

Entertainment Marketing, Promotion & Advertising
COM CM 561 HL
Fall Semester 2015

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Course Description

Entertainment Marketing, Promotion and Advertising surveys the strategy, techniques and communications employed to market the range of entertainment available to the American audience. The course examines the organizations and people who conceive, create and distribute video, film, print, interactive and new technology product within the framework of the entertainment promotion landscape. The course demonstrates how advertising, promotion, research and marketing campaigns are created and the impact on the creative and business operations of various entertainment companies.

Emphasis is on feature films and television programming; however, discussion also references emerging platforms, music, fashion and other creative industries. Each week, we also share current industry news reports to keep up to date on the latest developments and trends.

IN CLASS PARTICIPATION by STUDENTS accounts for **50% of your grade**. Please come to class prepared, ask questions and engage in discussion. Consider Professor Levy a resource to answer your questions and discuss your interests. We will also relate your internship experiences into class discussion relevant to syllabus topics. Each student will have a chance at least once during the semester to speak to the class about their internship and discuss marketing related aspects of it.

Course Objectives

Students will understand how marketing campaigns are created to advertise and promote entertainment programming. They will understand the business relationships between marketers and the content producers, creators and distributors. The impact of promotion and marketing on the project and how structurally it fits within companies will be understood. Through assigned readings, lectures and case discussions and presentations, students will learn how to think strategically, creatively and entrepreneurially. They will study the actual work being done today in entertainment, observe current marketing activities and trends, write short papers, present to the class, and develop an overall marketing plan. Guest speakers -- executives in the industry -- as available, may be invited to supplement

Course Schedule and Assignments

Week 1 – September 2

Introduction to the Entertainment Marketing Landscape

This week we examine the entertainment industry with an emphasis on structure, segments, ownership, and media consolidation. In this context, we look at the role and value of promotion in entertainment and its importance on the other operating areas of entertainment companies.

How does the industry reinvent itself to survive and thrive? What specific adjustments do the creative and business sides of television and feature films make at a time of disruptive change, caused by fractionalization, digital technology, and threats to proven business models.

In this class we also provide an overview of the course and understand students' interests.

Week 2 – September 9

BULA Screening of “SIDE BY SIDE”

Description: Mandatory for Film and Television track students.

Side by Side is a documentary on the transition from film to digital production, especially in terms of digital cinematography.

For marketing students, I like to extend the conversation to consider the audience experience – what will attract moviegoers to see a movie in a theater.

NOTE: Professor Levy will not be in attendance this evening but will be available for questions throughout the week.

Written Assignment #1: **AFTER** attending the “Side by Side” screening, **write a short 1 page** paper highlighting 1) how you think cinematography and the overall presentation of imagery in TV shows and movies effects the consumer entertainment experience and 2) how YOU can imagine or an EXAMPLE of what you have seen where the cinematography has played a role in the marketing of a movie or television series. **DUE: SUNDAY at 6PM.**

Week 3 – September 16

How to “Sell” Entertainment

Lecture and discussion on how to market entertainment to broad and target audiences. Consumer advertising, promotion and marketing strategies will be discussed. Students will review and discuss marketing concepts. How to brainstorm effectively and begin the process of marketing a project.

The role and difference between franchises and one-off properties will be explored as well as the dynamics of marketing for television, movies, home entertainment and music.

We'll explore the start of the process that sets the marketing team in the right direction, authoring creative briefs and marketing strategy documents.

Assignment: A current article related to this week's topic will be distributed prior to class. Come to class prepared to discuss.

Week 4 – September 23

Forecasting - Understanding the Consumer

Campaigns are only effective when there is a complete understanding of the audience. How do you determine demographic segments, define and select target components; We provide an overview of research techniques from concept testing to tracking awareness. Importance of research in planning and executing effective campaigns; Connecting the targeting with the proper positioning.

Assignment: Find an article (or blog post) on marketing research or demographic trends, particularly related to Generation Z and/or Millennials. Send to Professor Levy by 6PM (Before Class) and be prepared to discuss the content of your chosen article

Week 5 – Sept 30

Publicity, Awards, Festivals and Recognition

Corporate communications, press and publicity and the impact on marketing and promotion. Creating buzz using public relations techniques. The importance of PR in a marketing campaign. Managing good and bad buzz. How reviews impact awareness and intent to view and how PR is utilized as a key element of the campaign.

Awards season for Television will have just concluded and Academy Award campaigning will be just getting started. We'll look at both and analyze its major moments, examine the strategies, explore how the various studios and distributors integrate recognition and awards positioning into their marketing strategy and then handicap the race.

FOR CLASS: Come to class with an example of media coverage of a show, event, movie or celebrity.

