

**CMGT 551**  
**Communicating Entertainment Media Identities**  
**Annenberg School of Communications**  
**Spring 2016**

**Instructor: Gracelyn Brown**  
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**Office hours: By appointment**

Check your email linked to Blackboard regularly. The instructors rely on Blackboard's e-mail to inform students about class agenda and logistical details.

**Course Description:**

Marketing and branding are the foundational elements required to create and maintain a successful entertainment brand. The easy availability of many different types of entertainment has created a cluttered marketplace where differentiation is critical to capturing an audience and reaching revenue goals. As technology has enabled on-demand viewing, the available audience has fragmented, making targeted strategic marketing processes and plans essential. This course explores the unique challenges of marketing and branding entertainment vehicles as well as the differences between the traditional marketing mix and the one required to create and maintain entertainment brands.

Career Relevance: In the last few years the pace of change in the entertainment field has been frantic and it will only increase. Speed to market is a critical factor in creating and monetizing future entertainment forms and maintaining the revenue goals of current ones. However analyzing what forms the consumer is interested in, researching the most appropriate marketing methods and creating brands the consumer will embrace are the keys to successfully bringing a product to market. These analytic skills benefit students with marketing knowledge to apply in their future endeavors, no matter what field in the entertainment arena they choose. This course is designed to teach students the marketing principals that drive the business, the branding process and how technology is impacting consumer behavior toward these processes.

**Course Learning Objectives:**

1. Upon successful completion of the course, students will be able to identify and articulate all the elements of a brand platform as well as apply them to entertainment vehicles, specifically television networks, cable networks, websites, social media, magazines, newspapers, radio networks, sports teams,

- video games, music, movies.
2. Students will have the ability to read, manipulate and interpret data to determine target audiences for entertainment vehicles. Specifically, they will understand how to read Nielsen television/cable ratings as well as reports from proprietary services such as Kantar Media.
  3. Students will be able to create a brand management plan that identifies the challenges facing an entertainment brand and propose a brand extension to address the challenges.
  4. Students will be able to practice skills related to the entertainment workplace including collaboration, consensus building and presenting or “pitching” their ideas.

### **Required Course Materials:**

*Publication Manual of the American Psychological Association (6<sup>th</sup> edition)*, by the American Psychological Association (2009).

*APA: The Easy Way! (2<sup>nd</sup> edition)*, by Peggy M. Houghton and Timothy J. Houghton (2009).

[Choice: If you are familiar with the Publication Manual, you do not need The Easy Way.]

*Branding TV (2<sup>nd</sup> edition)*, by Walter McDowell and Alan Batten (2005).

Other weekly readings are posted on Blackboard under Lesson Materials.

### **Other Documents on Blackboard**

In addition to the weekly readings, you’ll find the course syllabus under Syllabus and project specifications under Assignments. The power point presentation for each week will be posted to Lecture Power Points 24 hours after the class is held. Refer to Blackboard regularly for such materials.

### **Course Format:**

This course is designed to be interactive and will include a combination of lecture, class discussion, working exercises and student presentations. Grades will be based on a combination of individual assignments, team assignments and class participation.

## **Course Requirements and Evaluation:**

There are a total of 1,000 possible points. The points are assigned to four components of the grade including:

Blog Posting/Research Support/ Class Discussion – 250 points or 25% of the grade

Brand Review – 50 points or 5% of the grade

Initial Brand Paper – 250 points or 25% of the grade

Initial Brand Presentation – 50 points or 5% of the grade

Final Brand Paper – 350 points or 35% of the grade

Final Brand Presentation – 50 points or 5% of the grade

## **Course Grading Scale**

A	= 950 - 1000
A-	= 900 - 949
B+	= 875 - 899
B	= 825 - 874
B-	= 800 - 824
C+	= 775 - 799
C	= 725 – 774
C-	= 700 - 724 (Note: C- is a failing grade)
D	= 600 - 699
F	= 599 or less

Points will be posted weekly on the USC Blackboard so students can monitor their progress.

