MGMT 180: 
Film and Television Marketing

Course Syllabus

Class Time: 
Tuesday/Thursday 1 pm – 4pm  
June 20 - July 29, 2016  
Room C303, UCLA Anderson

Course Instructor: 
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Office and Office Hours: 
By Appointment

Course Objectives
• To understand the key revenue and financial drivers of the movie and television businesses.  
• To examine the relationship between audiences and movies/television.  
• To expand knowledge of film/television marketing.  
• To explore how technological changes are impacting these businesses and the ways in which they must adapt.  
• To identify companies and careers that students may want to pursue.

Assignments and Evaluation
There are three major projects for this class. Each project is designed to build your critical thinking about the business of movies and television.

Grading Breakdown:  
A. Class Participation/Attendance 25%  
B. Group Case Write-Up 25%  
C. Film Marketing Project 20%  
D. Internship Field Project 25%  
E. Box Office Contests 5%

Required Materials:  
A course reader will be provided to you at the beginning of the term with all reading included.
Film Marketing Project (Individual)
You will select one upcoming film of your choice. You will be asked to put together a marketing plan for the ways in which this movie can be marketed. This will include identifying the audience, planning a creative strategy, developing a digital strategy and several other key aspects of marketing an individual movie. More details and requirements will be provided. This project is due Tuesday, July 12, 2016. No exceptions.

Internship Field Project (Group)
Each group of students will be assigned to work with an entertainment company that has a specific business problem to solve. Each team will work with a company representative on identifying the problem, obtaining access to data and other information, and weekly check-ins to resolve issues/questions. The project will have a written deliverable as well as an in-class presentation.

HBS Case Write-Up (Group)
Over the course of this class, we will be discussing six different Harvard Business School cases. Each group will be assigned one case to write up and lead class discussion on this case. A case worked on by the entire class will be used as an example of how to analyze and make recommendations for the subsequent cases in session 2.

Everyone in class must read all of the cases and be prepared to participate in a discussion regarding the case’s key issues.

In preparing your write-up, please use the following format:
• Opening statement of the problem and your main decision: State the main problem that is the purpose of your analysis, and your main decision. Be very brief and spend no more than 2 sentences on this opening.
• Generally, a case will set up the most central decision/problem(s) that need to be addressed. It could pertain to an overall strategy, or a specific action the company is facing.
• After stating the main problem, give a high-level statement of your main decision. The rest of your analysis should be used to support your decision. (However, this does not mean your analysis will focus on only the pros in support of your decision; but rather, it should illustrate how after considering all facets of the problem you reached this decision).
• Analysis. This is the heart of the report and should be, by far, the longest section. It entails marshaling factual data which supports your problem identification and your recommended course of action. Don’t hesitate to use the qualitative and quantitative concepts and tools discussed in class or in the readings, and remember that analysis goes beyond mere repetition of case facts to provide conclusions and implications.!
• Recommendations. State the manner in which each of the problems you have identified should be resolved. In this section, only your recommendations should be discussed and justified; do not introduce new analysis.
• Exhibits. Provide exhibits where appropriate to support your recommendations.
Some general guidelines for preparing effective write-ups are:

1. Be concise and to the point. Keep the recommendations sections short, and provide a strong, logical flow in the analysis section. Above all, do not spend time rehashing or paraphrasing the details of the case.
2. Make your assumptions explicit whenever necessary, and defend their reasonableness.
3. The supporting analysis should be thorough, be carried out correctly, and should draw upon material presented in class or assigned in readings, when relevant.

Evaluating in-class contribution
- Is the student present, and on time? Class interaction is an important part of learning.
- Regular attendance is required. Please let me know in advance if you cannot attend a session.
- Does the student participate? For others to learn from your experience, you must participate which means offering your insights. If you do not participate voluntarily, the chance that you may be cold-called increases.!
- Does the student make quality points? Please be assured that your grade will not be a function solely of the amount of airtime that you consume. Insightful comments backed up by data or other sourced information that advance the class discussion and that are well presented is what we are looking for. In general, how well you respond to questions, how effectively you use the information in the case to support your views, and how effectively you take into account the comments and analyses of your classmates are factors in assessing oral contributions.
- When determining the class contribution grade, we will ask the following questions:
  o Are the points made relevant to the class discussion?
  o Did the comments add to our understanding of the situation?
  o Do comments show an understanding of theories, concepts, and analytical devices presented in class lectures or reading materials?
  o Were the concepts presented in a concise and convincing fashion?
  o Can the participant back up a point with financial or other projections?

Guest Speakers
We will host a number of prominent guest speakers; they are executives with incredibly busy schedules. When guest speakers are present, we expect all students to be in attendance; all laptops must be closed; no hounding guests for job requests or personal favors. If you want to contact a guest after the class, please work through the instructor for contact information.

