executives, 60% of whom typically respond.

Over 225 Black List screenplays have been made as feature films. Those films have earned over $19BN in worldwide box office, have been nominated for 171 Academy Awards, and have won 35, including Best Pictures SLUMDOG MILLIONAIRE, THE KING’S SPEECH, and ARGO, and seven of the last twelve screenwriting Oscars.

In September 2012, Black List launched a membership site for industry professionals that functions as a real time Black List and screenplay recommendation engine. In October 2012, Black List extended their mission further by allowing screenwriters from the world to, for a small fee, upload their scripts to their database, have them evaluated by professional script readers, and subject to that evaluation and our recommendation algorithm, sent to our - at present - over 1000 film industry professionals.

Description of project:
Small digital media startups are leveraging data and community to create marketplaces for content and investment, empowering entrepreneurs in the creation, development and launching of new media projects and ventures, bypassing traditional barriers to access and entry. These startups are also aggregating and monetizing communities built around shared interests and goals. What is the commercial potential of these startups, and where do they fit into the evolving and uncertain entertainment business landscape? What are the challenges facing these businesses, and what strategies should they use to succeed?

How can The Black List utilize this information to better evolve and grow its own business?

Relationship of proposed project to business:
While the business has grown and evolved steadily, its future success will be dependent on its ability to analyze current industry trends, understand and build relationships with its customers, and forge profitable partnerships and other relationships – both within the entertainment community, as well as with contiguous businesses and verticals. This project should aggregate the strategic questions facing the business, and propose key success scenarios for the business to consider.
Deliverables will include a research report and presentation following the content and formatting guidelines as required by the MEIM program, including:

1. Analysis of current digital startup businesses focusing on content, distribution, technology, business development, and other market niches.
3. Aggregation and analysis of existing market data and research on competitive businesses from industry publications, research reports, conference presentations and other sources, including coverage of traditional entertainment, technology, media, venture funding, licensing, and consumer products.
4. Interviews with industry experts from traditional and digital businesses to probe how digital technology is changing the entertainment business climate, including content production distribution and exhibition, consumer viewing and buying patterns, and financial/investment strategies.
5. SWOT analysis of The Black List, where its model fits into the current marketplace, as well as its relationships to competitors and current/potential partners/vendors/clients/customers.
6. Survey current and potential customers of The Black List to gauge their opinion on the company, its website, its services and its performance. Solicit opinions and recommendations for future direction and improvements.

Objectives of the project/Students engaged in this project should be able to:

1. What is The Black List’s current business model and business plan?
2. What existing entertainment ventures compete directly or indirectly with The Black List?
3. What business models are (and are not) working to develop and monetize communities in the B2B and B2C sectors?
4. How can leading edge business ventures and business models in other industries inform potential strategies and directions for The Black List?
5. What ways could The Black List expand or add focus to their business to add value and better serve their current audience, or potential new audiences?

Additional questions to consider:

1. What are possible M&A targets and relationships that would be to The Black List’s advantage to cultivate and pursue?
2. How can The Black List raise its profile and develop additional thought leadership advantages to leverage its success?
3. In a “participatory culture,” how can (or should) The Black List organize outreach to high school and college students to both tap new talent/community, and to learn more about upcoming GenZ preferences and trends?
Capstone Contact: Miquel Farre, Disney Engineer and Scientist

Proposal Name:
Disney-ABC TV Group – New Media Opportunities Across the Internet of Things “IoT”

Description of Client
Disney-ABC Television Group is comprised of The Walt Disney Company’s global entertainment and news television properties, owned television stations group. This includes ABC Studios, the ABC Owned Television Stations Group, and the ABC Television Network, which provides entertainment, news and kids programming to viewers via more than 200 affiliated stations across the U.S. It also includes Disney Channels Worldwide, a portfolio of 107 kid-driven, family-inclusive entertainment channels, including Disney Channel, Disney XD, Disney Junior, Disney Cinemagic, Hungama, and Radio Disney brands, as well as cable network ABC Family, which targets Millennials. Disney-ABC Television Group also has equity interest in A+E Networks, Hulu, and Fusion.

Description of project:
The Internet of Things (IoT) is an environment in which objects, animals or people are provided with unique identifiers and the ability to transfer data over a network without requiring human-to-human or human-to-computer interaction. IoT has evolved from the convergence of wireless technologies, micro-electromechanical systems (MEMS) and the Internet (Cloud Computing Glossary, 2015).

The IoT revolves around increased machine-to-machine communication; it’s built on cloud computing and networks of data-gathering sensors; it’s mobile, virtual, and instantaneous connection; and researchers state that it’s going to make everything in our lives “smart.” The real value that the IoT creates is at the intersection of gathering data and leveraging it (Burris, Wired Magazine, 2014). It’s really about taking traditional technology (TVs, thermostats, stereos, DVD players, etc.) and connecting them to the internet for more expansive and personalized consumer experiences.

As the IoT continues to grow around us, smart and connected devices are leveraging data to create engaging, dynamic, and highly personalized experiences in everyday life. For a business like Disney-ABC, having robust and well-structured contextual data describing our content will be crucial to unlocking a future in which mobile experiences and the IoT can create exciting new avenues to leverage and monetize our intellectual property. In order to expand the media experience across these emerging devices, Disney will require a robust set of temporal descriptive metadata about our content.

What can we do with it? The entire future potential of the internet of things is at our fingertips, and the goal of this project will be to explore emerging technologies, brainstorm new consumer media experiences across those devices, and analyze the metadata capabilities needed to interact within those experiences.

Relationship of project to business:
New internet connected technologies are changing consumer behaviors around media consumption. Attention is proliferated across multiple screens and devices, and the TV industry is discovering new ways to engage its consumers. As emerging devices are creating competition for consumer attention, they are also creating opportunities for new experiences with our content and intellectual property. The goal of Disney Research labs is to evolve our storytelling to meet and create the next generation of content experiences across emerging technologies.
Deliverables will include:

1. Thought leadership deliverable: Assess and lead a structured brainstorm around the IoT “internet of things” marketplace, helping identify emerging market technology, their applications with consumers, and how media content (news and entertainment) could be integrated into the overall consumer experience. Identify the strengths, weaknesses, opportunities, and threats (SWOT analysis) for each identified use case. Additionally, provide thought leadership around: industry standards, sources of revenue, costs, value/supply chain, and potential margin ranges for distributing our content across these emerging platforms.

2. Existing Research deliverable: Research “descriptive temporal metadata” to identify how premium content creators are describing, tagging, and applying it within their content experiences. For example, “At 1 minute 32 seconds, an object was identified as a BMW car, with dialogue between two main cast members…” Additionally, identify any leading or unique market vendors in descriptive temporal metadata, recommending any of their capabilities for driving business value or creating new consumer experiences.