## **Assignments**

### **Blog Posting/Research Support/Class Discussion:**

Each week students will post a blog about a pre-selected question concerning that week's lecture. Blog questions are listed in the syllabus according to the assigned week and are to be posted in the "Blogs" section on the Blackboard. In order to accurately address the blog question, students will need to complete the assigned readings. The blog must be at least 25 words, but no more than 100 words. The blogs are designed to initiate class discussion and to focus on key learnings. In addition, each blog posting must include a research statistic from the Neilsen Total Audience Report to support the blog post. The Neilson Total Audience Report is posted under "Blogs" on Blackboard. All students are required to contribute to the discussion in class. Blogs must be posted

no later than Tuesday at 6:30 PM, 48 hours in advance of the class.

Students will be graded on the accuracy in answering the blog question.

High quality course blogs/research support;

- Demonstrate a knowledge of the reading
- Offer topical examples of concepts in the reading
- Provide supporting research from the NSI Total Audience Report
- Are analytical
- Are constructive

Low quality blogs/research support;

- Simply summarize the reading
- Do not tie concepts of the reading to topical examples
- Do not provide supporting research from the NSI Total Audience Report
- Are not well prepared
- Take the discussion on a tangent with personal observations
- Are negative and disrespectful

Students will also be graded on their participation with high quality contributions to the in class discussions of the blog questions.

High quality class participation;

- Contribute to the understanding of the reading
- Provide examples of the concepts in the reading to current conditions in the marketplace
- Build on observations made by other class members
- Are analytical
- Are constructive

Low quality class participation;

- Do not reflect an understanding the reading.
- Repeat what others have already observed
- Cannot provide examples of the concepts of the reading to current market conditions
- Are based on opinion rather than concepts in the reading
- Take the discussion on a tangent with personal observations
- Are negative and disrespectful

Blog posting and Class Discussion – 25% of the grade or 25 total points per week for a

total of 250 points total. Students receive 10 points for posting a blog 48 hours in advance of class and 15 points for contributing to the in-class discussion. If you are not in class you cannot contribute to the in-class discussion and earn 15 points.

### **Brand Review Presentation:**

Individual students will create a brand review presentation on an entertainment brand of their choosing. The review will include the brand's mission statement, vision statement, positioning statement and brand attributes. Each week, two to three presentations will be made to the class and will be at least five minutes in length, but no more than ten minutes. Time limits will be strictly observed. Students will be provided an outline to follow and a grading rubric, which are posted under "Assignments" on Blackboard and will sign up for a presentation week during the first week of class. The brand review presentations will begin week two and continue through week fifteen with two to three brand reviews presented in each class.

High quality brand review presentation;

- ' Demonstrate full knowledge of the brand
- ' Sets out the presentation in a logical fashion
- ' Use graphics to explain and reinforce the key points of the presentation
- ' Contains no misspelled words
- ' Can be easily heard and understood by all class members
- ' Adheres to the time limit

Low quality brand review presentation;

- ' Do not demonstrate full knowledge of the brand
- ' Do not set out the presentation in a logical fashion
- ' Graphics are not used to explain the brand and key points of the presentation are missing
- ' Contains misspelled words
- ' Cannot be easily heard and understood by all class members
- ' Does not adhere to the time limit

Brand Review Presentation – 5% of the grade or 50 points per presentation

### **Initial Brand Paper and Presentation:**

Four students will form a team and choose an entertainment brand to analyze. The first part of the analysis will include identification of the following brand elements; brand

