



CRI 540: Marketing the Creative Industries
Fall 2016

Instructor Name: Dr. Jessica Langer

Office Location: RCC 331

Office Hours: Thursdays 10-12 AM, or by appointment between 10 AM and 2 PM on other weekdays.

Web Site: Course shell found on Your Courses in D2L Brightspace via my.ryerson.ca

Email address: jessicalanger@ryerson.ca. I make every effort to answer all emails within 24 hours, or 48 hours on weekends and holidays. Only Ryerson e-mail accounts are to be used for communication between faculty and students.

Class: CRI540	Section 010	Fridays – 10:00 to 1:00 pm - POD 367
	Section 020	Fridays – 2:00 to 5:00 pm- SHE 549

Calendar Description

This course will be of interest to students who wish either to pursue a career in the Creative Industries or to advance their knowledge of strategic marketing in the context of a challenging, rapidly changing environment. It will examine the particular demands and techniques of marketing media products - films, TV shows, video games, books, magazines etc. - that are characterized by a short shelf life. The marketing of creative talent - the packaging and selling of celebrity artists - will be studied in the context of applicable consumption dynamics and changing global mechanisms for the promotion and distribution of creative goods.

Course (or Learning) Objectives

Upon completion of this course, students will be able to:

Understand how and why successful marketing strategies in the creative industries may differ from successful marketing strategies in other types of industries.

Apply successful marketing strategies from within the creative industries to other types of industries, where applicable.

Understand and create strategies based on effective product marketing in various types of product portfolios within the creative industries.

Assess and understand effective talent management and marketing techniques and strategies, and conceptualize how creative talent of all kinds – including grassroots digital-first talent – is best managed and marketed.

Explore recent advances in digital technologies and recent phenomena in digital execution, and understand how digital/social spaces interact with other aspects of

the creative industries from a marketing perspective.

Understand and be ready to explore new and emerging models of financing, product development and marketing within the creative industries, and how the product lifecycle changes in digital/social spaces.

Understand how digital and social technologies have blurred the boundaries between talent and consumer in the creative industries, and how strategic marketers can take advantage of this emergent phenomenon.

Required Reading (and Technology)

Course Textbook:

Elberse, Anita. *Blockbusters: Hit-Making, Risk-Taking, and the Big Business of Entertainment*. New York: Henry Holt and Company, 2013.

Articles and Talks:

Belk, Russell. "Possessions and the Extended Self." *Journal of Consumer Research* 15 (1988): 139-68

Elberse, Anita. "Should You Invest in the Long Tail?" <https://hbr.org/2008/07/should-you-invest-in-the-long-tail>; Chris Anderson's response at <https://hbr.org/2008/06/debating-the-long-tail> and Elberse's response-to-the-response at <https://hbr.org/2008/07/the-long-tail-debate-a-respons>

Kozinets, Robert. "Click to Connect: Netnography and Tribal Advertising." *Journal of Advertising Research* Sep 2006, 46 (3): pp. 279-288.

McIntosh, Heather. "Vevo and the Business of Online Music Video Distribution." *Popular Music and Society* (July 2015): pp. 1-14.

Rose, Randall L. and Stacy Wood, "Paradox and the Consumption of Authenticity through Reality Television." *Journal of Consumer Research* Vol. 32, No. 2 (September 2005), pp. 284-296

Van Alstyne, Marshall W; Geoffrey Parker; Sangeet Paul Choudary, "Pipelines, Platforms and the New Rules of Strategy." *Harvard Business Review* April 2016, pp. 4-9.

Wernicke, Sebastian. "How to use data to make a hit TV show." TEDxCambridge lecture:
http://www.ted.com/talks/sebastian_wernicke_how_to_use_data_to_make_a_hit_tv_show#t-226877

Case Studies

The following cases are *required*:

Anita Elberse, "Marvel Enterprises, Inc. (Abridged)." HBS Case 511-097.

Anita Elberse and Jeff McCall Jr., "LeBron James." HBS Case 509-050.

Anita Elberse and Margarita Golod, "Maria Sharapova: Marketing a Champion (A)." HBS Case 507-065.

Anita Elberse and Margarita Golod, "Maria Sharapova: Marketing a Champion (B)." HBS Supplement 507-066.

Anita Elberse and Peter Stone, "Metro-Goldwyn-Mayer (MGM) and Tom Cruise." HBS Case 508-057.

Luis Alfonso Dau and David T.A. Wesley, "Netflix Inc: Streaming Videos Away from DVDs". HBS Case 128-50.

The following HBS cases are *optional*, depending on which case you choose for your case-response assignment:

Anita Elberse, "The Walt Disney Studios". HBS Case 516-015.

Anita Elberse, "Xanadu on Broadway". HBS Case 508-062.

Wendy Stahl, "The Fashion Channel". HBS Case 2075.

Teaching Methods

CRI540 classroom sessions will consist of a combination of lecture, small-group discussions, in-class group response and student presentation. Because this is a once-a-week class, attendance every week is *strongly* encouraged.

CRI540 assignments will consist of a combination of critical essay, group creative project, case analysis and weekly personal reflection journal. This mix of group and individual work, critical and creative work, is intended to provide you with experience in the different types of work you will be doing in your career, and to provide learners with different styles with opportunities to do their best work in a variety of contexts.

