

Contents

**EX-STREAM DISRUPTION (The Business of Television)..... 1**  
**MANAGING THE ENTERTAINMENT AND MEDIA ENTERPRISE ..... 4**  
**MODERN MARKETING MANAGEMENT ..... 6**  
**FILM MARKETING & MANAGEMENT..... 7**  
**SPORT MARKETING & MANAGEMENT ..... 16**

**EX-STREAM DISRUPTION (The Business of Television)**

How the Digital Boom is Busting Legacy TV

**Professor Edward Sabin**

Tuesday/Thursday 4pm – 7pm

**SYLLABUS, COURSE REQUIREMENTS, AND GRADING CRITERIA**

**Please read this syllabus in its entirety; it contains a lot of useful information.**

The television business is changing at a dizzying pace. Streaming content in all formats, on all devices, from myriad sources is flooding the market and leaving your parents’ experience of television in the dust. If you want to have an outstanding career in media – at a studio, streamer, network, digital publisher, etc., or perhaps a fund seeking to invest in those firms— you need to understand the fundamentals of the entire ecosystem. This course will feature a thorough review of the foundational elements of all verticals within the television business, how they interact, and how the digital-centric competition for your attention is causing seismic changes in the business. You will leave with a thorough understanding of the levers that move all aspects of the television business -- scripted, unscripted, analog, digital, domestic and international, production and distribution. All in the context of understanding how the hurricane of digital disruption is wreaking havoc on the entire industry.

The course will be led by Edward Sabin, a media executive with almost 30 years of experience. Edward began his career as a litigator at Greenberg Glusker LLP. After becoming partner, Edward transitioned from law firm life to running Business and Legal Affairs at Fox TV Studios, and has since held positions as Group COO, Discovery and TLC Networks, Executive Managing Director at A+E Television Networks International, and has most recently launched a production company called Cypher Content.

**I. REQUIRED COURSE MATERIALS**

Week to week cases and articles, as listed on CCLE site.

**II. COURSE REQUIREMENTS**

**A. Class Preparation**

Students are expected to have read the assigned materials. Class discussion will commence with the assumption that everyone is thoroughly familiar with the assigned materials. The give-and-take of classroom discussion is a critical component of the course, and coming to class prepared is a prerequisite to participating meaningfully in the discussion.

**B. Attendance**

Regular and punctual attendance is required.

**C. Grading Criteria and Evaluation**

Your grade will be based on class participation (20%), an individual mid-term paper (50%), and a final group paper and presentation (30%). The final presentation will take place on the last scheduled day of class.

Grades for this course will be awarded based upon an alphabetical system in accordance with the grading policies of UCLA.

**D. Rules Regarding Electronic Devices**

Recording of class meetings is permitted only if the professor is first asked and gives permission. Recording a class without permission is prohibited. If a student is granted permission, recording is conditioned upon the student's agreement to share any recording with any classmate who makes a reasonable request.

**E. Office Hours/Instructor Availability**

I will not have standing office hours, but I will make myself available for office appointments before and/or after class sessions, which appointments may be scheduled by email at [edward.sabin@anderson.ucla.edu](mailto:edward.sabin@anderson.ucla.edu)

**III. READING ASSIGNMENTS**

TBD, but reading will include short articles, cases, and selections from relevant television industry books.

**III. SPEAKERS**

With the exception of the first class, there will be speakers for about one hour each class. You will be hearing directly from industry leaders at the top of their respective organizations. The speakers will be presented in a fireside chat format, where I will have casual but probing discussions with each of them. I'll expect you to be engaged, present, with your cameras on and ready to ask questions in the few minutes I reserve for Q and A and the end of the discussion. If there are questions you'd like me to consider in advance of the discussion, I welcome suggestions.

|                 | <b>Topic</b>                                  | <b>Speakers</b>                                                                                                            |
|-----------------|-----------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| <b>Class 1</b>  | Introduction – How media firms are organized. |                                                                                                                            |
| <b>Class 2</b>  | Television Network business models            | <b>SPEAKER:</b> Sandra Dewey, former President of Business Operations, Production at Turner Network Television and HBO Max |
| <b>Class 3</b>  | Streamer Business Models                      | <b>SPEAKER:</b> Kelly Day, President, International Streaming and COO, ViacomCBS                                           |
| <b>Class 4</b>  | How Networks Decide to Order Shows            | <b>SPEAKER:</b> Paul Buccieri – President A+E Network Groups                                                               |
| <b>Class 5</b>  | How Streamers Have Flipped the Legacy Script  | <b>SPEAKER:</b> Brandon Riegg – Netflix, VP Non-Fiction Series and Comedy Specials                                         |
| <b>Class 6</b>  | Threats to the Network Model; Responses       | <b>SPEAKER:</b> Sean Cohan – Chief Growth Officer and President, International, Nielsen Global Media                       |
| <b>Class 7</b>  | Legacy Reaction to Streaming Disruption       | <b>SPEAKER</b> –Lisa Holme, Group SVP, Content and Commercial Strategy, Discovery Inc.                                     |
| <b>Class 8</b>  | Studio Business Model and Threats             | <b>SPEAKER:</b> Jeffrey Frost, President, Sony Pictures Television Studios                                                 |
| <b>Class 9</b>  | MVPD Business Models, Threats                 | <b>SPEAKER:</b> David Zagin, President, Distribution, A+E Networks                                                         |
| <b>Class 10</b> | <b>PRESENTATIONS OF FINAL GROUP PROJECT</b>   |                                                                                                                            |