3. Industry Interviews deliverable: Interviews should include individuals with traditional network/studio experience, digital media, research, emerging technology, and data. Questions should focus on how they see the future of television across the IoT, including summarizing each point of view around what consumers are doing and how they envision content experiences to evolve with emerging technology.

4. Consumer Survey deliverable: Conduct a survey based on specific audience demographics, evaluating what consumers are currently doing and may want to do with both entertainment and news content across mobile devices and other emerging IoT devices identified. The goal is to picture the future media consumer, and how they expect to engage and interact with content in new ways.

5. Conclusion: Draw a set of conclusions and recommendations for Disney-ABC TV Group based on the results of the main deliverables. Engage in thought leadership for describing new IoT opportunities and recommending descriptive temporal metadata capabilities needed.

Objectives of the Project/Students are tasked with answering the following top level questions:

1. What are the top emerging IoT devices, and what are the potential consumer use cases for engaging Disney-ABC’s media content across these platforms?
2. Formulate potential value that emerging IoT devices could create for Disney-ABC’s media networks (entertainment and news properties).
3. What are the recommended temporal metadata vendors and what are the capabilities needed for engaging these next-generation IoT experiences?
4. Are there any potential social media applications within these IoT experiences?
5. How can Disney-ABC remain competitive in the IoT landscape with emerging content creators (Netflix, Amazon, MCNs, and premium news distributors)?

Additional questions to consider:

1. How might the IoT adoption affect traditional household technology, and how can media content integrate or benefit those consumer experiences?
2. What are emerging discovery mechanisms that consumers are using to explore and engage with content? How can these mechanisms be applied to the IoT thought leadership?
3. What are a few leading examples for both consumer and behavioral data applications within the IoT media experience?
Flipagram
https://flipagram.com/about

Capstone Contacts:
John Bolton, VP Business Development
Judy Liu, Music Partner Manager

Proposal Name:
Growth Strategies for a Next Generation Social Platform

Description of client:

Launched in November 2013, Flipagram is a Los Angeles startup that has tens of millions of monthly users who stitch together short video “stories” set to music. The app’s appeal is that its videos can be longer than those on Instagram, Snapchat and Vine, and it’s easier to use than YouTube or Facebook. And of course, the content is highly shareable on other social platforms.

Flipagram has also inked global licensing deals with a number of major and independent music labels and publishers to give users access to millions of music clips both popular and obscure. The company’s music partners include Universal Music Group, Sony Music Entertainment, Warner Music, Merlin, The Orchard, Sony/ATV Music Publishing, Universal Music Publishing Group, BMG and the National Music Publishers Association. Terms of these agreements were not disclosed.

“With these deals, our users get unprecedented access to a comprehensive catalog of popular, classic and indie song clips to use as the soundtrack to their Flipagram stories,” said Flipagram founder and CEO Farhad Mohit in a statement. “And our music partners benefit from having their music featured and available for purchase in the tens of millions of Flipagrams being created and shared each month worldwide.”

Flipagams serve as a new way to promote and discover music and enable users to include a call to action, such as clicking a link or purchasing a song — an appealing feature for advertisers and musicians. Indeed, artists who have already embraced the app include Fifth Harmony, Britney Spears, Maroon 5, Miranda Lambert, Garth Brooks and Questlove.

Flipagram takes a commission from such song sales, as well as a fee for removing its watermark from the videos, but is eyeing paid advertising as well.

- Annlee Ellingson, LA Times, July 2015

Description of project:

Analyze music & video platform Flipagram’s significant growth since its launch in 2014 and recommend best marketing practices for the company to maintain, as well as manage, its expected growth over the next 18 – 24 months.

Relationship of Proposed Project to the Business:

Since closing major licensing deals with music business publishers, Flipagram is poised to become a leading social media platform, based on its unique music video creation technology. The company is presenting a challenge to market leaders Facebook and Twitter due to its compelling entertainment value and the share-ability of its user-generated content. In a rapidly changing and competitive online market, where should Flipagram focus its marketing efforts to best reach and serve its customers in the near term? What pro-active, tactical initiatives should it undertake to further leverage its market position?
Deliverables will include:

Research report following the content and formatting guidelines as required by the MEIM program, including:

1. Background and analysis of Flipagram’s launch, business plan and growth strategy, differentiating competition at launch vs. currently and in the future.
2. Market snapshot of the online UGC (user generated content) space, including competition, software and hardware technology, user experience, user interface.
3. Business development analysis of Flipagram’s current model in relation to other leading online entertainment, content, and social media/social network providers.
4. Interviews with industry leaders regarding Flipagram’s future, and the future of online entertainment and UGC.
5. A survey of Flipagram’s audience, polling their involvement with the platform, where it fits into their other content consumption activities, and what kinds of features they would be interested in seeing on the platform.

Objectives of the Project/Students engaged in this project should be able to:

1. Will Flipagram’s largely female GenZ audience continue to be its primary market, or should it also develop outreach to older demographics? If so, how?
2. What monetization strategies should the company be pursuing beyond traditional advertising models, including marketing partnerships and affiliate relationships with content companies, agencies (e.g. MCNs), or consumer products companies? How can Flipagram drive traffic as well as lead generation and conversion?
3. Who are Flipagram’s current competitors, and where could competition emerge in the near term that could threaten the company’s position? What partnership, acquisition or other business development strategies should the company consider in addressing these challenges?
4. What best practices should Flipagram adopt in working with its current brand partners, including the top music acts that post on the platform?
5. What future business development strategies would be optimal for Flipagram?

Additional questions to consider:

1. What disruptive technologies or technology companies could be undermining Flipagram’s position in the market?
2. What new content initiatives, promotions or user programs should Flipagram consider?
Capstone Contact: Jason Arnold, Manager, Entertainment, Media & Communications
Todd Supplee, Partner, PwC

Proposal Name:
PwC: The Future of Linear Broadcast Television

Description of Client

PricewaterhouseCoopers (PwC) is a network of firms in 157 countries with more than 184,000 people committed to delivering quality in assurance, tax and advisory services. PwC's Global Entertainment and Media practice works with businesses to address both the challenges and opportunities presented by digital transformation, assisting them shift from traditional business models to businesses, brands and revenue streams that leverage digital content and platforms. PwC works with clients across a wide range of key industry sectors including: television, film, music, internet, video games, advertising, publishing, radio, out of home advertising, sports, business information, casino gaming, and more.

Description of project:

Consumer habits around the viewership of media content have been shifting over recent years, with younger audiences watching more content online via Over-the-top (OTT) and User-Generated Content (UGC) platforms. With viewership softening and advertising dollars shifting more towards digital, the underlying economics and business models of many participants in the television ecosystem are at risk.

During the recent Television Critic’s Assn. press tour, FX Network President John Landgraf stated that he believes there is too much television already available for consumers. He predicted that the number of original scripted series will continue to rise and then in the next few years the process will, “undoubtedly be Darwinian and weighted toward the largest companies with the top shows and the financial wherewithal to weather the storm and inevitable failure.”

