Course Syllabus

**Class Time:**
Monday/Wednesday 1-4pm
June 22 – July 29, 2015
Room TBD, UCLA Anderson

**Course Instructor:**
Karen Glass
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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 four 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 25%
B. Case Write-Up 25%
C. Film Marketing Project 25%
D. Internship Field Project 25%

**Required Materials:**
A course reader will be provided to you at the beginning of the term with all reading included.
**Film Marketing Project (Group)**
You will be given a movie script that is going to be released by a major studio in the next 12 months. 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 during the first week of class.

**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.

**Individual Case Write-Up**
Over the course of this class, we will be discussing five different Harvard Business School cases. Each student must submit a written report of his/her analysis for one case in the course. Students are free to choose which case they want to write-up depending on their schedules and interests. Each assignment will have a length limitation of 5 pages of text and two pages of exhibits. This work must be the product of the individual students alone (i.e., no outside assistance may be given or received).

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.** Make sure that you tie that are not integral to the discussion in the text (or, worse yet, not even referenced in the text) will detract from the effectiveness of the write-up.
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:
  - Are the points made relevant to the class discussion?
  - Did the comments add to our understanding of the situation?
  - Do comments show an understanding of theories, concepts, and analytical devices presented in class lectures or reading materials?
  - Were the concepts presented in a concise and convincing fashion?
  - 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 (6/22)
- Review class syllabus, assignments, student introductions
- Brief history of the film business
- Who’s who/what’s what in the film business

Class 2: Film: The Economics (6/24)
- Understanding the Economics of a Film Studio
- Understanding the Economics of a Single Film
- Film Distribution and Windowing
- **Case: Warner Bros. Entertainment**
- **Guest Speaker: Paul Shurgot, CFO, Walt Disney Studios**

Class 3: Film: Marketing (6/29)
- Essentials of Film Marketing
- Digital Marketing
- **Guest Speaker: Jack Pan, President, Marketing, STX Studios**

Class 4: Film: Branding (7/1)
- When Films Become Brands
- **Case: One Game to Rule Them All: Lord of the Rings Online and the MMO Market**

Class 5: Film: Creative (7/6)
- How Film Development Works
- What Talent Agencies Offer
- How Studio Film Slates are Created
- **Guest Speaker: Frank Wuliger, Agent, Gersh**

Class 6: Television: Overview (7/8)
- Who’s Who/What’s What
- Brief history of the television business
- How Pilot Season Works
- **Case: The CW: Launching a Television Network**
- **Guest Speaker: Gaye Hirsch, Vice President, Programming, CW**

Class 7: Television: The Economics (7/13)
- Understanding the Economics of the Television Industry
- Understanding the Economics of an Individual Television Show
- Advertising vs. Subscription Models
- Cable Networks
- **Case: Comcast Corporation**
Class 8: Television: Creative (7/15)
- How Television Gets Created
- How Film and Television Creative Differs
- Guest Speaker: Leonard Dick, Executive Producer, *The Good Wife*

Class 9: Television Marketing (7/20)
- Essentials of Marketing Basics
- Television Ratings & Research
- Digital Marketing for Television Shows
- Guest Speaker: Rick Haskins, EVP, Marketing and Digital Programs, CW

Class 10: Film & Television: Global Marketplace (7/22)
- Importance of International Growth
- Impediments to Global Domination
- Guest Speaker: Rick Ambros, President, Seven Stars Entertainment

Class 11: Film & Television: How Digital Has Changed the Landscape (7/27)
- Impact of Netflix, Hulu, Amazon Studios, Roku, etc.
- How Audiences Consume Content Today
- **Case: Netflix**

Class 12: Closing remarks: The Future (7/29)
- Final thoughts
- Group presentations