# MANAGING THE ENTERTAINMENT AND MEDIA ENTERPRISE

Beverly Macy

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The multi-billion dollar business of media, sports & entertainment has become pervasive in our economy and society. The business is increasingly global, reflected in the worldwide coverage of the business dimensions of mega- events such as the Olympics and the Oscars, blockbuster movie releases, global concerts, and new media market entrants.

Understanding the landscape of the business of media and entertainment calls for both the recognition of how to apply broad business principles to sustain and grow the industry, as well as successfully analyze the technology, marketing and distribution trends that are redefining the business of media, sports & entertainment.

## **Course Objectives**

The objective of this course is to introduce students to the concepts, analyses, and activities that comprise the management of media, entertainment & sports enterprises and brands, and to provide practice in assessing and solving related business problems. This course provides students with unique learning opportunities to gain insight into various management functions within the sports & entertainment industry. As such, the course provides a balanced approach to the business, providing a value-added, “real world” education in the marketing of sports & entertainment products with a considerable focus on customer or user experience.

## **Students will:**

- Gain a framework for understanding media, entertainment & sports management strategies in the marketplace
- Gain familiarity with key strategic issues that cut across the entire media, entertainment & sports business landscape
- Understand the basic economic principles underlying the aspects of these massive industries
- Appreciate the challenge involved in marketing and managing media, entertainment & in rapidly changing technological and global environments

The course content is designed to lend theoretical with practical applications. Through the use of reading material, case study analysis, lecture and guest speakers, this course will also meet the following objectives:

- Provide a comprehensive overview of the media, entertainment & sports industries and related business issues
- Provide a general understanding of the functional aspects of managing media, entertainment & sports enterprises

|                                    | TOPIC                                                                                                                                                                                                                                                                            | Guests Speaker/NOTES |
|------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| <b>Week 1 Marketing</b><br>Class 1 | <ul style="list-style-type: none"> <li>▪ Course Overview, Introductions</li> <li>▪ <i>There's No Business Like Show Business</i> – Understanding the Business of Sports &amp; Entertainment</li> <li>• <i>Customer Experience in the time of Coronavirus/McKinsey</i></li> </ul> |                      |
| Class 2                            | <ul style="list-style-type: none"> <li>▪ Who is the Audience</li> <li>▪ Global Marketing of Media, Entertainment &amp; Sports</li> <li>▪ Brand Building</li> <li>▪ Digital and Mobile Marketing</li> </ul>                                                                       |                      |
| <b>Week 2 Strategy</b><br>Class 3  | <ul style="list-style-type: none"> <li>▪ The Media, Ent &amp; Sports Value Chain</li> <li>▪ Big-Bang Disruption</li> <li>▪ Competitive Strategies</li> </ul>                                                                                                                     |                      |
| Class 4                            | <ul style="list-style-type: none"> <li>▪ Strategic Content Creation: Movies, Sports, Music, News, TV, Streaming, Digital Entertainment</li> <li>▪ The Blockbuster Strategy</li> <li>▪ The Franchise Strategy</li> <li>▪ Strategic Star Power</li> </ul>                          |                      |
| <b>Week 3 Financing</b><br>Class 5 | <ul style="list-style-type: none"> <li>▪ Who Makes Money and How?</li> <li>▪ Funding a Project</li> <li>▪ Pricing Considerations</li> </ul>                                                                                                                                      |                      |
| Class 6                            | <ul style="list-style-type: none"> <li>▪ Merchandising and Monetization</li> <li>▪ Re-Market Opportunities</li> </ul>                                                                                                                                                            |                      |

## **MODERN MARKETING MANAGEMENT – Jae Goodman**

Description: This course provides an overview of integrated marketing communications (IMC) and the strategic role of marketing tools. These tools are comprised of advertising, public relations, sales, promotions, event management and media planning. Students will analyze the marketplace to create an integrated marketing campaign that will build brand awareness and drive sales by blending multiple touch points with consistent messaging. The primary course objective is to gain exposure, understanding, and experience with the techniques and tools used to define and execute a cohesive.

