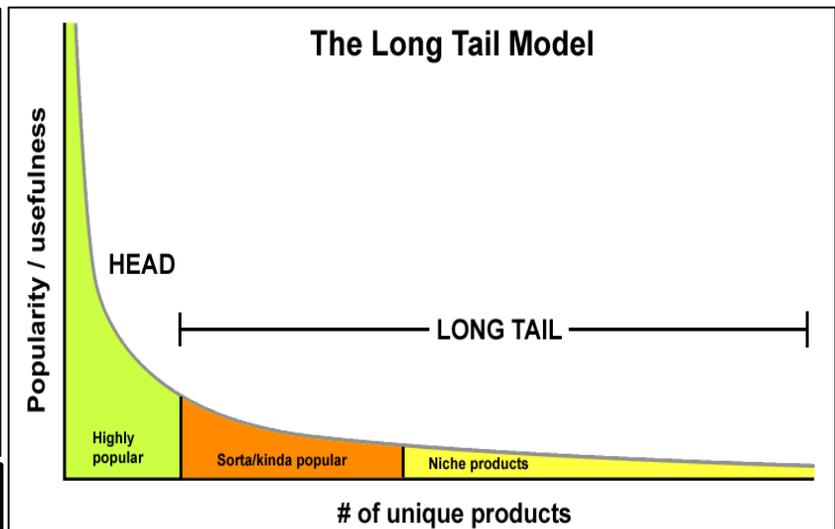


Before undertaking this assignment, you should read the following chapters from your textbook: 1. Kevin McDonald's "From Online Video Store to Global Internet TV Network" (pp. 203-218), and 2. Daniel Rowsey's "Imaginative Indices, Deceptive Domains: Netflix's Categories and Genres Redefine the Long Tail" (pp. 63-79).

ALSO: Make sure that you have consulted the GENRE LIST (Table 4.1) that can be found at the end of Rowsey's chapter.

### QUESTIONS TO CONSIDER



The authors of your two most recently assigned book chapters each make reference to the "Long Tail" business model, which was coined by entrepreneur Chris Anderson in 2004. Although the expression can be applied to major changes occurring in different industries where there has been a notable shift in recent years toward the vigorous distribution of so-called "niche" products (i.e., material and nonmaterial goods in relatively low demand among general consumers), "Long Tail" is a particularly apt description of Netflix's ability to leverage "undervalued assets" while constructing thousands of "micro-genres" (i.e., sub-sub-sub-categories) that suggest a nearly limitless array of choices for the viewer. Having already explored the predictive algorithms harnessed by the online streaming service, you should turn your attention to Anderson's theory, as summarized by McDonald and Rowsey. What do the authors of your readings say about this twenty-first century innovation in mass media and web-based businesses? Do you think that distributing a high volume of "low-popularity items" makes better sense than distributing a low volume of "high-popularity items"? Why or why not? How, according to McDonald, does television syndication complicate the idea of the Long Tail? Why has Netflix begun to move away from this economic strategy over the past few years? What, according to Rowsey, is "intentional instability," and how does it tie in to the "Long Tail-style granular data collection" for which Netflix is known? Can you provide an explanation or example of how Netflix is "programmed" with intentional instability? This business model, in conjunction with Netflix's "term coding" and "tagging" of film and television titles as specific categories and subcategories, has significant implications for the media industry as a whole. What might those be?



NOTE: Although you are encouraged to comment on the effects that Netflix's 19 umbrella categories and 400+ subcategories (listed at the end of Rowsey's article) might have on our understanding of TV and film genres, you will have an opportunity to return to this subject in this week's blog posting. **Before then, make sure that you have watched the first episodes of the following Netflix original series: Godless, Lost in Space, and Santa Clarita Diet.**

Post your response on CANVAS (in the Discussions area) before the 10:00 p.m. Wednesday, May 30