A few days later, Robert Rorke of the New York Post countered Landgraf’s claim stating, “It seems churlish of Landgraf to complain about the glut of original programming just as TV has finally broken free of the chains that always made it a second-rate cousin to Hollywood movies. When a medium that was formerly spurned by top Hollywood talent is now the place where some of the best directors, writers and actors are flocking to develop long-form narratives, it only makes television a richer place.”

Is Landgraf being realistic in his predictions? This Capstone will examine the television industry for not only the medium term (3-5 year), but also the short term outlook (within the next 18-36 months). Students on this project will examine new business models to address the ongoing ways that audiences are consuming television.

Relationship of project to business:

As a consultant, PwC is charged with providing guidance and thought leadership that addresses both current and future business challenges for its clients. The television industry is going through a seismic shift over the last decade and new changes are on the horizon. This topic is especially intriguing to content creators, networks, studios, representation firms and of course the public.
Deliverables will include:

1. Existing Research deliverable: Analyze the performance data relating to the variety of original and licensed programming content currently available on the various television platforms (e.g. broadcast, cable, satellite, SVOD). What programming is working? What is not working? What are the trends? What are possible growth scenarios for content providers, including M&A, marketing/advertising/branding partnerships, new licensing strategies, new technologies etc.?

2. Industry Interviews deliverable: Interviews should include individuals with traditional network/studio experience, OTT programming, talent/content packaging (i.e. agents/managers), technology and data analytics. Questions should focus on how they see the future of television, including summarizing strengths, weaknesses, opportunities and threats (SWOT).

3. Consumer Survey deliverable: Conduct a survey based on specific audience demographics, evaluating programming preferences, including genres, consumption patterns, spending habits and competing interests. The goal is to arrive at a picture of the future television consumer, focusing particularly on the emerging GenZ demographic, which is arguably a litmus test for the future of the medium.

4. Conclusion: Draw a set of conclusions and recommendations for the Client based on the results of the main deliverables. What are key points that PwC can and should share with their clients about this issue?

Objectives of the Project/Students are tasked with answering the following top level questions:

1. What is the likely medium-term (3-5 year) future outlook for programming in the television industry and for the major players within it?

2. How are various companies likely to combat industry threats and seize new opportunities as the market continues to evolve in the short term (within the next 18-36 months)? Where will these threats come from, and what will be the impacts or consequences, intended or not, that may arise?

3. Who may be considered the odds-on market leaders in the future television industry – and what do these companies have that others don’t?

4. What core competencies or critical success factors will market-leading companies need to have and/or develop to stay competitive in a crowded programming landscape, and what will be the risks that they will need to navigate and mitigate on their journey?

5. How will various stakeholders within the television ecosystem fare, including viewers, talent, TV production companies, broadcast networks, cable networks, and broadcast distributors (satellite, cable, telecommunications companies), and advertisers? Compare the overall ecosystem today to where you think it will be tomorrow in terms of influence/decision making, market share, business model, product mix and other factors.

Additional questions to consider:

1. How will television consumption become more personalized for the viewer? What types of broadcast subscription packages will prevail – the big bundle, the skinny bundle, or a la carte channels?

2. How might broadcast television subscription services partner or merge with other home or mobile-based services or products (such as alarm systems, video gaming devices, etc.), and how will that affect consumers’ perception of broadcast TV services?

3. What emerging technologies or technology services could either enhance or disrupt current business models, consumption patterns and content strategies (for example, the impact of “second screen”)?

4. Have there been other industries that have followed similar periods of evolution or disruption and managed to recover? How does the television industry compare or contrast, and what are the implications?
Capstone Contact: Michael J Lambie, VP Product
michael@socialedge.me

Proposal Name:
Defining Next Generation Best Practices in Social Media Measurement

Description of Client
SocialEdge (SE) is a marketing technology company with offices in two countries and on a rapid growth trajectory. At the core of the company is a Software as a Service (SaaS) technology platform for agencies, publishers, brands and Multi-channel Networks (MCNs) to execute social media campaigns across multiple platforms. The tool harnesses social media data from the top social networks used for social media marketing campaigns. The focus of the campaign module is to sell, execute and report on native ad campaigns and product integrations on social platforms outside of traditional, programmatic advertising. The platform leverages social connections from influencers, celebrities, brand advocates, bloggers, writers, and branded social channels. SocialEdge specializes in the different ways agencies and brands buy social campaigns and how MCNs and other supply side companies sell influencers.

Description of project:
With the proliferation of social media platforms, user generated content, and the number of brands looking to monetize off channel, the state of the metrics used to measure them is in disarray. Public and private data available across social networks is inconsistent, along with the ways that brands, agencies and MCNs not only forecast ROI, but also how they report on it.

To guide the industry, there is much to be gleaned in best practices from both the supply side and the demand side of both traditional advertising sales and product placement deals. Additionally, it is important to identify top pain points of brands & agencies in measuring ROI and working with the supply side on social campaigns.

The goal of this Capstone project is to establish a comprehensive set of metrics to use in social media campaigns on both the supply and demand sides of the social media campaigns. A secondary goal is to identify the opportunity for a programmatic marketplace to facilitate social campaign deals between supply side and demand side operators.

Relationship of project to business:
SocialEdge has a responsibility to provide consistent measurement and reporting of metrics across all clients and verticals. Creating standards will help alleviate the confusion in running social campaigns and allow agencies and brands to activate these campaigns more easily and effectively. By working towards creating standards and better metrics, it will help establish SocialEdge as a thought leader in the space.
Deliverables will include:
1. Existing Research deliverable: Analyze existing practices for measuring social metrics, forecasting social campaigns and assigning an earned media value to social data. Find studies, blog posts, and articles written about how social influencers and accounts are measured. Evaluate current state of influencer marketplaces.
2. Industry Interviews deliverable: Interviews should include individuals with backgrounds in traditional advertising agencies, brand marketing, MCNs, social media agencies, technology and data analytics. Questions should focus on how they see the future of social media marketing & advertising, the metrics that compromise them and opportunity for a programmatic marketplace for brands.
3. Research deliverable: Conduct research on behavioral data sets provided by SocialEdge. Aggregate campaign data across multiple categories across social platforms. Identify most utilized platforms and categories for social campaigns based on FTC compliance hashtags. Optional: create and validate a model for forecasting campaign results.
4. Conclusion: Draw a set of conclusions and recommendations for SocialEdge based on the main deliverables. What are key points that SocialEdge can and should share with their clients and the industry abroad? How can these conclusions support the growth of SocialEdge’s business?
5. Optional. Present or co-present findings at conferences and/or publish on various industry news outlets.