Objectives: Marketing has long passed by the traditional “4P’s” definition and an integrated approach that orchestrates all elements of the marketing mix is critical to building and managing brands of all types. The challenge is that the elements each keep evolving as the media landscapes evolves and drivers of consumer behavior change. This course will provide both historical context and analysis of current trends to provide students with the tools and resources to innovatively manage brands and influence consumer behavior. Class will include high profile guest lectures and hands on assignments.

Class Syllabus:

**Class One:** Anatomy of the Modern Marketing Landscape

Exercise: Group breakout for your favorite campaign. What worked and why?

**Class Two:** The Intersection of Marketing and Popular Culture

Exercise: Group breakout for your favorite PSA. What worked and why?

**Class Three:** Anatomy of a Campaign (Ten-Years of Chipotle)

Exercise: Group breakout of a campaign that didn’t work. What was the issue and why?

**Class Four:** Fireside chat with a Modern Marketing executive/visit to a brand headquarters or executive office. (i.e. Kelly Mullen, Unilever)

**Class Five:** Fireside chat with a Modern Marketing executive/visit to a brand headquarters or executive office. (i.e. Fender)

**Class Six:** Assignment of the capstone project, Q&A, and working session.

Capstone Project: Based on a selected brand and brief create a marketing campaign that answers/solves that brands challenges. (i.e. Fender play needed to drive more subscribers with a digital campaign)

**Class Seven:** Fireside chat a Modern Marketing executive/visit to a brand headquarters or executive office. (i.e. Observatory colleagues/Blackwelder campus tour – Hungry Man, The Mill)

**Class Eight:** Presentation of the Capstone Project to the selected brand.

## FILM MARKETING & MANAGEMENT

**UCLA Anderson School of Management, Tuesdays & Thursdays 1-4pm  
Summer Institute 2020**

Dr. Mali Heled Kinberg

[mhkinberg@gmail.com](mailto:mhkinberg@gmail.com)

### Overview & Objectives

The goal of this class is to introduce Summer Institute students to the business models underlying today's rapidly evolving film, television and new media industries. The entertainment business is undergoing an especially dynamic transformation at present - put into warp speed by Covid-19 - and this course will seek to engage students in an active dialogue on topics ranging from global market growth, changing habits of content distribution/consumption, the evolution of windowing, corporate conglomerization and the emergence of streaming giants, to name a few. Classes will begin with lectures and have weekly Guest Speakers. We will learn about HBS Case Studies and how they are used in MBA programs and we will work through several cases together in class. Students will have the opportunity to present group box office reports as well as their research on foreign markets/sales companies, and conclude with Capstone Project presentations and write-ups.

### Confidentiality & Protocol

As with all UCLA classes, confidentiality is assumed; students *may not contact guest speakers outside of class unless expressly invited to do so by them.*

### Reading Materials & Online Research Resources

Moore, Schuyler M. *The Biz: The Basic Business, Legal and Financial Aspects of the Film Industry in a Digital World*, 5th Ed. (New York: Silman-James Press, 2018): 1-34, 59-62.

Ellet, William. *The Case Study Handbook: A Student's Guide*, Revised Ed. (Boston: Harvard Business Review Press, 2018): 11-28.

*All required reading materials, including book chapters, reports, articles and HBS Case Studies, will be provided via email or handed out as hard copies in class throughout the course.*

#### Reports:

2019 MPAA Theme Report <https://www.motionpictures.org/research-docs/2019-theme-report/>

2019 Parrot Analytics *Global Television Demand Report* [https://drive.google.com/open?id=1OmF-8KEejrScr3r11RlChXbu\\_OAVkHK-](https://drive.google.com/open?id=1OmF-8KEejrScr3r11RlChXbu_OAVkHK-)

#### Case Studies:

## As of November 1, 2021 – **DRAFT, SUBJECT TO UPDATE**

Elberse, Anita. "MRC House Of Cards" (Brighton, MA: Harvard Business School Publishing, January 16, 2015): 1-28. <https://drive.google.com/open?id=1ulsO4HXEZptY7LvCkO05IMxtfLdmgnm0>

McGee, Henry; Sesia, Aldo. "AMC Entertainment: Creating a Spectacular Moviegoing Experience (A)" (Brighton, MA: Harvard Business School Publishing, September, 2018) 1-33. <https://drive.google.com/open?id=1oY1YUrOxoAP8R12hC5WQFCKj5bNAvnwo>

Elberse, Anita. "Jacon Blum's Blumhouse Productions" (Brighton, MA: Harvard Business School Publishing, February, 2017) 1-24. <https://drive.google.com/open?id=1-MRzYqTYvg9Uz7oJcJD5ND88PeO9vIMf>