Written Assignment #2 Identify the marketing of a movie or television program and write a 1-2 page report that states your selection and the primary reason(s) why you chose it in the first paragraph. In subsequent paragraphs include: a) what do you think were the main marketing objectives of the campaign; b) who was the target audience; c) describe what the marketers did (tactics, positioning, etc) to reach their target audience.

Week 6 – October 7

Feature Film Marketing

Marketing feature films is a high stakes game where opening weekends – even opening afternoons – make or break a movie. Let's understand the dynamics of the marketplace, in the U.S. and overseas. How are marketing budgets determined? What is different about major studio releases and independents? What are the different marketing elements brought into play? What is the timeline of marketing activity?

DO THIS BEFORE CLASS: *Look in the trades or other online resource of your choice (such as Boxoffice Mojo) to view the box office predictions for Opening Weekend of a movie of your choice and then compare that prediction to the actual performance.*

Week 7 – October 14

Television Marketing

Marketing television is dynamic, complex and varied. Talent rivals and often exceeds feature films. Series and characters become indelible aspects of modern culture. The proliferation of channels has spawned hours upon hours of original programming. This week we will take a look at what is happening in television and how it is changing. We'll explore how networks and content creators target their audience and market to them. Come to class prepared to share some of your own thoughts and observations about your favorite programs and networks.

For Class -- *Take note of marketing for a television network or series. Describe what and why this marketing stood out and specifically what caught your attention. What did it motivate you to do? Who was the target audience and how did it motivate you (specifically) to sample the product?*

Week 8 – October 21

Anatomy of Creative

The basic elements of developing creative for marketing entertainment product. How are television promos, print ads and other forms of creative developed? The thinking process required to build compelling creative that will drive viewing. Functions of editing, writing, producing, music, voice-over and graphics discussed. Examples of what works and what doesn't.

Branding & Design

Cable television introduced the notion of a television "brand" with specific programming directed at targeted audiences. This class examines how both cable and broadcast networks use branding to develop loyal audiences and drive sampling of their programming. Brand campaigns can heighten awareness for a channel and will be studied in this class as well, in addition to how these brands have extended to media platforms beyond traditional television. How design is an integral part of the marketing process and how it works within the industry.

FOR CLASS THIS WEEK – look at the creative advertising for a movie or television program that has been released in the past year or is due for release/broadcast this year. Bring examples of their advertising materials to class, either physically or digitally. Let's look at some trailers – your choice. Come to class with the URL of your favorite and we'll spend some time looking at and critiquing.

Week 9 – October 28

Media Strategy and the New Media Landscape

This class focuses on how to harness media resources and budgets to effectively and efficiently articulate a marketing campaign and communicate promotional messages. Understanding the use of key media platforms - including broadcast, cable, print, outdoor, radio, and new and alternative media. How to understand effective media planning and creating the appropriate media mix to reach the target audience. Understanding the role of the media planning/buying agency. How to measure effectiveness. Integrating the message through multiple platforms. How media works with “creative” to generate more impact.

Week 11 – November 4

Promotion, Product Tie-Ins, Merchandising, and Franchise Management

Product integration and promotional partnerships are changing business models and creative execution within programming and the marketing of such. This class will examine unique and emerging partnership techniques that create promotional relationships between advertisers, networks and program producers. How partnerships can be used to generate incremental revenue, extend marketing reach and reinvent the marketing model. Analyzing promotional concepts to determine the overall value to the partners involved and the audience itself. Analyzing how the development and management of program “franchises” are creating new revenue opportunities.

Week 12 – November 11

Blockbusters, Games, Music and Fashion

The Blockbuster is rare but when they happen the returns can be phenomenal. How do these hits happen? Is their success calculated and assured? How do budgets and risk affect decision-making? How does blockbuster marketing differ from ordinary movies? Does television have blockbusters? What are they and what do they look like? We'll look examples over time and look forward to upcoming releases.

This week we'll also take a look at marketing for games, music and fashion, looking at similarities and differences.

FOR CLASS: Pick a game, a music act, or a fashion brand to discuss. Come to class prepared to discuss your observations on your choice.

Week 13 – November 18

Social Media, Disruption, and Emerging Technology

To no one's surprise, Social Media is a vital element of all marketing. How to effectively navigate and work effectively to bring entertainment to market will be explored. We'll also want to look at successful efforts as well as failures to learn lessons from both. Feel free to bring your favorites and fails.

Emerging platforms and technology create new opportunities. I will share my observations and awareness of emerging tech and how I believe they may impact entertainment and its marketing.

FOR CLASS: Each semester, I ask students to present to the class a tactic, an app, a service, a product, a trend or anything that you see making an impact on the way entertainment is created, consumed, or marketed. Presentations are informal and last 5-10 minutes. It is always fascinating to learn from each other.