Objectives of the Project/Students are tasked with answering the following top-level questions:
1. What is the best way to measure key social campaign data?
2. What are the best ways to categorize the units influencers provide to sell social media placement & promotion opportunities (e.g. shout-outs, unboxing, placement in image, part of a skit, hauls, etc.)?
3. Estimate value of social media metrics (engagements, impressions, brand likes, clicks to sites, video views, shares, etc.)
4. How does a brand or agency best predict the outcome of a social campaign over the duration of a campaign with posts coming from different influencers on different platforms at different times?
5. What is the value of the opportunity for a social influencer marketplace specifically for brands and agencies to execute campaigns and find influencers provided by MCNs, talent agencies, and brand advocates.

Additional items to consider:
1. Provide additional clarity and/or best practices around these topics:
   • Earned media value
     i. Based on social platform, media type, integration type, product categories,
   • Social media units for rate cards
   • Forecasting social campaign metrics based off historical data
   • Measurement
     i. Potential reach vs. true reach
     ii. Impressions
     iii. Engagement
       1. rates calculated on reach vs. impressions
       2. measuring different actions
     iv. Extended Reach
Sony Pictures Television
https://www.sonypicturestelevision.com/home/

Capstone Contacts:  Amy Carney-President Ad Sales, Strategy and Research (LA)
Dominik- Leconte- VP US Network & Corporate Research (LA)
David Monks- Director Research (LA)
James Petretti- SVP US Research (NYC)

Proposal Name: Development Strategies for Comedy Series Development

Description of Client:

Sony Pictures Television (SPT) is an American television production/distribution studio that operates internationally and is part of the Sony Pictures Entertainment unit of Sony. SPT owns and distributes shows from Tandem Productions (which was owned by CMU alumnus, Bud Yorkin and his partner Norman Lear), ELP Communications, TeleVentures, Merv Griffin Enterprises, Four D Productions, and Barris Industries among others. SPT is a joint owner of Game Show Network, owner of Crackle Digital service, and jointly owns the rights to most of the post 1947 Bob Hope film library with FremantleMedia. SPT owns production or distribution rights in many comedies and dramas spanning over six decades, including titles like I Dream of Jeannie, Bewitched, Gidget, The Monkees, the 1959 Dennis the Menace series, Who's the Boss?, Married... with Children, Designing Women, Seinfeld, The King of Queens, Community, Rules of Engagement, Breaking Bad and The Blacklist. The company also produces Wheel of Fortune and Jeopardy!, the two longest-running and highest-rated game shows in syndication; two daytime talk shows, The Dr. Oz Show and The Queen Latifah Show; the reality shows Shark Tank and The Sing-Off; and two long-running soap operas, NBC’s Days of Our Lives and CBS's The Young and the Restless. Divisions of SPT include Adelaide Productions, CPT Holdings, Electric Ray, Huaso, Stellify Media, TriStar Productions, TriStar Television, and Victory Television

Description of project:

Comedy series traditionally represent the most lucrative “long tail” IP investment in television content. With so many choices available to consumers, it is increasingly challenging to produce a successful first-run, network comedy series that can go on to generate significant syndication revenue. This project will research and analyze the development process that has yielded successful first-run, network comedy series with significant lasting IP value, and assess opportunities and strategies Sony Pictures Television (SPT) could use for this genre in the future.

The key question will be: Is first-run network comedy series still a viable long-term business for SPT, and, if so, what should the company do to maintain a leading presence in that business?

Relationship of proposed project to business:

Improving the ability of SPT to remain at the competitive edge of comedy series development will support the studio in an era of increased competition from multiple platforms, how to drive content discovery, and a proliferation of comedic content. SPT is one of the top producers in the industry, and maintaining SPT’s pre-eminence in the Comedy genre is strategic to the studio’s future. This project should examine both the historical success of comedy genres, characters, and themes, as well as the development and programming strategies used to create success. Additionally, the project should assess the impact of digital consumption opportunities (e.g. “binge” viewing, short form content) on the success of comedic content.
Deliverables will include:

**Research report following the content and formatting guidelines as required by the MEIM program, including:**

1. An analysis of historical comedy series market performance, broken down by studio, four broadcast networks, production company, star, original time-slot/lead-in and other relevant criteria;
2. A survey and analysis of comedy styles, topics and sub-genres (e.g. sophisticated vs slap-stick, buddy vs family, mockumentary etc.), tracking the rise and fall of the popularity of certain elements and themes over time;
3. Interviews with industry experts from the following roles/perspectives: studio production, network, creator/producer/show-runner, marketing, and research.
4. A consumer survey to assess the audience’s preferences and attitudes towards TV Comedy, probing their reasons for liking certain shows, and attempting to create a current audience profile across the various kinds of comedies being produced across different platforms.

**Objectives of the Project/Students engaged in this project should be able to:**

1. What are the top genres and sub-genres of Comedy that most interest the audience today?
2. Where does the traditional comedy series development model fit in today’s very disrupted television business?
3. Where does the audience like to watch Comedy programming, and what is the relationship between how they watch and what they watch?
4. What is the impact of YouTube and other short-form comedy content on the television comedy audience, and how can traditional networks still attract a younger, GenZ audience for comedy programming?
5. What development strategies are being used or attempted in the industry today to develop more commercial Comedy programming? What has or has not been working over the past three to five years?
6. What role has research played in both developing new shows, and in helping current shows stay on the air? What new ways, if any, can research be used in the future?

**Additional questions to consider:**

1. What works best in TV Comedy: original shows/concepts or shows based on existing IP (books, feature films, reboots of old hit shows)?
2. Is there a saturation point for current Comedy programming across all first-run platforms, i.e. is there a point where the audience tunes out?
3. Historically, what are the best syndication strategies for Comedy content, and are those strategies still valid in a more fragmented, multi-platform marketplace?
4. Are the comedies themselves changing in order to keep the audience’s attention?
ASSIGNMENTS

Please see the Milestone Schedule below for the due dates associated with each assignment (and the corresponding revisions and drafts). Assignment titles are listed in red after the schedule.

MILESTONE SCHEDULE

Listed below is the expected timeline for completion. These are the ‘hard’ dates. These dates should be included as a “Deliverables Schedule” in the team’s Proposal and supplemented as appropriate for the individual project. In other words, there may be additional “hit” dates as the team sees fit. The client, if they remain involved in the project, may have additional requirements, and the schedule may be altered based on those needs.