Chandoke, Tarun; Prakash, Prachi; S., Suraj; Sharma, Tripti Ghosh; Srivastava, Mitali. "Netflix in India: the Way Ahead" (Ontario, Canada: Richard Ivey School of Business Foundation) 1-13. [https://drive.google.com/open?id=1wzkKeYozsfoWV\\_j1ONk6RyITy7agl2GL](https://drive.google.com/open?id=1wzkKeYozsfoWV_j1ONk6RyITy7agl2GL)

Gupta, Sunil; McGee, Henry; Oberholzer-Gee, Felix; Rodriguez, Margaret L. "Comcast Corporation" (Brighton, MA: Harvard Business School Publishing, September, 2016)

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### **MGMT 180: Film Marketing and Management Anderson Summer Institute 2020**

Carlsen, Arne; Harrison, Spencer; Skerlavaj, Miha. "Marvel's Blockbuster Machine," (Brighton, MA: Harvard Business Review Publishing, July-August 2029) 1-11. [https://drive.google.com/open?id=1T\\_sNJ2FCZYaiZYuVjoWOb-taekid8P-C](https://drive.google.com/open?id=1T_sNJ2FCZYaiZYuVjoWOb-taekid8P-C)

#### **Online Resource Publications:**

IMDB (<http://www.imdb.com>)

Box Office Mojo (<http://www.boxofficemojo.com>)

Variety (<http://www.variety.com>)

Hollywood Reporter (<http://www.hollywoodreporter.com>)

Screen International (<http://www.screendaily.com>)

Deadline (<http://www.deadline.com>)

Entertainment Partners (<http://www.epfinancialsolutions.com>)

Cast and Crew ( (<http://www.castandcrew.com/production-incentives.php>) The Wrap ( <http://www.thewrap.com>)

Studio System (<http://www.studiosystem.com>)

### **Grading**

Your final course grade will be determined by a combination of both individual and group work. The evaluation is based on the following:

1. Attendance, participation, presentations and assignments 50%
2. Midterm Marketing Project (due Thursday July 9th) 20%
3. Final Capstone Presentation Report (due Tuesday July 28th) 30%



## As of November 1, 2021 – **DRAFT, SUBJECT TO UPDATE**

Written assignments are due at the beginning of class on the due date by 1pm and submitted to the CCLE. If you will be absent from class, please notify our T.A. Megan Doyle in advance.

### **Attendance, Participation, Presentations & Assignments (50%)**

This class is set up in an interactive format. In addition to lectures, there will also be student box office presentations, case study discussions, shared research, and guest speakers. Homework is assigned to prepare students in anticipation of class. We will cold call so come ready to share your point of view. **Please speak up and ask good questions.** This is the best way to learn, and this discussion forum allows you to argue your position and learn from others. Try to be present and on time. Preference is for cameras to be on for Zoom classes.

### **Box Office Reports**

Students will be assigned partners and topics for these recorded Zoom presentations which are due by 10 a.m. the day of class on the CCLE and will be shared with your classmates. Please keep your reports to a MAXIMUM 10-minute presentation. You will research and present on the top 5

#### **MGMT 180: Film Marketing and Management Anderson Summer Institute 2020**

international territories' historical box office results of your given topic (i.e. Horror, Comic Book Films, Animation, Originals, etc.) and reflect on the related domestic results as well. You will include a brief report on the current global box office about how theatrical markets are slowly reopening post-pandemic. Each week, **include one market that has not yet been discussed in class.** Analyze the highlights. Were the biggest titles studio films? If locally produced, who made/financed them? You may share 1-2 trailers in your presentation *of foreign titles* (please do not include studio films that we have likely seen already). How do the weeks' box office results compare to similar titles and timing in the past? Are the local producers also distributors? Please provide information about the film's distribution, genre and talent, where available.

### **Midterm Marketing Project (20%)**

For your Midterm Project, and in order to demonstrate what you have learned about the unique appetites of global film markets, you will break into groups and be assigned a film. Write a 3-5 page analysis (*including* Exhibits) of how the film's marketing and distribution strategies varied from territory to territory. Include box office broken out by territory, images of different key art (posters) and your analysis of the distinct trailers that were used globally. Students will have a chance to informally share their findings with the class. This project is intended to be fun, so pick a film that interests you and enjoy! **Please submit in pdf on the CCLE by 1pm Tuesday, July 9th.**

### **Final Capstone Report (30%)**

For your Final Project, you will write-up a 2-3 page SWOT Capstone analysis of your chosen company. Your report will address recent or ongoing transition points or challenges these companies are facing as they make, market and distribute film and television content to their audiences. Your assignment will be to analyze the complete issues at hand, explain why this is a watershed moment for each company and

