

Entertainment Promotion (Marketing)  
COM CM 561E HL

**Course Description**

Entertainment Promotion surveys the strategy, techniques and communication media 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 within the framework of the entertainment promotion landscape. The course demonstrates how advertising, publicity, promotion, research and overall marketing campaigns are created and the impact on the creative and business operations of entertainment companies.

**Course Objectives**

Students will understand how campaigns are created to advertise and promote entertainment projects. 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 write TV spots, prepare papers and present to the class and live the actual work being done today in entertainment. Students will interact with executives in the business.

**Course Schedule and Assignments – Reading assignments due by meeting date**

**Week 1**

**Introduction to the course-**

Overview of entertainment industry structure, segments, ownership and marketing plan choices. What is promotion in entertainment and its importance on the other operating areas of the company? The target audience and connecting with the consumer and trade audiences.

For next week Chapters 1-3 (required), Chapter 4 (optional) of Shay Sayre · *Entertainment Marketing and Communication*, and prepare for discussion on how all functions and companies must work together to achieve successful campaigns. From Sayre, p.19 – choose “Now Try This” exercise 1 or 3. Write your answers in 500 words or less and prepare to discuss your findings in class.

## **Week 2**

### **The entertainment promotion landscape**

How are campaigns created and who are the players? Examine the role of trailer houses, advertising agencies, public relations companies, promotion agencies, internal marketing departments, and research firms. How are these areas integrated and coordinated? Examine the process.

For next week read Sayre, Chapters 5 & 6. Consider how you intersect with media impressions and their relative effectiveness. Pick a film or television program and examine the marketing tactics you observe. Be prepared to discuss your observations.

## **Week 3**

### **Understanding the consumer**

Campaigns are only effective when there is a complete understanding of the consumer. How to define and select target components, assessment of demographic segments, overview of research techniques from concept testing to tracking awareness including the interpretation and application of research findings. The importance of research in planning and executing campaigns.

For next week read Chapter 7 in Sayre. Prepare for discussion on creativity and its importance in marketing and media. Write a short paper (500 words) on the role of market research and how you observe how the speed of communication is influencing the way research is conducted.

## **Week 4**

### **Applying Marketing and Communications Principles**

Developing a marketing strategy and creatively executing it. How are film trailers and television spots created? The thinking process required to build compelling creative. Functions of editing, writing, producing, music, voice-over and graphics discussed. In house vs. outside vendor discussion. Promotional Communications: the concept of integrated marketing and communications for application to the entertainment industry

Read Sayre, Chapters 8 and 9. Prepare for discussion. Pick a television or movie from an assigned list and write a 30 or 60 second television spot. Be prepared to present the spot and the strategy behind it.

## **Week 5**

### **Creative Advertising**

Students take their assignments and present to the class as the class functions as a studio or network creative advertising department. Learn the refinements of writing, producing, editing, and production processes. Understand the relationship between materials in different media, i.e. print, web, television and trailers.

Read Sayre, Chapter 10, 14 and 15. Also, bring in two publicity campaigns that you have been exposed to and be prepared to talk about how it influenced you.

## **Week 6**

### **Publicity**

Corporate communications, press and publicity and the impact on marketing and promotion. Creating buzz, media management, influencing the influencers. In an era when traditional paid advertising rules do not necessarily apply, the role of publicity and public relations becomes more prominent. Learn how to develop an effective publicity plan and what it takes to execute.

Read Hughes, *BUZZMARKETING*, pages 1-119. Prepare to discuss examples of BUZZ and how you would apply it to an assigned television program or movie.

## **Week 7**

### **Media Planning and Buying**

Understanding how media is planned and how it is purchased  
Selecting the media mix. Using broadcast, cable, print, outdoor, radio, new and alternative media. Understanding the role of the ad agency. How to measure effectiveness, integrating the message through multiple platforms.

Finish Hughes, pages 120-226;

## **Week 8**

### **Promotion Marketing and Licensing**

Partnering with advertisers, other media and technology companies to extend the reach of the campaign. How can entertainment properties help sell products for Fortune 500 companies in exchange for exposure? Explore tie-in promotions and sales promotions for television and film industries

Read Donaton, *MADISON and VINE* – pages 1-94; Identify a film or television property and explore the marketing partnerships developed around them. Come to class prepared to discuss your findings.

## **Week 9**

### **Branded Entertainment**

How corporations and brands are using Entertainment properties to market. Cross entertainment promotions, corporate product placement and program integrations are explored and analyzed. Introduction to how consumers and marketers are creating the new content platforms.

Finish reading Donaton – pages 95-185; Select a film or television property and a consumer product or company and prepare an entertainment promotion proposal.