CAPSTONE MILESTONE SCHEDULE (Subject to Change)

<table>
<thead>
<tr>
<th>October, 2015</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Capstone Orientation Session</td>
<td>Saturday, October 3 @ 2:30</td>
</tr>
<tr>
<td>Student Client Preference Vote</td>
<td>Sunday, October 4 @ 9:00 PM</td>
</tr>
<tr>
<td>Capstone Teams Announced</td>
<td>Tuesday, October 6 by 9:30pm</td>
</tr>
<tr>
<td>First Meeting with Advisor</td>
<td>ASAP after team announcements per advisor/team schedule</td>
</tr>
<tr>
<td>First Meeting with client</td>
<td>ASAP after team announcements. Some of the meetings may already be scheduled.</td>
</tr>
<tr>
<td>Present Sketch pitch (second meeting with client at their site)</td>
<td>Approximately two weeks after the first meeting with the client. Though much of this will depend on team member, client, advisor, John and Dan’s availability.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>November, 2015</th>
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<tbody>
<tr>
<td>Mandatory November Advisor Check in (could be phone call, Google Group Chat, in-person meeting, etc.)</td>
</tr>
<tr>
<td>Project Proposal</td>
</tr>
<tr>
<td>Team self-critique 1) Heinz College Assessment Peer evaluation 2) MEIM Program Peer Evaluation</td>
</tr>
<tr>
<td>Notes on proposal from Advisor MEIM leadership</td>
</tr>
<tr>
<td>Additional team Meetings with Advisor, John and Dan</td>
</tr>
<tr>
<td>Initial research work (interviews, data)</td>
</tr>
</tbody>
</table>
### December, 2015

<table>
<thead>
<tr>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>Capstone Review Day: Fall Semester w/ all students and advisors</td>
<td>Friday, December 4 2:30pm – 5:30pm</td>
</tr>
<tr>
<td>Mandatory December Advisor Check in (could be phone call, Google Group Chat, in-person meeting, etc.)</td>
<td>On or before – Sat. Dec 12th</td>
</tr>
<tr>
<td>Survey and Research workshop with JiYoung Hwang (MineMR)</td>
<td>Date TBA. Most likely early December</td>
</tr>
<tr>
<td>Review Project Proposal, (process, milestones, deliverables) with MEIM leadership and advisors</td>
<td>On-going</td>
</tr>
<tr>
<td>Research work (interviews, data, etc.)</td>
<td>On-going</td>
</tr>
<tr>
<td>Revised Project Proposal and research/interview sources: Preferred Due Date</td>
<td>Tuesday, December 8 by 6:00pm (optional due date)</td>
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### January, 2016

<table>
<thead>
<tr>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>Client meetings to make changes, ask questions, make suggestions</td>
<td>If applicable per team need/availability</td>
</tr>
<tr>
<td>Mandatory January Advisor Check in (could be phone call, Google Group Chat, in-person meeting, etc.)</td>
<td>On or before – Sat. January 16th</td>
</tr>
<tr>
<td>Revised Project Proposal and research/interview sources: Final Due Date (if team chose 12/8/15 date, this due date is not necessary)</td>
<td>Saturday, January 16 by 9:00pm (mandatory due date)</td>
</tr>
<tr>
<td>Sundance Film Festival research work (interviews, collect data, etc.)</td>
<td>January 21 – 26, Park City, UT</td>
</tr>
<tr>
<td>Notes on proposal from Advisor, MEIM leadership</td>
<td>Any time before Saturday, January 16 if submitted in Dec, 2015 or by 6:00pm Jan 31 if submitted on Jan 16th.</td>
</tr>
<tr>
<td>Initial drafting</td>
<td>On-going per team</td>
</tr>
</tbody>
</table>

### February, 2016

<table>
<thead>
<tr>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Review any deliverables with client</td>
<td>If applicable</td>
</tr>
<tr>
<td>Research work (interviews, data, etc.)</td>
<td>On-going</td>
</tr>
<tr>
<td>Work on first draft</td>
<td>On-going</td>
</tr>
<tr>
<td>Mandatory February Advisor Check in (could be phone call, Google Group Chat, in-person meeting, etc.)</td>
<td>On or before – Sat. Feb 15th</td>
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### March, 2016

<table>
<thead>
<tr>
<th>Event</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>Submission of First Draft and Turnitin Report</td>
<td>Sunday, March 6, 2016 at 8:00pm</td>
</tr>
<tr>
<td>Spring Break for MEIM-LA</td>
<td>March 7 – March 12, 2016</td>
</tr>
<tr>
<td>Work on notes from Advisors from first draft</td>
<td>On-going</td>
</tr>
<tr>
<td>Research work (interviews, data, etc.)</td>
<td>On-going</td>
</tr>
<tr>
<td>Mandatory March Advisor Check in (could be phone call, Google Group Chat, in-person meeting, etc.)</td>
<td>On or before – Fri. March 25, 2016</td>
</tr>
<tr>
<td><strong>April, 2016</strong></td>
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<tr>
<td>Work on notes from Advisors from first draft</td>
<td>On-going</td>
</tr>
<tr>
<td>Presentation One (in groups w/advisors)</td>
<td>Friday, April 1 &amp; Saturday, April 2 (time dependent on MEIM class schedule) to be confirmed as we get closer but sketch it in now – Note this Friday exception now!</td>
</tr>
<tr>
<td>Submission of Second Draft incorporating notes from first draft and Turnitin Report</td>
<td>Friday, April 8 at 8:00pm (though the earlier in the week would be preferred)</td>
</tr>
<tr>
<td>Mandatory April Advisor Check in (could be phone call, Google Group Chat, in-person meeting, etc.)</td>
<td>On or before – Thursday April 7, 2016</td>
</tr>
<tr>
<td>Presentation to Capstone client –Each team will schedule individually</td>
<td>Between Mon. April 18 – Wed. May 11: Schedule and present to clients. Some clients will show up at MEIM presentation. If not, see them before May 6, 2016</td>
</tr>
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<tr>
<th><strong>May, 2016</strong></th>
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<tbody>
<tr>
<td>Capstone Presentation Two – In front of MEIM faculty, Advisory Board, client (if applicable) and invited guests</td>
<td>Friday, May 6, 2016 – May change due to faculty travel scheduling. Do not get locked into this date!</td>
</tr>
<tr>
<td>Delivery of Final Draft and (incorporating notes from second draft, presentation, and client) electronic and hard copy</td>
<td>Monday, May 9, 2016 at 10:30 AM (can also deliver to client if requested)</td>
</tr>
</tbody>
</table>
**Project Sketch**

After each team has had its first meeting with the client, the group will have approximately two weeks to develop a Project Sketch to pitch back to the client.

The focus of the Sketch is to confirm and amend the topic statement that the client proposed, discuss the scope of the project, and lay out the work plan ahead.

This will be a verbal pitch, supported by a written bullet point outline, which will serve as a leave-behind. The team is certainly allowed to bring in any additional support material as it sees fit (but not a powerpoint). This pitch should be rehearsed prior to the meeting and each member of the team should cover a section of the presentation (as applicable). In other words, don’t talk, just to talk, but all members should be engaged. MEIM leadership and/or the advisor will also be at this meeting, so keep that in mind when it comes to scheduling. Keep in mind that this meeting may have to be during internship hours, so each student will be responsible for getting this time off from his or her internship. The meetings are typically 30-45 minutes long.