promise, brand vision, brand platform, target audience, key competition and brand attributes. An outline will be provided for the first three to four pages of the analysis as a guide for students as well as a grading rubric, which are posted under “Assignments” on Blackboard. The assignment also includes a written report of ten to twelve pages outlining the strategic challenges facing the brand. The team must incorporate course readings to analyze the brand and include at least five citations from the assigned readings using APA style. Teams are self-selecting and the team alone will arbitrate any disagreements arising from individual participation within the team. That said, each team will submit a group work management plan which indicates the responsibilities each team member is taking on, expected research sources, the division of writing duties, a timeline and the mechanism for managing group work. The management plan document is on the Blackboard under “Assignments.” The team management plan is due 60 minutes before the beginning of class in week four by e-mail to [gracelyb@usc.edu](mailto:gracelyb@usc.edu). The last names of team members and “Team Management Plan” should be in the subject line. This plan will serve for both the initial and the final brand papers and is posted under “Assignments” on Blackboard. In addition to the guidelines listed below, specific criteria and a grading rubric for the evaluation of formatting, writing quality and comprehension are posted under “Assignments” on the Blackboard. Read this document before beginning to write the paper with team members. The topic must be approved ahead of time, but no later than week four. This assignment is designed to demonstrate that students understand branding concepts as they apply to entertainment marketing and will provide the basis for the final project. The class during week six is dedicated to advisement with a 20-minute advisement time available for each team. The first four pages of the paper and an outline for the “Initial Brand” portion of the paper are due 60 minutes before the beginning of class in week five by e-mail to [gracelyb@usc.edu](mailto:gracelyb@usc.edu). The last names of team members and “Initial Brand Presentation-4 pgs” should be in the subject line. To insure that it is received, team members should be copied on the e-mail. All members of the team will present a summary of their paper to the class in a presentation not to exceed twenty minutes during week seven. Time limits will be strictly observed. The complete initial brand presentation paper of eight to ten pages is due 60 minutes before the beginning of class in week seven by e-mail to [gracelyb@usc.edu](mailto:gracelyb@usc.edu). The last names of team members and “Initial Brand Presentation” should be in the subject line. To insure that it is received, team members should be copied on the e-mail. All documents must be in Microsoft Word, double-spaced in 12-point Times New Roman font. No late papers will be accepted. Presentations to the class will be made during week seven with the presenting order determined by drawing numbers. Presentations receive a separate grade from the paper and the grading rubric for presentations is posted under “Assignments” on the Blackboard.

High quality initial brand papers and presentations;

- Use an entertainment brand as a subject, i.e. television network, cable network, website, magazine, newspaper, radio network,

sports team, video game, music, movie

- ' Accurately state and apply branding concepts
- ' Include at least three strategic challenges facing the brand
- ' Demonstrate a logical writing plan and a professional approach to delineating concepts and challenges
- ' Cite at least five sources from the assigned academic readings
- ' Are grammatically correct
- ' Use APA style
- ' Contain only one to two spelling errors

Low quality initial brand papers and presentations;

- ' Use a brand other than an entertainment brand as a subject, i.e. retail outlet, household product, apparel, computer product
- ' Do not accurately state and apply branding concepts
- ' Include only one strategic challenge facing the brand
- ' Use a conversational writing style and state opinions rather than applying branding concepts
- ' Do not cite at least five sources from the assigned academics readings
- ' Contain three or more grammatical errors
- ' Do not use APA style
- ' Contain five or more spelling errors

High quality initial brand presentations;

- ' Demonstrate full knowledge of the brand
- ' Sets out the presentation in a logical fashion
- ' Utilizes all team members to a presentation section
- ' Use graphics to explain and reinforce the key points of the presentation
- ' Contains no misspelled words
- ' Can be easily heard and understood by all class members
- ' Covers all the material points within the time limit

Low quality initial brand presentations;

- ' Do not demonstrate full knowledge of the brand
- ' Do not set out the presentation in a logical fashion
- ' Allows one team member to present most of the material
- ' Graphics are not used to explain the brand and key points of the presentation are missing
- ' Contains misspelled words
- ' Cannot be easily heard and understood by all class members
- ' Does not cover all the material points within the time limit

Initial Brand Paper	25% of the grade or 250 points
Initial Brand Presentation	5% of the grade or 50 points

