

MGMT 180: Film And TV Marketing & Management

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

Instructors:	Dr. Mali Heled Kinberg mhkinberg@gmail.com (310) 402-5200
Office Hours:	By Appointment, Wednesdays 11-12pm
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Materials:	Books, Case Studies, Online Resources & Reports

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-8KEejrScr3r1R1cHXbu_0AVkHK-

Case Studies:

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

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

1-16.

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

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:

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|---|-----|
| A. Attendance, participation, presentations and assignments | 50% |
| B. Midterm Marketing Project (due Thursday July 9th) | 20% |
| C. Final Capstone Presentation Report (due Tuesday July 28th) | 30% |

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

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 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	Tuesday 6/23/2020	Introduction to the Entertainment Industry Today & Course Overview	Simon Kinberg, Writer/Producer/Director
1	2	Thursday 6/25/2020	Getting to Know Your Foreign Markets: Focus on Asia	Helen Lee Kim, President International, Lionsgate

			*HBS Case Study 1: "AMC Entertainment: Creating a Spectacular Moviegoing Experience (A)"	
2	3	Tuesday 6/30/2020	Getting to Know Your Foreign Markets: Focus on Europe Box Office Report (1 of 5): Horror 2019 & 2020 Box Office Update	Jonathan King, Co-Founder, Concordia Studio
2	4	Thursday 7/2/2020	Financing Films, the Foreign Pre-Sale Model *HBS Case Study 2: "Jason Blum's Blumhouse Productions"	Ryan Turek, VP of Development & Genre Community Ambassador, Blumhouse Productions
3	5	Tuesday 7/7/2020	Film Festivals & Markets Box Office Report (2 of 5): Animated Films 2019 & 2020 B.O. Update	Carter Cohn, Partner and Jessica Lacy, Partner and Head of Packaging, ICM
3	6	Thursday 7/9/2020	Soft Money *Midterm Due *HBS Case Study 3: "MRC's House of Cards"	Scott Tenley COO, MRC
4	7	Tuesday 7/14/2020	Streaming Giants *Ivey Case Study 4: "Netflix in India" Box Office Report (3 of 5): Comic Book Movies 2019 & 2020 B.O. Update	Matt Brodli, SVP International Content Development, Disney+
4	8	Thursday 7/16/2020	Film, Content and the New Face of Global Distribution *HBS Case Study 5: "Comcast Corporation"	Wes Harris, Head of Marketing, YouTube Originals
5	9	Tuesday 7/21/2020	Global Market Trends and Television Box Office Report (4 of 5): Original Films 2019 & 2020 B.O. Update	Amy Israel, EVP, Scripted Programming for Showtime Networks
5	10	Thursday 7/23/2020	Content Consumption Post-Pandemic	Amy Howe, COO Ticketmaster and LiveNation
6	11	Tuesday 7/28/2020	CAPSTONE PROJECTS DUE: STUDENT PRESENTATIONS TO INDUSTRY PANEL	Industry Panel for Capstone Presentations (including Wes Harris,

				Head of Marketing, YouTube Originals)
6	12	Thursday 7/30/30	What's Ahead? Final Class and ZOOM Party! Box Office Report (5 of 5): Sci-Fi Films 2019 & 2020 B.O. Update	

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

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>

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.

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

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 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>

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

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?

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-8KEejrScr3r11RlcHXbu_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_j1ONk6RylTy7agI2GL/view?usp=sharing
 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 Brodli, 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 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 cablers 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.