Sketch requirements:
- Confirmation (i.e. re-statement/distillation) of client proposal
- Discussion of the scope of the project which can include the deliverable if not outlined in the syllabus
- Work plan discussion
- Other suggested areas to study/investigate
- A leave-behind of talking points (as appropriate)

**Project Proposal, Sunday, November 15, 2015 by 6:00pm**
**Revised Project Proposal, Tuesday, December 8 by 6:00pm or Saturday, January 16 by 9:00pm**

Following the presentation of the Project Sketch, each team will submit a project Proposal to the MEIM Program Director and the team advisor. The team should discuss the Proposal contents – and prepare multiple drafts of the Proposal as necessary, prior to its submission.

The balance of the team’s work on the project will follow the MILESTONE SCHEDULE (see section above). Please note that this schedule includes meeting dates with MEIM leadership. Should the team need additional or regularly scheduled meetings to further assist their progress, or to solve specific problems, the Team Leader should make arrangements with the Program Director/Advisor.

Additionally, note that a Revised Project Proposal is scheduled for delivery in either December, 2015 (preferred) or January, 2016. This is an opportunity for the team to update the Proposal with more specific information than included in the original Proposal, serving as a preview of what will be included in the team’s First Draft. Note that the proposal is graded for Fall, 2015. The revised proposal (no matter which month it is handed in) is graded for Spring 2016.
Project Proposal Outline

The project proposal should be in the following form:

1. Cover/Approval Sheet

   Sample form will be sent to you at a later date.

2. Introduction and background

   This section sets the stage for motivating the work the team will do. The team must respond to the client’s proposed topic statement, incorporating the parameters of their approved Sketch, and outlining in more detail what they hope to accomplish in their project, including, if known at this time, the overall thesis statement for the project. This section can include an outline or overview of what has already been done on the project topic (if applicable), and can also describe any anticipated limitations or constraints that the team may have to address in undertaking the project. Finally, the team should include a discussion of the value of the project topic, and what benefits to the industry could result from a successfully completed study.

In summary, you will want to include the following (as applicable – this may not be appropriate for every group)

- Response to the client’s proposed topic statement incorporating the parameters project sketch
- Value of the project topic, and what benefits to the industry
- Objectives of the project
- Outline or overview of what has already been done on the project topic (if applicable),
- Any anticipated limitations/constraints or concerns that the team may have

3. The work to be done

   The team will state here, as specifically as possible, the actual work to be done. At this point in the process, the team may not know the final scope of their project, but they should be able to formulate a “take” on the topic. In addition, please address the following in the proposal:

- Why this topic is important from the client’s point of view. Some of this has already been outlined in the project description. If that is the case, no need to repeat.
- Where does this topic fit in to the overall business trends that are currently going on in the entertainment business generally, and in this particular sector specifically?
- What is the research plan that the team plans to execute? Will there be attendance at conferences? Will you interview people at AFM or Sundance? Will you be doing a survey? At this point, you’ve discussed the parameters with the client, so you should have a good idea of next steps.

4. Interview Sources

   The team will need to complete at least four (4) first-person interviews as part of the course work involved for the project. If appropriate, more interviews on the team’s topic should be included. These interviews should be with an expert in the field of study under consideration, who has several years of industry experience and/or senior leadership status and “gravitas” within the industry. The interviews, as “primary sources,” will constitute a core component of the Capstone project. In preparation for each interview, the team must draft a protocol (a set of questions that relate directly to the topic), with all team members signing off on this list. In choosing interview subjects, the team should consider candidates that represent different, perhaps divergent points of view. Interviewing the client or an employee of the client’s company may be acceptable for one of the interviews, but this should be cleared and approved by the client.
Although the team may not have secured interview candidates in time to include them in the Proposal, a wish-list of candidates should be included which will include their name, company, and title. It’s best if you could include a 1-2 sentence bio of each person. You can usually get this information off of their LinkedIn page. In addition if it’s not clear, state the justification for interviewing the candidate, and the methodology the team will use to contact them.

5. **Data Sources**

The team will describe its intended hard data strategy, including books, periodicals, audio-visual sources and other bibliographical reference that it plans to use in the compilation of information used to carry out the project. Additionally, it will describe any resources necessary to locate or to access such data, including the use of resources affiliated with the client. If original surveys are going be included in the study, the team should discuss the purpose of these surveys, how they hope to conduct them, what resources they will use and how they will compile the data.

6. **Proposed Team Schedule**

Using the Milestone Schedule that can be found on page 19 as a guide, the team will plot out their proposed schedule for the winter break and spring semester. What will be occurring in each month (in addition to the dates in the Milestone Schedule)? Past teams have included a breakdown of who is doing what tasks (especially over winter break).

7. **Deliverables**

The team will articulate exactly what artifacts will be submitted along with the project. Minimally, this will be the Project Report — but it also could contain supplementary information: business models/spreadsheets, documentation of research, filmed segments, raw survey data, interview transcripts, etc. This may also be based on the client needs, directions or suggestions.

8. **List what writing style will the team use on the project.** The preferred style will be from the American Psychological Association (APA). Books on writing style are located in the MEIM library and on-line.
Project Report

• First Draft Sunday, Sunday, March 6, 2016 at 8:00pm
• Second Draft Friday, Fri. April 8 at 8:00pm (though the earlier in the week would be preferred)
• Final Draft Monday, May 9, 2016 at 10:30 AM

The main deliverable of the Capstone will vary depending on the input of the client. Generally, teams will be expected to follow the chapter outline below.

Final project reports typically include the following components. We are requiring less writing than we have in past years so that more focus can be placed on the research and presentation. The Chapter page count is a suggestion. Let us know if you need more or less. We are more interested in you digging deep into a subject with excellent interviews and research to back up your claim, rather than being broad and trying to capture every nuance of a topic. There is great value in embracing the process of the research, but concise, economical writing is also important.

1. Title Page - A sample page will be sent at a later date

2. Optional: Special Thanks can be placed before Abstract (don’t number the page)

3. Table of Contents – This will be page 2 – An index with chapter headings and page numbers. We suggest that teams include the information below, but each case may be different. Consult your advisor if you deviate from the outline below.

You will be asked to articulate in the Table of Contents who is main or secondary authors of each chapter or section for the first and second draft. You can have more than one author for each section and you are allowed to collaborate with other team members on a chapter or section (not other classmates). Some team members may be more focused on research or interviews and not writing. That is acceptable, but needs to be noted in the Table of Contents. The final Table of Contents will not include these notations.

Abstract

Executive Summary

Chapter 1: Background/ Topic statement/ Objectives of study/ Hypothesis or Thesis Statement, Literature support or Opportunity Statement (Not all may be needed) Approximately 3-5 pages

Chapter 2: Research/ Previous work in the field/ Brief review of Research Methodology(ies), involved (if appropriate). Approximately 3-6 pages

Chapter 3: Data Analysis/ Survey results (if appropriate) Approximately 5-7 pages

Chapter 4: Final Analysis / Suggestions for future / Research and Investigation/ Conclusions or Recommendations. Approximately 5-10 pages

Appendix: Survey Data (raw or summary), Supporting Data (If applicable)

Interview List

Bibliography including interview sources/ titles (mandatory)

4. Abstract - no more than 75 words – This will be on a separate page, probably page three. This will tell the reader what information the Project Report will contain. It will include the purpose, methods
and scope of the Project, the hypothesis or thesis statement. It should not include the results, conclusions or recommendations.