### **Final Brand Paper and Presentation:**

Building on the initial presentation, each team is required to propose a brand extension for the entertainment brand selected for the initial brand presentation. The proposal for the brand extension should include; an analysis of the opportunity in the marketplace, the target audience, the brand platform of the brand extension and a physical expression of the brand (graphic design, video, power point). In addition to the guidelines listed below, specific criteria for the evaluation of formatting, writing quality and comprehension are posted under “Assignments” on the blackboard. Read this document before beginning to write the paper with team members. The topic must be approved ahead of time, but no later than week nine. There will also be a ten- minute advisement time available for each team at the end of the class during week nine. Students can bring in their topic to discuss and be approved or arrange this by e-mail prior to the advisement, but no later than the advisement during week nine. The class during week 13 is also dedicated to advisement with a 20-minute advisement time available for each team. A final paper delineating the concepts is required and should be no less than 30 pages in length and must include the ten to twelve pages written for the initial presentation. The team must incorporate course readings to analyze the brand extension and include at least ten citations from the assigned readings using APA style. Team members are required to spread the writing duties evenly and will be asked to indicate which portions of the paper they wrote. The first fourteen pages (10 to 12 pages from the original paper plus 4 more pages) of the paper and an outline for the “Final Brand” portion of the paper are due 60 minutes before the beginning of class in week 12 by e-mail to [gracelyb@usc.edu](mailto:gracelyb@usc.edu). The last names of team members and “Final Brand Presentation-14 pgs.” should be in the subject line. To insure that it is received, team members should be copied on the e-mail. All members of the team will present a summary of their paper to the class in a presentation not to exceed twenty minutes in week 16. Time limits will be strictly observed. The final brand presentation paper of 30 pages, including the pages written for the initial brand presentation, is due 60 minutes before the beginning of class in week 16 by e-mail to [gracelyb@usc.edu](mailto:gracelyb@usc.edu). The last names of team members and “Final Brand Presentation” should be in the subject line. To insure that it is received, team members should be copied on the e-mail. All documents must be in Microsoft Word, double-spaced in 12-point Times New Roman font. No late papers will be accepted. Presentations to the class will be made during week 16 with the presenting order determined by drawing numbers. Presentations receive a separate grade from the paper and the grading rubric for presentations is posted under “Assignments” on the Blackboard.



High quality final brand papers and presentations;

- ' Use an entertainment brand as a subject, i.e. television network, cable network, website, social media, magazine, newspaper, radio network, sports team, video game, music, film
- ' Accurately state and apply brand extension concepts
- ' Target a specific audience
- ' Include at least three strategic challenges facing the proposed brand extension
- ' Demonstrate a logical writing plan and a professional approach to delineating concepts and challenges
- ' Cite at least ten sources from the assigned academic readings
- ' Are grammatically correct
- ' Use APA style
- ' Contain only one to two spelling errors

Low quality final brand papers and presentations;

- ' Use a brand other than an entertainment brand as a subject, i.e. retail outlet, household product, apparel, computer product
- ' Do not accurately state and apply brand extension concepts
- ' Do not target a specific audience but instead target a generic audience such as men or women.
- ' Include only one strategic challenge facing the proposed brand extension
- ' Use a conversational writing style and state opinions rather than applying branding concepts
- ' Do not cite at least ten sources from the assigned academic readings
- ' Contain three or more grammatical errors
- ' Do not use APA style
- ' Contain five or more spelling errors

High quality final brand presentations;

- ' Demonstrate full knowledge of the brand
- ' Sets out the presentation in a logical fashion
- ' Utilizes all team members to a presentation section
- ' Use graphics to explain and reinforce the key points of the presentation
- ' Contains no misspelled words
- ' Can be easily heard and understood by all class members
- ' Covers all the material points within the time limit

Low quality final brand presentations;

- ' Do not demonstrate full knowledge of the brand
- ' Do not set out the presentation in a logical fashion
- ' Allows one team member to present most of the material
- ' Graphics are not used to explain the brand and key points of the presentation are missing
- ' Contains misspelled words
- ' Cannot be easily heard and understood by all class members
- ' Does not cover all the material points within the time limit

Final Brand Paper	35% of the grade or 350 points
Final Brand Presentation	5% of the grade or 50 points

The assignments are designed to build on each another and require that students demonstrate understanding of brand concepts and can apply them to entertainment vehicles. The grading of the blog postings and brand review assignments will be less stringent than the brand presentation assignments. Students who follow the guidelines provided for each assignment will receive the most points.

### **Class Attendance, Punctuality, Participation and Attention in Class:**

The material covered in each class is designed to build students' knowledge base. Missing class will impair students' ability to understand subsequent classes and apply the principles they are learning. However, many students are professionals and have commitments that may cause them to miss a class. Each student is allowed one absence without penalty. Thereafter, the first unexcused absence will reduce a student's total grade by 2%, the second an additional 3% and the third an additional 5% (totaling 10% for three unexcused absences). Being absent from more than three classes means that it is possible for a student to fail the course.