As of November 1, 2021 – **DRAFT, SUBJECT TO UPDATE**

make your recommendations as to whether or not the company is on the right course of action. **Please submit in pdf on the CCLE by 1pm Tuesday, July 28th.**

## Weekly Schedule & Assignments

This schedule is *subject to change*, based on speaker availability.

| Week | Class Date                 | Topic                                                                         | Guest Speaker                                        |
|------|----------------------------|-------------------------------------------------------------------------------|------------------------------------------------------|
| 1    | 1<br>Tuesday<br>6/23/2020  | <b>Introduction to the Entertainment Industry Today &amp; Course Overview</b> | Simon Kinberg,<br>Writer/Producer/Director           |
| 1    | 2<br>Thursday<br>6/25/2020 | <b>Getting to Know Your Foreign Markets: Focus on Asia</b>                    | Helen Lee Kim, President<br>International, Lionsgate |

4

### MGMT 180: Film Marketing and Management Anderson Summer Institute 2020

|   |                           |                                                              |                                                                                          |                       |
|---|---------------------------|--------------------------------------------------------------|------------------------------------------------------------------------------------------|-----------------------|
|   |                           |                                                              | *HBS Case Study 1: “AMC Entertainment: Creating a Spectacular Moviegoing Experience (A)” |                       |
| 2 | 3<br>Tuesday<br>6/30/2020 | <b>Getting to Know Your Foreign Markets: Focus on Europe</b> | Jonathan King, Co-Founder,<br>Concordia Studio                                           |                       |
| 2 | 4<br>Thursday<br>7/2/2020 | <b>Financing Films, the Foreign Pre-Sale Model</b>           | Ryan Turek, VP of Development &<br>Genre Community Ambassador,<br>Blumhouse Productions  |                       |
| 3 | 5<br>Tuesday<br>7/7/2020  | <b>Film Festivals &amp; Markets</b>                          | Carter Cohn, Partner and Jessica<br>Lacy, Partner and Head of Packaging,<br>ICM          |                       |
| 3 | 6<br>Thursday<br>7/9/2020 | <b>Soft Money</b>                                            | *Midterm Due<br>*HBS Case Study 3: “MRC’s House of<br>Cards”                             | Scott Tenley COO, MRC |
|   | Tuesday<br>7/14/2020      | <b>Streaming Giants</b>                                      | Matt Brodlie, SVP International<br>Content Development, Disney+                          |                       |

As of November 1, 2021 – **DRAFT, SUBJECT TO UPDATE**

|   |    |                       |                                                                                                                       |                                                                     |
|---|----|-----------------------|-----------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|
| 4 | 7  |                       | *Ivey Case Study 4: “Netflix in India”<br>Box Office Report (3 of 5):<br>Comic Book Movies 2019 & 2020 B.O.<br>Update |                                                                     |
| 4 | 8  | Thursday<br>7/16/2020 | <b>Film, Content and the New Face of Global Distribution</b><br>*HBS Case Study 5: “Comcast Corporation”              | Wes Harris, Head of Marketing,<br>YouTube Originals                 |
| 5 | 9  | Tuesday<br>7/21/2020  | <b>Global Market Trends and Television</b><br>Box Office Report (4 of 5):<br>Original Films 2019 & 2020 B.O. Update   | Amy Israel, EVP, Scripted<br>Programming for Showtime<br>Networks   |
| 5 | 10 | Thursday<br>7/23/2020 | <b>Content Consumption Post-Pandemic</b>                                                                              | Amy Howe, COO Ticketmaster and<br>LiveNation                        |
| 6 | 11 | Tuesday<br>7/28/2020  | <b>CAPSTONE PROJECTS DUE: STUDENT PRESENTATIONS TO INDUSTRY PANEL</b>                                                 | Industry Panel for Capstone<br>Presentations (including Wes Harris, |

**Class 1: (6/23/20) Introduction to the Entertainment Industry Today & Course Overview**

The goal of this class is to give you an introductory overview to studio and independent film financing and address the importance of the international marketplace for film and television today. We will introduce ourselves, discuss the syllabus, assignments, presentations, cold call format and sign up for box office reports. Our esteemed guest speaker will join us in the latter part of the class.

Guest Speaker: Simon Kinberg, Writer/Producer/Director and Founder, Kinberg Genre Films

Homework: 1. Read Chapters 1 & 2 “What is a Case?” and “The Skills You Need to Read and Analyze the A Case,” Wim Ellet, *The Case Study Handbook: A Student’s Guide*, Revised Ed (Boston: Harvard Business Review Press, 2018): 11-28.

2. Read McGee, Henry; Sesia, Aldo. “AMC Entertainment: Creating a Spectacular Moviegoing Experience (A)” (Cambridge: Harvard Business School Publishing, September, 2018) 1-33.