Assignment Policy Guidelines
All projects must be delivered on their due dates. Late work and missed presentations will receive a zero. Honesty in all academic work is expected of every student.
SYLLABUS

Class 1: Introduction and Film Overview (6/21/16)
- Review class syllabus, assignments, student introductions
- Brief history of the film business
- Who’s who/what’s what in the film business

Reading:
Information Resources
Squire, Jason. The Movie Business Book, Pages 100-116
Squire, Jason. The Movie Business Book, Pages 138-145
“Why Buying Star Wars Was a Brilliant move by Disney” (The Atlantic)
MPAA 2014 Theatrical Statistics

Assignment prior to the first day of class: Please complete the survey linked here: https://www.surveymonkey.com/s/X2J9S2C

Class 2: Film: Creative (6/23/16)
- How Film Development Works
- What Talent Agencies Offer
- How Studio Film Slates are Created
- Evaluating Scripts and Projects
- Case #1: Warner Bros. Entertainment

Reading:
Squire, Jason. The Movie Business Book, Pages 61-71
Squire, Jason. The Movie Business Book, Pages 84-90
Squire, Jason. The Movie Business Book, Pages 149-159
“Why Hollywood is Creating So Many Boring Superhero Movies.” (The Atlantic)
“Amazon to Produce and Acquire Movies for Theatrical Release” (Hollywood Reporter)

Class 3: Film Marketing: Part 1 (6/28/16)
- Essentials of Film Marketing
- Key film marketing tactics/Creative strategy
- Film Distribution
- Movie research

Guest Speaker: TBD

Reading:
Squire, Jason. The Movie Business Book, Pages 280-314
Class 4: Film Marketing: Part 2 (6/30/16)
- Digital Marketing
- When Films Become Brands
- Sample film marketing plan review
- Case #2: The Walt Disney Company and Pixar, Inc.: To Acquire or Not to Acquire?

Reading:

Class 5: Film: The Economics (7/5/16)
- Understanding the Economics of a Film Studio
- Understanding the Economics of a Single Film
- Film Distribution and Windowing

Guest Speaker: Paul Shurgot, Chief Financial Officer, Walt Disney Studios

Squire, Jason. The Movie Business Book. Pages 363-400
“The Six Graphs You Need to See to Understand the Economics of Awful Blockbuster Movies” (The Atlantic)
“How Hollywood Accounting Can Make a $450 Million Movie ‘Unprofitable’” (The Atlantic)
“Why Do All Movie Tickets Cost the Same?” (The Atlantic)
“New HBO Now Streaming Service Shows Consumer Will is King” (NPR)

Class 6: Television Overview (7/7/16)
- Who’s Who/What’s What
- Brief history of the television business
- How Pilot Season Works
- Case #3: The CW: Launching a Television Network

Guest Speaker: Leonard Dick, Executive Producer, The Good Wife

Reading:
The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World by Jeff Ulin Chapter 6: Television Distribution (pages 221-291)
“Super Bowl Underscores the Big Business of Must-See, Live TV” (The New York Times)
“Sports Could Save the TV Business – or Destroy It” (The Atlantic)
“AMC is Thriving by Breaking the Rules of Legacy TV” (The Atlantic)

Class 7: Television: The Economics (7/12/16)
- Understanding the Economics of the Television Industry
- Understanding the Economics of an Individual Television Show
- Advertising vs. Subscription Models
- Cable Networks

Guest Speaker: Gaye Hirsch, SVP/Co-Head, Scripted Development, CW Network

Reading:
“Comcast vs. the Cord Cutters” (The New York Times)
“The Myth of Teens Rejecting Television” (The Atlantic)
“New Challenges Chip Away at Cable’s Pillar of Profit” (The New York Times)
“How ESPN Makes Money – in 1 Graph” (The Atlantic)
“If Cable is Dying, Why Is It Still Making So Much Money?” (The Atlantic)

Class 8: Television: Creative (7/14/16)
- How Television Gets Created
- How Increased Competition is Changing the TV Landscape
- **Case #4: MRC’s House of Cards**

Guest Speaker: Shana Eddy, SVP International Production & Development, Canal Plus

Reading:
“How Netflix is Changing the TV Industry” (Investopedia)
“Ted Sarandos: Netflix Appetite for Originals Growing Stronger” (Variety)

Class 9: Television Marketing (7/19/16)
- Essentials of Marketing Basics
- Television Ratings & Research
- Digital Marketing for Television Shows

Guest Speaker: Brian Mu, Vice President, Research and Analytics for the Cable Studios, NBC Universal

Reading:
“Nielsen’s Plan to Count TV Viewers Across Screens Faces Obstacles” (Re/Code)
“As DVR’s Shift TV Habits, Ratings Calculations Follow” (The New York Times)
Class 10: Film & Television: Global Marketplace (7/21/16)
- Importance of International Growth
- Impediments to Global Domination
- Case #5: Music and the (Real) World: Thirty Years of MTV

Guest Speaker: Rick Ambros, Former President, Seven Stars Entertainment

Reading:
“Discovery Expands Its Reach Overseas to Ensure Growth” (The New York Times)
“Hollywood’s Changing Its Movies to Appease the Chinese? Good” (The Atlantic)

Class 11: Film & Television: How Digital Has Changed the Landscape (7/26/16)
- The impact of Netflix, Hulu, Roku, etc.
- How Audiences Consume Content Today
- Case #6: YouTube, Google and the Rise of Internet Video

Guest Speaker: Kendra Johnson, VP, Distribution & Strategic Partnerships, Maker Studios

Reading:
“Four Takeaways From the NFL-Yahoo Deal” (Forbes)
“Showtime to Launch Standalone Service on Roku, PlayStation in Addition to Apple Devices” (Variety)

Class 12: Closing remarks: The Future (7/28/16)
- Final thoughts
- Group presentations