Thursday, February 18th, week 6 and Thursday, April 7th, week 13, are scheduled as an advisement week. During that session, there will not be any lecture or instruction taught in the classroom setting. This time is allotted for students to meet with me in the classroom to review Final Brand Presentations. The deadline for making an appointment is no later than end of class on Thursday, February 11<sup>th</sup>, week 5 and Thursday, March 31<sup>st</sup>, week 12. Twenty minutes is allotted for each appointment and time limits are strictly observed. Please be present outside the classroom door 5 minutes prior to the meeting. During this session, an in-person meeting or other form of communication (approved by the instructor) constitutes attendance.

Students are required to come to class on time and stay through the entire class. If students are more than ten minutes late or leave before the end of class, they will incur half the penalty for absences, as will leaving early.

Collaboration is an important part of the marketing and branding process, so class participation in discussions is critical for students to incorporate the learnings. Students will get the most out of the course by coming to class prepared with observations from the readings and questions about how the principles apply to their own experience of brands and media usage.

### **Laptop Policy**

Effective fall 2014, all undergraduate and graduate Annenberg majors and minors will be required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg [Virtual Commons](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

### **Personal Use of Laptops and Smartphones During Class**

As a class, we will be using laptops to search branded websites and brands on the Internet. However, using the laptop for Facebook or YouTube will distract students from the lesson. Tempting as it might be, students are asked to refrain from using laptops for any purpose other than taking notes and incorporating learnings. That said, excessive distracting use of the computer during guest speaker sessions will be penalized up to 50 points. An example of distracted excessive use is if the student cannot answer questions posed by the guest speaker or instructor. In response to student feedback, all smartphones are required to be turned off and stowed during class.

Cell phones are required to be turned off at all times during class. Students found texting will be subject to a 50-point penalty per occurrence.

Certain instructors at USC's Marshall School of Business have banned the use of laptops in their classes. Annenberg has not imposed a blanket ban and operates on the basis of mutual respect. In return students are asked to extend the courtesy of paying attention in class. Choosing not to engage in class is a demonstration of disrespect and will be reflected in low scores for participation.

### **Policies and Procedures**

#### **USC School of Communication Policy on Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *SCampus*, the Student Guidebook, ([www.usc.edu/scampus](http://www.usc.edu/scampus) or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as Communication school administrators.

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

All submitted work for this course may be subject to an originality review as performed by TurnItIn technologies (<http://www.turnitin.com>) to find textual similarities with other Internet content or previously submitted student work. Students of this course retain the copyright of their own original work, and TurnItIn is not permitted to use student-submitted work for any other purpose than (a) performing an originality review of the work, and (b) including that work in the database against which it checks other student-submitted work.

## **Support Systems**

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs,

[http://sait.usd.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usd.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

### **Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP:

[http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html), (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

### **Stress Management**

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

### **Sexual Assault Resource Center**

Discrimination, sexual assault and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/department/department-public-safety/onlineforms/contact-us>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

The Center for Women & Men and the Sexual Assault Resource Center are one and the same. Student Counseling Services is a separate place that also offers confidential counseling and support groups on a variety of other topics. To schedule an appointment

with Student Counseling Services, call (213) 740-7711 between 8:30 a.m. and 5 p.m. weekdays or visit the Engemann Student Health Center on the University Park Campus.

### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

***Important note to students:** Be advised that this syllabus is subject to change – and probably will change – based on the progress of the class, news events, and/or guest speaker availability.*

### **Week 1 – Course Overview/Branded Entertainment (Thursday, January 14th)**

Course introduction, review of readings, discussion of assignments and project planning. Introduction to marketing and branding concepts.

Assignments due:

Sign up for a Brand Review date.

In class exercise:

What is your favorite brand?

Why is this your favorite brand?

### **Week 2- The Foundational Elements of Branding and Marketing for the Entertainment Marketplace (Thursday, January 21st)**

The unique processes of entertainment marketing strategies and the elements of a brand platform.

Blog topic: What is the intent of branding and why is it important in today's media marketplace?

## Readings due:

### Book

\* McDowell, W., Batten, A. (2005) *Branding TV Second Edition: Principles and Practices*; Burlington, MA: Focal Press, pp. 13-51.

### Articles/Readings

\* *HuffPo Talks*; (Unpublished Initial/Final Brand Presentation), Annenberg School for Communication, University of Southern California, Los Angeles, CA. pp1-39.

\*Keller, K. (2009) *Building Strong Brands in a Modern Marketing Communications Environment*; Journal of Marketing Communication, Vol. 15, Nos. 2-3, April, pp. 139-155.

