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MGMT 180:
Film & Television Marketing and Management

Course Syllabus

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Class Time:　　　　　　　　　Tuesday/Thursday 1 pm – 4pm
　　　　　　　　　　　　　　　　June 26-August 4, 2017
　　　　　　　　　　　　　　　　Room D313, UCLA Anderson

Course Instructor:　　　　　　Karen Glass
　　　　　　　　　　　　　　　　Anderson School of Management, UCLA
　　　　　　　　　　　　　　　　The Center for MEMES
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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.	Individual Case Write Up	20%
C.	Film Marketing Project	20%
D.	Internship Field Project	30%
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 Thursday, July 20th. 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 (Individual)
Over the course of this class, we will be discussing five different Harvard Business School cases. All students will write up the first case as an unmarked exercise then thoroughly discussed by the entire class to prepare students to submit an individual paper on one of the subsequent 4 cases. Case write-ups must be turned in prior to the respective class session when the case will be discussed.

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 (6/27/17)
- •   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
MPAA 2016 Theatrical Statistics
"Comcast is Buying Dreamworks" (*Wired*)

> **Assignment prior to the first day of class**: Please read and review the MPAA statistics and the Comcast/Dreamworks article.
> Please also complete the survey linked here:
> https://www.surveymonkey.com/s/X2J9S2C

Class 2: Film Economics (6/29/17)
- •   Understanding the Economics of a Film Studio
- •   Understanding the Economics of a Single Film
- •   Film Distribution and Windowing
- *   Case: NBC Universal
  NBC Universal CEO Stephen Burke must choose which company projects will be included in 2015's "Project Symphony," guaranteeing the chosen projects a high level of visibility and support across the media conglomerate's broadcast and cable television, film, and theme park divisions.

Guest Speaker: TBA

Reading:
PWC's 2017 Entertainment and Media Trends
 "In an Era of Streaming, Cinema is Under Attack" (*New York Times*)
"Want To Produce A Profitable Movie? Make A Sequel" (*Forbes*)
"Netflix and Amazon Offer Indie Filmmakers Hope" (*Wired*)
"Hollywood is Not Okay With You Watching Movies at Home" (*Wired*)
"How Netflix Became Hollywood's Frenemy" (*Fortune*)
"Redbox's Business Model Doomed as DVD Rental Demand Shrinks" (*Variety*)

Class 3: Film Marketing, Part 1 (7/6/17)
- •   Essentials of Film Marketing
- •   Key film marketing tactics/Creative strategy
- •   Film Distribution
- •   Movie research
- •   Case Study: The Walt Disney Company and Pixar, Inc.: To Acquire or Not to Acquire?
  This case examines the co-production agreement between Disney and Pixar Studios that was ending in 2006. Pixar wanted better terms than Disney offered. What should Disney do?

Reading:
"Hollywood Has a Big Millenial Problem" (*The Atlantic*)
"Hollywood Rushes to Vidcon to Connect with Millenials" (*The New York Times*)
"Atom Tickets Wants to Make Going to the Movies Easier, Cheaper (*PCMag.com*)

Class 4: **Film Creative (7/7/17) (Friday class)**
- How Film Development Works
- What Talent Agencies Offer
- How Studio Film Slates are Created
- Evaluating Scripts and Projects

Guest Speaker: TBA

Reading:
"Managing Creativity (Pixar)" (*Harvard Business Review*)
"Amazon Studios' Movie Marketing Upends Film Biz" (*Variety*)
"The Superhero Franchise: Where Traditional Movie Stardom Goes to Die" (*NY Times*)

Class 5: **Film Marketing, Part 2 (including branding) (7/11/17)**
- Digital Marketing
- When Films Become Brands
- Sample film marketing plan review

Guest Speaker: TBA

Class 6: **Television Overview (7/13/17)**
- Who's Who/What's What
- Brief history of the television business
- How Pilot Season Works

Reading:
"The Business of Too Much TV" (*Vulture*)
"Millennials Prefer Netflix Series of Broadcast TV Shows, Data Indicates" (*Variety*)
"Netflix Studied Your Binge-Watching Habit. That Didn't Take Long" (*New York Times*)
"Video is Turning Amazon Into Much Much More…" (*Wired*)
"Trying to Pin Down the Mosaic of Millenial Taste" (*New York Times)*

Class 7: **Television Economics (7/18/17)**
- Understanding the Economics of the Television Industry
- Understanding the Economics of an Individual Television Show
- Advertising vs. Subscription Models
- Cable Networks

- Case Study: <u>Comcast Corporation</u>
  HBO's announcement of their stand-alone streaming service HBO Go in March 2015 was a wake-up call for Comcast, the country's largest cable provider. This development would allow customers to bypass the cable companies and get direct access to HBO online. What did this mean for Comcast's future?

Guest Speaker: TBA

<u>Reading</u>:
"HBO to Netflix" (*Fast Company*)
"Hulu Is Said to Plan Full Cable and Broadcast Channel Streaming" (*New York Times*)
"Hulu Aims to Deliver What You Want to Watch Next" (*New York Times*)

Class 8: **Television Marketing (7/20/17)**
- Essentials of Marketing Basics
- Television Ratings & Research
- Digital Marketing for Television Shows

Guest Speaker: TBA

<u>Reading</u>:
"Nielsen's Blind Sport and the Fight for the Future of TV Ratings" (*TheWrap*)
"Ads Evolve Into New Forms as Media Landscape Shifts" (*New York Times*)

Class 9: **Television Creative (7/25/17)**
- How Television Gets Created
- How Increased Competition is Changing the TV Landscape
- Case: <u>Shondaland</u>
  This case raises the question of scale. How does an individual writer or producer grow her successful television business?

Guest Speaker: TBA

Class 10: **Film & Television: Global Marketplace (7/27/17)**
- Importance of International Growth
- Impediments to Global Domination
- Case: <u>Dalian Wanda Group buys AMC Entertainment</u>
  When Dalian Wanda Group of China announced its plan to acquire the AMC Theatres in the U.S., people were mystified because the U.S. domestic exhibition business was deemed a poor investment choice. AMC's management team had yet a different view on the prospects of the industry. Thus three present or potential stakeholders, all looking at the same data, had distinctly different views of future prospects. How could this be?

Guest Speaker: TBA

<u>Reading</u>:
'The Mermaid' Becomes First Movie To Top $500M Outside Of America (*Forbes*)

8 Reasons Why A China Economic Slowdown Won't Crash Its Movie Business (*Forbes*)
Netflix's Global Dreams Depend on Chelsea Handler (*Wired*)
Why the World Is Drawing Battle Lines Against American Tech Giants (*New York Times*)

Class 11: **Film & Television: How Digital Has Changed the Landscape (8/1/17)**
- • The impact of Netflix, Hulu, Roku, etc.
- • How Audiences Consume Content Today

Guest Speaker: TBA

Reading:
"How YouTube Aims to Persuade Millennials to Pay for Programming" (*The Hollywood Reporter*)
"With Its New Original Series Youtube Asks: 'What Netflix?'" *(Wired)*
"Peter Chernin Aims New Streaming Service at Social Media Users" (*New York Times*)
"Meet YouTube's View Master" (*Time Magazine*)

Class 12: **Closing remarks: The Future (8/3/17)**
- • Final thoughts
- • Group presentations