Week 14 – November 25

THANKSGIVING HOLIDAY – NO CLASS

Week 15 – December 2

Final discussion, Final Quiz, and Wrap Up

NECESSARY INFORMATION FOR THIS COURSE

Course Assignments

Course grade will be based on the following-

Attendance is mandatory; if a class must be missed, additional assignments from that week's discussion will be required for satisfactory completion of the course. Classes are long and start on time. If you miss class and do not do the make-up assignment, you will not be eligible for course credit.

Class Participation is a **critical component** and will be measured on the quality of comments and questions. Brainstorming and discussion of relevant and topical matters will take place on a regular basis for **50%** of course grade.

Assignments, as described, will be assigned throughout the course and account for **30%** of the course.

Final Quiz accounts for **20%** of course grade.

All written assignments will be graded as follows-

Style-

Marketing is often about image and presentation.
The look and feel and organization of the work 10%.
Grammar, punctuation, writing skills 10%

Substance-

Use of research 20%
Content analysis 25%
Marketing sensibility 25%
Creativity 10%

Assignment Descriptions

The assignments throughout the course are described in this syllabus. Any questions regarding the class or assignments can be asked in class or outside of class via e-mail.

BOSTON UNIVERSITY STATEMENT ON PLAGIARISM

Academic dishonesty of any kind will not be tolerated. Any kind of academic misconduct (cheating, plagiarism, etc.) will result in the filing of academic misconduct charges. Any suspicious act/material/ etc. will be investigated to the fullest extent possible and those found guilty will be punished accordingly. **BE SURE TO READ AND COMPLY WITH BOSTON UNIVERSITY'S UNIVERSAL ACADEMIC CONDUCT CODE.** It is available at: bu.edu/academics.

Readings (None required except current news articles specifically assigned and distributed (free) during semester)

- Marich, Robert. *Marketing to Moviegoers: A Handbook of Strategies Used by Major Studios and Independents*. Second Revised Edition. 2008 University of Chicago Press \$34.95
- Sernovitz, Andy. *Word of Mouth Marketing: How Smart Companies Get People Talking*. New York: Kaplan Publishing, 2006.
- Current News Articles will also be distributed.

Additional Resources

- Chris Anderson, *The Long Tail*, Hyperion, 2006, 256 pages, \$24.95
- Noah Kerner & Gene Pressman, *Chasing Cool - Standing Out in Today's Cluttered Marketplace*, Atria, 2007, 250 pages, \$24.00
- Chris Anderson, *The Long Tail*, Hyperion, 2006, 256 pages, \$24.95
- Paul Gillin, *Secrets of Social Media Marketing: How to Use Online Conversations and Customer Communities to Turbo-Charge Your Business!*, Quill Driver Books, 2009, \$15.95
- Malcolm Gladwell, *The Tipping Point*, Back Bay, 2002
- B. Joseph Pine and James H. Gilmore, *The Experience Economy*, HBS Press, 1999
- Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*, NYU Press, 2006
- Henry Jenkins, *Spreadable Media: Creating Value and Meaning in a Networked Culture*, NYU Press, 2013
- Seth Godin, *Free Prize Inside! The Next Big Marketing Idea*, Penguin, 2004, 239 pages,
- Seth Godin, *The Purple Cow*, Portfolio, 2002
- Johnson, Steven. *Everything Bad Is Good For You*. New York: Riverhead Books, 2005.
- Lehu, Jean-Marc. *Branded Entertainment: Product Placement & Brand Strategy in the Entertainment Business*. United Kingdom: Kogan Page, 2007.
- Scott, David Meerman. *The New Rules of Marketing & PR: How to Use News Releases, Blogs, Podcasting, Viral Marketing & online Media to Reach Buyers Directly*. New Jersey: John Wiley & Sons, INC., 2007.
- Hayes, Dade, and Jonathan Bing. *Open Wide: How Hollywood Box Office Became A National Obsession*. New York: Hyperion, 2004.

It is also suggested students keep up with trends and business developments to excel in the class. Reading these trade publications (online and in print) will help-

- Advertising Age
- Daily Variety and/or Hollywood Reporter
- Deadline Hollywood
- The Wrap
- IndieWire
- Brandweek
- Television Week or Broadcasting & Cable
- New York Times Advertising Column

Sign up for FREE email versions or check regularly (You are NOT expected to purchase a subscription to any of these):

- The Promax/BDA Daily Brief e-mail at www.promaxbda.org
- Seth Godin's Blog: <http://sethgodin.typepad.com/>
- Variety, Hollywood Reporter and/or The Wrap email headlines

Revised 08/24/2015