\*Keller, K., Lehmann, D. (2006) *Brands and Branding Research Findings and Future Priorities*; Marketing Science, Vol. 25, No. 6, November-December, pp. 740-759.

\*Netflix Brand Presentation; (Unpublished Initial/Final Brand Presentation), Annenberg School for Communication, University of Southern California, Los Angeles, CA. pp1-31.

In class exercise: - Team breakout – 30 minutes

What are your key insights from reading the NETFLIX and HUFFINGTON POST papers?

Which is the better paper? Why?

What brand are you thinking of analyzing?

What is the brand's origin story?

In what media category is this brand?

### **Week 3- The Dynamics of the Entertainment Marketplace (Thursday, January 28<sup>th</sup>)**

Overview of the market forces impacting the entertainment marketplace and their affect on marketing strategies and branding effort.

Blog topic: What is a value chain and how does brand equity contribute to it?

## **Readings due:**

### Book

\* McDowell, W., & Batten, A. (2005) *Branding TV Second Edition: Principles and Practices*; Burlington, MA: Focal Press, pp. ix-xi, 1-11.

### Articles/Readings

\* Alabaran, A., Chan-Olmstead, S., Wirth, M. (2006) *Handbook of Media Management and Economics: Issues in Marketing and Branding*; New York: Routledge, pp. 229-248.

\*Kung, L. (2008) *Strategic Management in the Media: Theory to Practice*; Los Angeles: Sage, pp. 17-81.

In class exercise: Team breakout – 30 minutes

What is the value chain for the brand you are analyzing?

Who is the target audience for this brand?

## **Week 4– The Brand Empire (Thursday, February 4<sup>th</sup>)**

Corporate conglomerates shape the entertainment marketplace. An analysis of the Disney brand empire.

Blog topic: Why are brand empires important in today's media environment?

## **Readings due:**

### Articles/Readings

\*Adamson, A. (2009) *Brand Digital*; New York: Palgrave MacMillan, pp. 179-201.

\*McChesney, R. (2014) *The Global Media Giants*; Global Media Journal: Indian Edition; June 2014, Vol. 5 Issue 1, pp. 63-71.

\*Upshaw, L. (1995) *Building Brand Identity*; New York: John Wiley & Sons, pp. 218-228.



\*Waterman, D. (2000) *CBS-Viacom and the Effects of Media Mergers: An Economic Perspective*; Federal Communications Law Journal; May 2000, Vol.52, pp. 531-550.

Please review these websites to study the Disney brand architecture;

<http://thewaltdisneycompany.com>

[http://en.wikipedia.org/wiki/The\\_Walt\\_Disney\\_Company](http://en.wikipedia.org/wiki/The_Walt_Disney_Company)Disney website

Assignment due:

Approval for Initial Brand Presentation topic.

Team management plan is due 60 minutes before the beginning of class by e-mail to [gracelyb@usc.edu](mailto:gracelyb@usc.edu).

In class exercise: Team breakout – 30 minutes

What is the positioning statement for your brand? What is unique about it?

What other brands compete with the brand you are analyzing?

### **Week 5 – Entertainment Brand Building from the ground up (Thursday, February 11<sup>th</sup>)**

How the branding process and programming strategies converge to create entertainment brands.

Blog topic: What is the benefit to consumers of a brand extension?

#### **Readings due:**

##### Articles/Readings

\*Chan-Olmstead, S., Cha, J. (2008) *Exploring the Antecedents and Effect of Brand Images for Television News: An Application of Brand Personality Construct in a Multichannel New Environment*; International Journal on Media Management, 10, pp. 32-45.

\*Chan-Olmstead, S., and Chang, B. (2010) *Success Factors of Cable Network Brand Extensions: Focusing on the Parent Network, Composition, Fit, Consumer Characteristics and Viewing Habits*; Journal of Broadcasting and Electronic Media, 54 (4), pp. 641-656.

\*Goodman, T. (2011) *When TV Brands Go Off Brand*; The Hollywood Reporter; October 23, 2011, pp. 1-6.

\*Grego, M. & Atkinson, C. (2010) *How to Rebuild a Cable Network*; Broadcasting & Cable, March 29, 2010, pp. 12-15.