5. Executive Summary (maximum of 1,000 words – Approximately 3 pages, most likely pages 4 – 6. This will be a summary of the report. It should contain enough information for the reader to understand what the full document is about without reading it. It should contain the background information, the types of research completed, and the major conclusions. The reader should get a strong idea of the major points of the Project Report without getting overloaded with too many details. The executive summary is a condensed version of the most important information you will offer. This should be a thorough piece of writing.

6. Main Document – See listing under table of contents as a suggestion. Please note that the team should decide on a writing style that is appropriate for a research paper. These may include MLA, APA, Chicago/Turabian, etc, but as a default, the preferred style will be from the American Psychological Association (APA). You will be asked which style you prefer in the proposal. This should give other team members time to get acquainted with the writing style before drafts are due in the spring.

7. Appendix

8. Interview List – The names, titles and websites of those you interviewed – A description of their company may also be appropriate. This could also be wrapped into the Bibliography if the list is short.

9. Bibliography
Project Presentation

There will be three presentations regarding the Capstone.

Capstone Presentation One – MEIM Leadership/Capstone Advisor(s)
Friday, April 1 & Saturday, April 2 (time dependent on MEIM class schedule)

The first presentation will be in front of the MEIM Program Director, Head of Industry Relations and the team advisor as appropriate (though all advisors will be invited and encouraged to attend). This presentation will occur in early-mid April. The use of presentation slides is required. You will get feedback on your presentation style, the clarity of your presentation and the visual support you offer. All members of the team should participate. More details on this presentation will be offered as we get closer.

Capstone Presentation Two – MEIM Capstone Project Committee
Friday, May 6, 2016 – May change due to faculty travel scheduling

The second presentation will be more formal than Presentation One. The teams will deliver an oral presentation of the Project to the MEIM Capstone Project Committee - MEIM Program Chair, MEIM Program Director, Capstone Advisors, Head of Industry Relations, and (potentially) Clients. Others may be invited at the discretion of the committee, which may include other faculty, students and advisory board members. The presentation is limited to 15 minutes with an additional 15 minutes reserved for questions and discussion. All team members are to participate in the presentation. The teams are expected to distill the key points of the Project into a compelling, complete but succinct presentation. The use of presentation slides is required.

Note: This is the version of the Presentation that the Team will be encouraged to present to the Client at the Client’s offices. However, it should be noted that at times, the client presentation may be more detailed and longer than the presentation to the MEIM Capstone Project Committee.

Capstone Presentation Three - Client Presentation:
Individually scheduled within each team

While each Capstone client will be invited to the formal presentation at the end of the academic year, not all clients show up. Each team should plan on doing a client presentation. The presentation will be similar to the Capstone Presentation Two (above), though if the team feels it would be better to focus on one particular area over another for the clients, those changes should certainly be made. For example, the client may not need or want to know about the methodology of the project, but would prefer you to focus on recommendations. This presentation is limited to 15 minutes with an additional 15 minutes reserved for questions and discussion, but the client will most likely specify their needs before the team presents. All team members are to participate in the presentation. The teams are expected to distill the key points of the project into a compelling, complete but succinct presentation. The use of presentation slides is required. Ideally, this should be presented the week before or the week of the final Capstone presentation. Team members will be busy, so schedule this early!!
COURSE POLICIES:

Team Selection

Students will email their preference to Dan Green and John Tarnoff using the company name. You should rate the companies 1 – being your top choice, 2 – your second choice, etc. Please rate them all of the companies. In past years, we’ve been fortunate to get student in one of their top 3 choices.

Authorship/Ownership

Each student team is creating a unique document and the authorship will be attributed to that team. Clients may require students to sign a non-disclosure agreement (“NDA”) regarding confidential and/or proprietary material and information that the client may provide to the students, but it is the intention of this process that the final work product be original to the team.

Authorship is a precise manner of acknowledging responsibility and giving credit for intellectual work. The practices students adhere to should reflect the hard work they put into this project. It is important that students express their own ideas in their own words. In any presentation, creative, artistic, or research project, it is the ethical responsibility of each student and/or student team to identify the actual sources of third-party ideas, concepts, research, data or opinions incorporated into the submitted work. Failure to do so is dishonest and is the basis for a charge of cheating or plagiarism, which is subject to disciplinary action (see Cheating & Plagiarism below).

On the first and second draft, we are going to ask that you state, what each team member is doing. For example, if 1 person writes chapter 1 and 2 (overall), please state that. Also, if one person is not writing but instead doing the research or interviews, just state that. In the Capstone projects, you are allowed to collaborate with each other, but you must not plagiarize any of the work.

Cheating and Plagiarism

Cheating, plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters that violate the integrity of a student’s basic agreement with their academic institution, and undermine and invalidate their academic work, doing often irreparable harm to their academic record, their academic career, and their post-academic reputation.

Punishment for cheating and plagiarism offenses can include expulsion from the MEIM Program and Heinz College.

Cheating is defined as including (but not limited to):
1. Submission of work that is not the student’s own;
2. Submission or use of falsified data;
3. Unauthorized access to an exam or assignment;
4. Use of a stand-in for an exam;
5. Use of unauthorized material in the preparation of an assignment or during an examination;
6. Supplying or communicating unauthorized information to another student for use in an assignment or exam;
7. Unauthorized collaboration on an assignment that is not explicitly approved and permitted by an instructor;
8. Submission of the same work for credit in more than one course.

The above definitions apply to all exams and assignments, whether required or optional, and whether they are undertaken in-class, or at home.
Plagiarism is defined as the misrepresentation of another party's original work as one’s own (including ideas, language, graphics/artwork, scientific or mathematical proofs, whether published in print or electronically, or unpublished, copyrighted or un-copyrighted). To avoid committing plagiarism, all third party work must be referenced and cited using established academic protocols and formats, including the use of quotation marks, footnotes and bibliographies.

Cheating and/or plagiarism on any assignment will result in a failing grade (0 points) for that assignment. The assignment on which the cheating and/or plagiarism occurred will be included in the offending student’s grade calculations, and the zero (0) points for that assignment will be factored into the student’s grade for the applicable course.

Furthermore, the violating student’s final grade in the applicable course will be reduced one full letter grade as a further penalty for the infraction, thus impacting the student’s overall grade point average.

In addition, cases of cheating and plagiarism will be submitted to and reviewed by the Dean’s Office, and more severe penalties may be imposed, up to and including expulsion from Heinz College.