Assignments and Evaluation

Assignment	Description	Due Date	% of Final Mark
Final Project: Group Portion	Marketing Strategy and Execution Plan for Creative Property of Choice	Week 12/13	30
Final Project: Individual Portion	Individual Planning for Final Project: Trade Report and Institution Analysis	Week 12/13	15
Case Response Assignment	Case Analysis based on choice from cases provided	Week 5	20
Critical Essay	2000-word critical essay based on choice of topics provided	Week 10	25
Participation	Class participation: includes attendance and participation in in-class activities	Ongoing	10

Your first course mark, for your case response, will be returned to you by *October 21, 2016*. All marks will be posted to Brightspace. Please submit all work through Turnitin. Students who do not wish to have their work submitted to this service must, by the end of the second week of class, consult with me to make alternate arrangements.

Class participation is assessed both on quality and quantity of your in-class discussion, group interaction and participation on the Course D2L. Unjustified absences and late arrivals to class are unacceptable (especially when we have a guest speaker) and will impact on your class participation mark.

Late work will be subject to a deduction of 5% per calendar day, except in extenuating circumstances as evaluated on a case-by-case basis. Late work will also be marked when I am able, rather than on the same schedule as work submitted on time.

Plan of Study (or Course Schedule)

Please note that you are expected to complete each week's reading assignment prior to class (with the obvious exception of Week 1).

<i>Date</i>	<i>Topic (Theme)</i>	<i>Readings</i>	<i>Assignments Activities/ Due Dates</i>
Sept 9	Introduction: Marketing the Creative Industries	<i>Blockbusters</i> , Introduction; "Possessions and the Extended Self"	
Sept 16	Product Marketing: The "Blockbuster Strategy" and the Long Tail	The Long Tail debate; <i>Blockbusters</i> , ch. 1&2	<i>Team Creation for Group Project</i>
Sept 23	Creative Products and How to Market Them	Case: <i>Marvel Enterprises, Inc.</i>	<i>Class Activity: Updating District 9</i>
Sept 30	Marketing Creative Talent: Who Makes Culture?	<i>Blockbusters</i> , ch. 3&4; Cases: <i>Lebron James</i> and <i>Maria Sharapova: Marketing a Champion</i>	
Oct 7	Marketing Creative Talent: Who Owns the Star?	Case: <i>MGM and Tom Cruise</i>	<i>Class Activity: Stardom Simulation</i> <i>Case Response DUE</i>
Oct 14	STUDY WEEK		NO CLASS
Oct 21	Market Research in the Creative Industries	"Click to Connect"	<i>Guest Speaker: Lisa Covens, VP Communications, Leger 360</i>
Oct 28	Marketing Digital Cultures: Content, Content Everywhere	<i>Blockbusters</i> ch. 5 & 6 Case: <i>Netflix Inc: Streaming Videos away from DVDs</i>	<i>Guest Speaker: Sarah Thompson, VP Strategy, Cossette</i>
Nov 4	Algorithmic Rule, Audience Participation: When The Consumer Becomes Consumed	Wernicke's TED talk; "From <i>Tit-Bits</i> to <i>Big Brother</i> : a century of audience participation in the media"; "Paradox and the Consumption of Authenticity through Reality Television"	
Nov 11	Marketing and Everything Else: Small-Scale Creative Industries and CI Startups	TBA	<i>Guest Speakers: Brett Savory and Sandra Kasturi, Publishers, ChiZine</i>
Nov 18	New Models of Distribution, Funding and Marketing: Steam, Youtube, Apple Music, Indiegogo and More	"From Pipeline to Platform"; "Vevo and the Business of Online Music Video Distribution"	<i>Guest Speaker: Denis Coyne, Executive Producer, The Council (CBC)</i> <i>Critical Essay DUE</i>
Nov 25	GROUP PROJECT PRESENTATIONS		<i>Written Portion of Final Project Due for ALL GROUPS</i>
Dec 2	GROUP PROJECT PRESENTATIONS		

Other Relevant Information:

- all students are required to retain a personal copy of all work undertaken for this course as well as *all rough materials, references, sources, and working notes* until the marked original has been returned.
- Any changes to the course assignments, due dates, and/or grading scheme as indicated in this syllabus will be discussed in class prior to being implemented.
- On occasion guest speakers may/will attend our class; students should refrain from contacting these guests after the class, unless specifically informed that they may do so.
- Cell phones must be turned off during all classes. If your cellphone rings during class or you receive a text, I reserve the right to answer the phone or answer the text.
- It is the student's responsibility to contact the professor promptly concerning any situation that may have an adverse impact upon his/her academic performance. Any considerations (e.g. medical or compassionate) or accommodations must be requested well in advance if at all possible. If an emergent situation arises, please inform me as soon as possible.
- I am committed to providing an accessible learning environment for this course, both in and out of the classroom, and to utilizing principles of universal instructional design where possible. If you require accommodations for a disability or have feedback as to how I can ensure that this class is accessible, please feel free to contact me in confidence.
- For the group project, all team members are expected to contribute to the research and content preparation of the group assignment. Team members will normally receive the same grade; however, each individual member of a team will submit directly to me *confidential* evaluations of the performance of his or her team members, which may affect final marks. (In other words: as in the working world, if you let your team down, there will likely be consequences.)

Policy Guidelines:

This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. Students should refer online (ryersoncreative.ca) to the 2015/16 Creative Industries Student Handbook for specific information with respect to the following policies:

- Policy #60: Student Code of Academic Conduct
- Policy #61: Student Code of Non-Academic Conduct
- Policy #134: Undergraduate Academic Consideration and Appeals
- Policy #157: Ryerson's E-mail Accounts for Official Communication
- Policy #159: Academic Accommodation of Students with Disabilities