\* Lieberman, A., Eastgate, P. (2002) *The Entertainment Marketing Revolution: Bringing The Moguls, the Media and the Magic*; Saddle River, New Jersey: Financial Times Prentice Hall, pp. 1-18.

Assignments due:

First four pages of the Initial Brand Presentation paper and outline emailed to [gracelyb@usc.edu](mailto:gracelyb@usc.edu) 60 minutes before the beginning of class.

Make an appointment for advisement to be held Thursday, February 20<sup>th</sup>.

In class exercise: Team breakout – 30 minutes

What are the current market conditions for your brand?

What are the strategic challenges facing the brand you are analyzing?

### **Week 6 – Advisement (Thursday, February 18<sup>th</sup>)**

### **Week 7 - Initial Brand Presentations (Thursday, February 25<sup>th</sup>)**

Presentation of Initial Brand analysis and class discussion of each team's work.

Assignments due:

Initial Brand Presentations delivered to class.

Initial Brand Presentation paper emailed to [gracelyb@usc.edu](mailto:gracelyb@usc.edu) 60 minutes before the beginning of class.

### **Week 8– Building Brands through Collaboration and Competitive Positioning (Thursday, March 3<sup>rd</sup>)**

Processes for competitive analysis, auditing entertainment brands and collaborative

planning.

Blog topic: What is a competitive frame of reference?

**Readings due:**

Articles/Readings

\*Johnson, S. (2010) *Where Good Ideas Come From*; New York: Riverhead Books, pp. 100-128.

\* Keller, K. (2009) *Brand Planning*; Shoulders of Giants, pp.1-16.

\*Michalko, M. (2001) *Cracking Creativity: The Secrets of Creative Genius*; Berkeley, California: Ten Speed Press, pp. 255-281.

\*Wheeler, A. (2007) *Designing Brand Identity: An Essential Guide for the Whole Branding Team*; Hoboken, New Jersey: John Wiley & Sons, pp. 89-123.

Assignment due:

Make an appointment for 10-minute advisement to be held Thursday, March 13<sup>th</sup>.

Speaker: TBA

In class exercise: Team breakout – 30 minutes

What brand extension will address the strategic challenges facing your brand?

**Week 9 - Reaching the Target Audience (Thursday, March 10th)**

Evaluating and analyzing audience demographics and crafting both traditional media plans and emerging niche audience media models.

Blog topic: Which demographic group is most important to advertisers?

**Readings due:**

## Book

\* McDowell, W., Batten, A. (2005) *Branding TV Second Edition: Principles and Practices*; Burlington, MA: Focal Press, pp. 53-70, 75-110, 129-140, 145-150.

## Articles/Readings

\*Berman, S., Duffy, N., Shipnuck, L., (2006) *The end of television as we know it*; IBM Business Consulting Services, pp. 1-25.

\*Hawkins, D., Motherbaugh, D. (2007) *Consumer Behavior, Building Marketing Strategy*; Boston: McGraw-Hill, pp. 115-149.

\*Williams, A. (2014) *For Millennials, the End of the TV Viewing Party*; The New York Times, November 7, 2014, pp. 1-3

Hour set aside for advisement

Assignment due:

Approval for Final Brand Presentation topic.

In class exercise: Team breakout – 30 minutes

Who is the target audience available for the proposed brand extension?

Is this audience different from the origin brand or the same?

What is the proposed name of this brand extension?

## **Week 10 – Spring Break holiday (Thursday, March 17<sup>th</sup>)**

## **Week 11- Brand rules for interactive media (Thursday, March 24<sup>th</sup>)**

Emerging dynamics shaping brand development in the interactive media world including social media, Internet delivered channels, apps and social games.

Blog topic: What are the factors that drive interactive media?

## Readings due:

### Articles/Readings

\*Anderson, C. (2009) *Free: The Future of a Radical Price*; New York: Hyperion, pp.135-161.

\*Barnes, B. (2014) *With 'Hunger Games' Campaigns, Lionsgate Punches Above its Weight*: The New York Times, November 23, 2014, pp. Hollywood Reporter, February 2, 2012, pp. 1-8..

\*Gobe, M. (2009) *Emotional Branding*; New York: Allworth Press, pp. 249-272.

\*Johnson, S. (2006) *Everything That's Bad Is Good for You*; New York: Berkley Publishing Group, pp. 139-199.