<https://drive.google.com/open?id=1oY1YUrOxoAP8R12hC5WQFCKj5bNAvnwo>

3. Please prepare to share a pet - or favorite plant! - with the class via Zoom. **Class 2: (6/25/20) Getting to Know Your Foreign Markets: Focus on Asia**

This class will examine the top global film and television markets in Asia. We will analyze the “AMC Entertainment: Creating a Spectacular Moviegoing Experience (A)” case study. *Be prepared to share your position on the case with the class; there will be cold calls.* Our distinguished guest will join us at the latter part of the class.

Guest Speaker: Helen Lee Kim, President International, Lionsgate

## As of November 1, 2021 – DRAFT, SUBJECT TO UPDATE

Homework: 1. Read Moore, Schuyler M. *The Biz: The Basic Business, Legal and Financial Aspects of the Film Industry in a Digital World*, 5th Ed. (New York: Silman-James Press, 2018): Chapters 1-10, pages vii-115.

2. Read 2019 MPAA Theme Report

<https://www.motionpictures.org/wp-content/uploads/2020/03/MPA-THEME-2019.pdf>

### MGMT 180: Film & TV Marketing and Management Anderson Summer Institute 2020

3. Study the foreign box office for the week (as relevant). For the group presenting the Box Office Report, please prepare a MAXIMUM 10-minute presentation covering the global theatrical box office results for your topic (Horror). You will research and present on the domestic and top international territories' results as a means of getting to know individual market tastes. Analyze the highlights. Were the biggest titles studio films? If locally produced, who made/financed them? You may share 1-2 trailers in your presentation of *foreign titles* (please do not include studio films that we have likely seen already). How do the weeks' box office results compare to similar titles and timing in the past? Are the local producers also distributors? Please provide information about the film's distribution, genre and talent, where available.

4. Please share a copy of your favorite book with the class.

### Class 3: (6/30/20) Getting to Know Your Foreign Markets: Focus on Europe

This class will examine the top global film and television markets in Europe. Our esteemed guests will join us later in class.

Homework:

Guest Speakers: Mark Gooder Co-President, Cornerstone Films and Thomas Augsberger, President, Eden Rock Media

1. Read Moore, Schuyler M. *The Biz: The Basic Business, Legal and Financial Aspects of the Film Industry in a Digital World*, 5th Ed. (New York: Silman-James Press, 2018): Chapters 11-22, pages 119-353

2. Study the foreign box office for the week. For the group presenting the Box Office Report, please prepare a MAXIMUM 10-minute presentation covering the global theatrical box office results of the week. You will research and present on the domestic and top ten international territories' results as a means of getting to know individual market tastes. Analyze the highlights. Were the biggest titles studio films? If locally produced, who made/financed them? You may share 1-2 trailers in your presentation of *foreign titles* (please do not include studio films that we have likely seen already). How do the weeks' box office results compare to similar titles and timing in the past? Are the local producers also distributors? Please provide information about the film's distribution, genre and talent, where available.

2. Read Anita Elberse, "Jason Blum's Blumhouse Productions" (Cambridge: Harvard Business School Publishing, February, 2017) 1-24. <https://drive.google.com/file/d/1-MRzYqTYvg9Uz7oJcJD5ND88PeO9vIMf/view?usp=sharing>

## As of November 1, 2021 – **DRAFT, SUBJECT TO UPDATE**

3. What are you watching while we Shelter in Place? Please share your favorite recommendation with the class.

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### **Class 4: (7/2/20) Financing Films, the Foreign Presale Model**

This class will explore how foreign sales companies generate estimates for films and how

independent and major studio buyers value individual properties and territories. Students will present on box office.

Guest Speakers: Ryan Turek, VP of Development & Genre Community Ambassador, Blumhouse Productions

Homework:

1. Read 2018 PwC *Perspectives from the Global Entertainment & Media Outlook 2018-2022*  
<https://www.pwc.com/gx/en/entertainment-media/outlook/perspectives-from-the-global-entertainment-and-media-outlook-2018-2022.pdf>

2. Study the foreign box office for the week. Prepare box office presentation.

3. *Your midterm is due next week on Thursday 7/9/20.* For your Midterm Project, and in order to demonstrate what you have learned about the unique appetites of global film markets, you will break into groups and be assigned a film. Write a 3-5 page analysis (including Exhibits) of how the film's marketing and distribution strategies varied from territory to territory. Include box office broken out by territory, images of different key art (posters) and your analysis of the distinct trailers that were used globally. Students will have a chance to informally share their findings with the class. This project is intended to be fun, so pick a film that interests you and enjoy!

4. What have you been cooking at home? Please share easy recipes with the class via Zoom and CCLE.

### **Class 5: (7/7/20) Film Festivals & Markets**

This class will explore how films are readied and delivered for international distribution and how marketing strategies adjust by territory.