**Grading Guidelines**

The Heinz policy for grading is as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
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<tbody>
<tr>
<td>A+</td>
<td>99.0-100%</td>
<td>Exceptional</td>
</tr>
<tr>
<td>A</td>
<td>94.0-98.9%</td>
<td>Excellent</td>
</tr>
<tr>
<td>A-</td>
<td>91.0-93.9%</td>
<td>Very Good</td>
</tr>
<tr>
<td>B+</td>
<td>88.0-90.9%</td>
<td>Good</td>
</tr>
<tr>
<td>B</td>
<td>84.0-87.9%</td>
<td>Acceptable</td>
</tr>
<tr>
<td>B-</td>
<td>81.0-83.9%</td>
<td>Fair</td>
</tr>
<tr>
<td>C+</td>
<td>78.0-80.9%</td>
<td>Poor</td>
</tr>
<tr>
<td>C</td>
<td>74.0-77.9%</td>
<td>Minimum Passing</td>
</tr>
<tr>
<td>C-</td>
<td>71.0-73.9%</td>
<td>Failing</td>
</tr>
</tbody>
</table>
**Survey Resource Center**

As many of you may be developing surveys for your Capstone projects, a valuable resource will be the Survey Resource Center, which is part of Carnegie Mellon’s Institutional Research and Analysis Department. The Survey Resource Center provides survey research and design support for graduate students.

Although their preference is to have students engage in a thorough research process, they will work with students wherever they are in the process, for example:

- discuss how to clarify their research questions
- help students construct survey items to answer their research questions, giving attention to instructions, item wording, measurement properties of response sets, and item order; or review an existing survey instrument, including instructions, item wording, measurement properties of response sets, and item order
- explain how to test survey items and revise them when necessary
- share best practices for survey administration and maintaining respondent confidentiality
- provide guidance for analyzing collected data
- show examples of reporting results and findings

The Survey Resource Center could be particularly valuable for students who have not had instruction on how to measure attitudes, perceptions, behaviors, etc.; how to create good instruments; or how to test survey items.

Though no appointment is needed, they would appreciate if you could send them an email ahead of time to coordinate with one of their staff members and send any survey material prior to your phone meeting. Our contact person there is:

Laura Velasco  
Publications and Projects Manager  
Institutional Research and Analysis  
lvelasco@cmu.edu  
(412) 268-2042
The Ten Commandments of Capstone Projects

1) A Capstone is the equivalent of a thesis project; please treat it with the seriousness it deserves.

2) Respectful and effective communication with the client, advisor, and the MEIM leadership is essential.

3) Any knowledge not possessed by the group should be obtained through research and by consulting with University and community experts. There is a vast universe of intellectual resources within the Carnegie Mellon community. Discovering what information is lacking, where to find it, how to ask for it and how to use it is another critical learning opportunity of Capstone; project teams should not expect information, resources or assistance to be handed to them.

4) Capstone students are expected to put in a minimum of 6 - 10 hours of work per week on the project in the Spring. It is to your advantage to not put off work on the Capstone until the last minute. The level of success a team achieves depends, to a significant extent, on the quantity of and the quality of time that the team invests. At times, students are surprised at getting a C or B on a particular aspect of Capstone, but advisors will be critical of rushed work that is not supported by outside sources. In addition, use your internships and Sundance Film Festival experience to gather research and interview opportunities.

5) It is every student’s responsibility to know what each team member is doing within the group and within the project. In the entertainment industry, each member of the crew must be aware of and in sync with what others are doing. The same is true with Capstone projects. For example, it may be easier to meet on a Sunday afternoon, than to schedule an 11:00 pm meeting during the week at MEIM if you know your team member lives in Santa Monica.

6) You succeed as a group; you fail as a group. It is in a student’s own best interest to be selfless in assisting others on the project team. However, in the past, we have discovered that some members obviously work harder than others and the grades will reflect this. You are not given team grades, but individual grades. We evaluate student’s progress based on input from clients, advisors, other team members, interaction with MEIM leadership, as well as the work itself.

7) Capstone students are expected to treat each other with respect; gossip is not a productive way of dealing with conflict. All conflict should be handled within the group. Individuals must try to work out problems between themselves. If necessary, MEIM leadership should become involved as mediators, not judges.

8) Peer evaluation is an important tool for constructive criticism and quality improvement of the team; it is not a tool for personal attacks or retribution. Project team members are expected to use their peer evaluations in a professional manner. It is the responsibility of the team members to understand and endorse the evaluation criteria. Participation in peer evaluations is a vital part of the Capstone process; failure to do so will be considered a failure to participate fully in Capstone, and it will be reflected in the student’s grade. This year, we will use two forms of peer evaluations. One is related to a larger Heinz College assessment being done in 2016 related to all system’s projects. The other one is related to the Heinz College System’s projects.

9) Capstone students should understand the importance of fulfilling their responsibilities in a timely, professional and respectful manner. Respect for the project is a student's duty as a member of the team. Following through on commitments in a timely manner, sharing information fully but succinctly, providing timely responses to inquiries, and having regular and effective communication with the team leadership are the critical student responsibilities that epitomize respect for the project.
10) The role of the team contact is to structure the agenda, keep meetings moving in an organized and expeditious fashion, and to mediate internal disputes.

*The contact’s key role in meetings is to help the process be inclusive and move forward. The contact will encourage participation from team members who are not engaged, as well as discourage disruption, digression and obfuscation.*
MEIM Capstone Teams 2015-16
Fall - Course # 93.889 and Spring 93.890
* Team Contact

The Black List: Next-Generation Digital Business Models in Entertainment  Course # 93.889 LD
Advisor: Dan Rosen
1. Erin Burnett *
2. Carina Lei
3. Alex Merkviladze
4. Miao Nie
5. Xiaowen (Rachel) Song

Disney/ABC Television Group: New Media Opportunities Across the Internet of Things “IoT”  93.889 LC
Advisor: Chris Eich
1. Yihong (Sabrina) Chen
2. Michael Chung *
3. Melissa LaRosa
4. Logan Smith

Flipagram: Growth Strategies for a Next Generation Social Platform  93.889 LF
Advisor: Kevin Stein
1. Eseosa Azenabar
2. Jesse Childs
3. Emma Kilcup
4. Surabhi Veenapani *

PwC: The Future of Linear Broadcast Television  93.889 LB
Advisor: Keith Eich
• Jordan Cuttle *
• Emma Fryd
• Minkyung (Maureen) Kim
• Yun Liu

SocialEdge: Defining Next Generation Best Practices in Social Media Measurement  93.889 LE
Advisor: Tom Meredith
1. Jessica Blaise
2. Natalie Hill
3. Louis Webster *
4. Xuting (Tina) Zhang

Sony Pictures Television: Development Strategies for Comedy Series Development  93.889 LA
Advisor: John Tarnoff
1. Ryan Costello *
2. Max Devolder
3. Anna Lewgood
4. Viviana Mauri