\*Kurz, T. (2014) *"Game On: Twitch Gaming is Big Business-But Can It Survive on TV?"*; Multichannel News, October 6, 2014, pp. 12-13.

\*Scott, D., (2009) *The New Rules of Marketing and PR*; Hoboken, New Jersey: John Wiley & Sons, pp. 15-26.

\*Shirky, C. (2009) *Here Comes Everybody*; New York: Penguin Group, pp. 81-108.

In class exercise: Team breakout – 30 minutes

What is the brand platform for your brand extension?

What are the strategic challenges facing your brand extension?

### **Week 12 – Driven by Data (Thursday, March 31<sup>st</sup>)**

Historical perspective of audience dynamics and analysis of current and emerging data collection, reading and interpretation methods.

Blog topic: What is being sold in audience manufacture and why it is a critical element in the advertising marketplace?

## Readings due:

### Book

\*McDowell, W., Batten, A. (2005) *Branding TV Second Edition: Principles and Practices*; Burlington, MA: Focal Press, pp. 53-70, 145-150.

### Articles/Readings

\*Bermejo, F. (2009) *Audience manufacture in historical perspective: from broadcasting to Google*; *New Media & Society*, Vol. 11 (1&2), pp.133-154.

\*Farrell, M. (2014) *Measuring Up: In Nielsen's Shadow Rival Rentrak Builds Momentum*; *MultiChannel News*, October 13, 2014, pp. 13-15.

\*McDonald, S. (2008) *The Long Tail and Its Implications for Media Audience Measurement*; *Journal of Advertising Research*, September, pp. 313-319.

\*Surmanek, J. (1995) *Media Planning: A Practical Guide*; New York, New York: McGraw-Hill, pp.143-153.

\**TV to Total Video* (2014) Retrieved from [www.comscore.com/Total](http://www.comscore.com/Total).

### Assignments due:

First fourteen pages of the Final Brand Presentation paper emailed to [gracelyb@usc.edu](mailto:gracelyb@usc.edu) 60 minutes before the beginning of class.

Make an appointment for advisement to be held Thursday, April 10<sup>th</sup>.

In class exercise: Team breakout – 30 minutes

What does data indicate about other brands that compete with your brand extension?

### **Week 13 – Advisement (Thursday, April 7th)**

### **Week 14 – Money Talks: Revenue models and return on investment (Thursday, April**

## **14th)**

Business strategies, building a revenue model and analyzing traditional and developing models.

Blog topic: What is a value proposition and why is it important?

### **Readings due:**

#### Articles/Readings

\*Blumenthal, H. & Goodenough, O. (2006) *The Business of Television*; New York: Watson-Guptill Publications, pp. 112-116.

\*Osterwalder, A. & Pigneur, Y. (2010) *Business Model Generation*; New York: John Wiley & Sons, Inc., pp.10-51.

In class exercise: Team breakout – 30 minutes

How does this brand extension address the strategic challenges of the marketplace?

What new challenges will the brand extension encounter?

## **Week 15 - Skill sets for a changing media marketplace (Thursday, April 21<sup>st</sup>)**

Essential skills for professionals to succeed in the digital age including data interpretation and manipulation, strategic thinking, team building and project management.

Blog topic: What are the harmful effects of a lack of emotional intelligence?

### **Readings due:**

#### Articles/Readings

\*Dimitrius, J., Mazzarella, M (1999) *Reading People*; New York: Random House Publishing Group, pp. 127-151.

\*Goleman, D. (2010) *Emotional Intelligence*; New York: Bantam Dell, pp. 148-163.

\*Honthaner, E. (2005) *Hollywood Drive: What it Takes to Break in, Hang in, & Make it in the Entertainment Industry*; Burlington: Focal Press, pp. 183-205.

In class exercise:

What are your career goals?

What are the skills you need to develop to achieve your goals?

**Week 16– Presentations due (Thursday, April 28<sup>th</sup>)**

Presentation of Final Brand and Brand Extension analysis and class discussion of each team's work.

Assignments due:

Final Brand Presentations delivered to class.

Final Brand Presentation paper for all groups emailed to [gracelyb@usc.edu](mailto:gracelyb@usc.edu) 60 minutes before the beginning of class.