Guest Speaker: Carter Cohn, Partner and Jessica Lacy, Partner and Head of Packaging, ICM

Homework: 1. Read Anita Elberse, "MRC House Of Cards" (Boston: Harvard Business School Publishing, January 16, 2015): 1-28.

<https://drive.google.com/file/d/1ulsO4HXEZptY7LvCkO05IMxtfLdmgnm0/view?usp=sharing>

2. Study box office and prepare Box Office Reports. 3. Please submit your Midterm by next class.

4. What games (virtual, video, board, or otherwise) have you been playing during quarantine?

**As of November 1, 2021 – DRAFT, SUBJECT TO UPDATE**

**Class 6: (7/9/20) Soft Money**

Guest Speakers: Scott Tenley COO, MRC

Homework:

1. Read 2019 Parrot Analytics *Global Television Demand Report*  
[https://drive.google.com/open?id=1OmF-8KEejrSCr3r1R1cHXbu\\_0AVkHK-](https://drive.google.com/open?id=1OmF-8KEejrSCr3r1R1cHXbu_0AVkHK-)
2. Read Sharma, Tripti Ghosh; S., Suraj; Srivastava, Mitali; Chandoke, Tarun, Prakash, Prachi. "Netflix in India: the Way Ahead" (Ontario, Canada: Richard Ivey School of Business Foundation) 1-13. *Be prepared to discuss*. There will be cold calls.  
[https://drive.google.com/file/d/1wzkKeYozsfoWV\\_j1ONk6RylTy7agl2GL/view?usp=s\\_haring](https://drive.google.com/file/d/1wzkKeYozsfoWV_j1ONk6RylTy7agl2GL/view?usp=s_haring)
3. Smith, Michael; Rahul Telang. "Netflix and the Economics of Bundling" (Harvard Business Review, February 25, 2019): 1-4. <https://hbr.org/2019/02/netflix-and-the-economics-of-bundling>
4. Study box office and prepare Box Office Reports.
5. What have you been doing for exercise while sheltering in place? Please feel free

to share fun at home or online workout tips with the class with Zoom.

**Class 7: (7/14/20) Streaming Giants**

This class will address the rapidly evolving world of distribution and explore its impact on valuation, delivery and consumption of film and television content.

Guest Speaker: Matt Brodlie, SVP International Content Development, Disney+

Homework: 1. Gupta, Sunil; McGee, Henry; Oberholzer-Gee, Felix; Rodriguez, Margaret L. "Comcast Corporation" (Brighton, MA: Harvard Business School Publishing, September, 2016) 1-16.

2. Study the foreign box office and prepare the Box Office Report.
3. What music have you been listening to on repeat this past week? Please share a favorite song with the class.

**Class 8: (7/16/20) Film, Content and the New Face of Global Distribution**

This class will explore television production, financing and delivery today and discuss how OTT and SVOD services have disrupted traditional windowing.

Guest Speaker: Wes Harris, Head of Marketing, YouTube Originals

Homework: 1. For your Final Project, please write-up a 2-3 page analysis of your Capstone Project, based on your sign up. Your report will address recent or ongoing transition points or challenges these

**As of November 1, 2021 – DRAFT, SUBJECT TO UPDATE**

companies are facing as they make, market and distribute film and television content to their audiences. Your assignment will be to analyze the complete issues at hand, explain why this is a watershed moment for each company and make your recommendations as to whether or not the company is on the right course of action. *Please submit your digital copies of the assignment at the beginning of the final class on the CCLE.*

2. Study the box office and prepare Box Office Reports
3. What is your favorite television show of all time? Please share with the class.

**Class 9: (7/21/20) Global Market Trends and Television**

This class will explore the transition of premium cabled to streaming platforms.  
Guest Speaker: Amy Israel, Executive Vice President, Scripted Programming SHOWTIME Networks  
Homework: 1. Study the box office and prepare Box Office Reports

2. What is your favorite dessert? Please share with the class.

**Class 10: (7/23/20) Content Consumption Post-Pandemic**

Guest Speaker: Amy Howe, COO Ticketmaster and LiveNation

Homework: 1. Complete your Capstone project and be prepared to present to the Industry Panel next class.

2. What is your favorite sport and team or player? Please share with the class.

**Class 11: (7/28/20) CAPSTONE PROJECTS DUE: STUDENT PRESENTATIONS & INDUSTRY FEEDBACK**

Homework: 1. Please think of your favorite film character for next week's ZOOM party!

**Class 12: (7/30/2020) What's Ahead? Final Class and ZOOM Party!**

We will gather for our final class and Zoom together. Please submit hard-written copies of your Finals at the beginning of class.