## **Week 10**

### **Breaking through the clutter**

New technologies and interacting with the audience-  
Effective use of new technologies in building a successful campaign. Wireless, interactivity, internet, blogs, cell phones and the evolving landscape.  
Using traditional methods, creating events and viral and buzz techniques  
Creating awareness and building intent to view through creativity. How to use corporate synergy.. Finding platforms little known or used to attract attention.

Go online and look for blogs and websites on new media marketing. Based on your research and understanding, create a promotional plan for the use of new technologies, events and viral marketing based on an assigned television program or movie.

## **Week 11**

### **Home Entertainment and Emerging Digital Distribution Channels**

The role of home entertainment and emerging markets in the marketing and financial success of a product, the landscape for rentals and sales, consumer targeting and promotional opportunities. What the future of home entertainment could look like.

Final oral and written presentations due next week.

## **Week 12**

### **Begin Student Presentations**

Each student will present to the class of the full entertainment promotion campaign they will submit a full presentation deck as final exam.

## **Week 13**

**Second half of class presents entertainment campaigns and course wrap up and review.**

**Job hunting techniques.**

A panel discussion featuring head hunters and human resources personnel to help students learn about job opportunities and the best practices for getting a job.

**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. Students late that interrupt the class will have their grade reduced if it happens more than once. 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. 25%

Three papers/ presentations described above will be assigned throughout the 11 week course and account for 10% of the grade each or 30% total.

Oral team presentations of case studies (week 10) will be assigned 10% of the grade.

Final presentation delivered in summary form to class and submitted in presentation style accounts for 35%. (10% for oral presentation and 25% for written deck).

In summary- each written assignment (3) and oral team presentation are worth 10% each (40% total). The quality of class participation is 25%. And the final project is 35%.

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 20%

Substance-

Use of research 20%

Content and analysis 50%

**Assignment Descriptions**

The three papers/assignments throughout the course are described in the course schedule. The final presentation is a thorough marketing and promotional campaign for a new television program that will be assigned. Each student will complete their own plan. The

project will be edited for oral presentations on week 11 and submitted as a deck in powerpoint or similar program. It must include an assessment of the competitive market, the target audience and demographic segmentation analysis, creative strategy, media plan, events, publicity and new marketing techniques designed to enhance the campaign with breakthrough ideas.

### **Required Reading**

Shay Sayre, *Entertainment Marketing and Communications: Selling Branded Performance, People and Places*, Pearson Prentice-Hall, 2008, 489 pages, \$86.67 (new), ISBN: 0131986228

Mark Hughes, *Buzzmarketing: Get People to Talk About Your Stuff*, Portfolio, 2005, 242 pages \$23.95, ISBN: 1591840929

Scott Donaton, *Madison & Vine*, McGraw Hill, 2004, 202 pages, \$21.95, ISBN: 0071436847

### **Recommended Reading**

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

Seth Godin, *Free Prize Inside! The Next Big Marketing Idea*, Penguin, 2004, 239 pages, \$19.95

Brandon Tartikoff, *The Last Great Ride*, Random House, 1993, \$16

David Andrusia and Rick Haskins, *Brand Yourself*, 2000, 250 pages, \$14

Trade Papers-

Advertising Age

Daily Variety

Brandweek

Television Week or Broadcasting & Cable

Hollywood Reporter

Wall Street Journal and New York Times Advertising and Marketing Pages

#### COLLEGE OF COMMUNICATION STATEMENT ON ATTENDANCE AND COURSEWORK

Please also note that repeated absences or routine tardiness will have an adverse effect on your grade. Furthermore, a minimum level of attendance is required in order to receive credit for this course. Students who miss more than one-third of the class sessions, regardless of the quality of their other work for the course, will receive an “F”.

Completion of all assignments is a basic requirement of this course. Failure to complete any single component of the coursework— regardless of its value within the overall grading structure— will constitute a failure to complete the course as a whole and will result in an “F” for the course.

Finally, failure to abide by departmental policy and other misconduct, including cases involving the suspicion of plagiarism, will result in a hearing before the Academic Affairs Committee.

#### COLLEGE OF COMMUNICATION STATEMENT ON PLAGIARISM

Plagiarism is the act of representing someone else's creative and/or academic work as your own, in full or in part. It can be an act of commission, in which one intentionally appropriates the words, pictures or ideas of another, or it can be an act of omission, in which one fails to acknowledge/document/give credit to the source, creator and/or the copyright owner of those words, pictures or ideas. Any fabrication of materials, quotes, or sources, other than that created in a work of fiction, is also plagiarism.

Plagiarism is the most serious academic offense that you can commit and can result in probation, suspension or expulsion.