## SPORT MARKETING & MANAGEMENT

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**CLASS TIME:** Mondays and Wednesdays 1:00pm -4:00pm  
Classroom: D313

**COURSE INSTRUCTOR:** **MARK FRANCIS, MBA, MA, DUT**  
Instructor, 2019 Sport Marketing & Management Program  
Center for Media Entertainment and Sports  
UCLA Anderson School of Management  
100 Westwood Plaza  
Los Angeles, California 90095  
EMAIL: [mark.francis@anderson.ucla.edu](mailto:mark.francis@anderson.ucla.edu)

**OFFICE HOURS:** **By Appointment**

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The primary objective of this course is to provide the students with comprehensive exposure to key topical in Sport Marketing & Management

**COURSE OBJECTIVES:**

Through a wide range of class lectures, class discussions, relevant guest speakers and experiential learning opportunities, students will be exposed to multiple major topics affecting the exciting Sport Marketing & Management industry.

**Students Will:**

1. Become familiar with key concepts & terminology that are unique and relevant to the global sports business industry.
2. Understand and demonstrate the importance of both management and marketing principles as they pertain to global sports entities.
3. Gain an appreciation for the unique challenges involved in managing sports business enterprises in rapidly changing environments.
4. Initiate professional networking activities within the Sports Business industry by meeting and interacting with major industry executives.

**ATTENDANCE:**

- Given the interactive nature of this course it is imperative and required for students to attend all scheduled class sessions and examinations
- All students must complete all course requirements to receive a grade in this course
- Class sessions run 1:00-4:00 Mondays and Wednesdays. With guest speakers being scheduled for each class, it is imperative and required for students to arrive at least 5 minutes before classes begin to avoid interruption



**CLASS PARTICIPATION:**

Students in this course will be exposed to a significant amount of information in a compressed period. They will also be exposed daily, to the key leaders in the North American Sports Business industry. As such, it is incumbent upon each student to come to class prepared and ready to engage in informed and respectful discussion with fellow classmates, instructors and guests. Active participation provides for quality learning opportunities that students are advised to take advantage of. The instructor will reserve 10% of the course grade for each student to be assigned based on each student's level of participation throughout the course.

**MOBILE PHONES / LAPTOP COMPUTERS/TABLETS:**

The use of mobile phones and related devices are a major distraction in the classroom and the use of these devices will not be tolerated under any circumstance. All students will silence their devices **before** entering the classroom. This rule also applies during the off-sight experiential learning opportunities. Failure to honor this rule will result in negatively affected class-marks.

**COURSE MATERIALS:**

**Text:** Course Reader is available for purchase in digital and/or hard copy through university bookstore and is based on sections of the following texts:

- **Sports Business Management (SBM)– Foster, O'Reilly, Davila 2018**
  - **Sports Marketing 3<sup>rd</sup> Edition (SM) – Fullerton**
  - **Advanced Theory and Practice in Sports Marketing (Schwartz and Hunter) 3<sup>rd</sup> Edition**
  - **Sport Finance 4th Edition (Fried, DeSchriver and Mondello)**
- **Recommended Supplemental Resources:**
- **Smith & Streets Sports Business Journal**
  - **Blue Ocean Strategy**
  - **Blue Ocean Shift**

**CLASSES:**

Class topics and materials for each week of the course are as outlined on the attached course schedule. Given the pace and condensed nature of the course it is imperative to do the readings prior to class to provide you with the ability to make positive contributions to the class(s). Classes will consist of various forms of delivery including lectures, case studies, discussions, experiential opportunities and numerous presentations from senior executives throughout the sports industry. Preparation is critical, and all students are encouraged to be active learners throughout this course.

**PROFESSIONAL CAPSTONE PROJECT:**

To receive a grade in this course, you will be required to participate in a real-life Capstone Project with a recognized sports organization. Details of the project will be provided during the first week of the course.

**CASE STUDY & ASSIGNMENT POLICY GUIDELINES:**

The UCLA School of Management and MEMES are committed to academic honesty and integrity. As such, all cases of alleged plagiarism, cheating on examinations and similar forms of academic dishonesty will be reviewed by the appropriate disciplinary bodies. Students found to have engaged in academic dishonesty will fail the course in addition to any discipline imposed by the university.

***Written assignments will follow APA guidelines for referencing any published materials.***

**COURSE GRADING SCHEME:**

|                                                                  |            |
|------------------------------------------------------------------|------------|
| <b>CLASS PARTICIPATION (ATTENDANCE, PARTICIPATION, BEHAVIOR)</b> | <b>20%</b> |
| <b>CAPSTONE PROJECT</b>                                          | <b>20%</b> |
| <b>SPEAKER REACTION PAPERS</b>                                   | <b>10%</b> |
| <b>MIDTERM CASE</b>                                              | <b>25%</b> |
| <b>FINAL CASE</b>                                                | <b>25%</b> |