USCMarshall
School of Business

UNIVERSITY OF SOUTHERN CALIFORNIA
MARSHALL SCHOOL OF BUSINESS

MKT 599 – STRATEGIC MARKETING IN THE CREATIVE INDUSTRIES
MW, 5-6:20 P.M. (3 units)
SPRING 2021

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COURSE DESCRIPTION

Strategic Marketing in the Creative Industries focuses on challenges for managers in the creative industries, defined as industries that produces goods and services that provide artistic, cultural, and/or entertainment value to consumers. These industries include film, television, music, the performing arts (e.g., theater, dance), fashion, theme parks, video games, and more. The course aims to provide a deep understanding of the elements of effective marketing strategies in the creative industries, and to impart conceptual knowledge and practical insights that can aid managers (or future managers) in those industries.

COURSE OBJECTIVES

At the end of this course, students will have acquired the skills and knowledge to effectively:

1. Understand and apply marketing principles and concepts that are most relevant to business problems in the creative industries, the core of the creative economy. The creative economy describes the output of the creative class, which, for the purpose of this class, is composed of people working in the arts, design, music and entertainment, whose economic function is to create new ideas, technology and/or creative content;

2. Evaluate market dynamics in a variety of creative industries, organizations and business settings through situation analysis of the industry/market, competition, and customers and firms competing in a particular marketplace;

3. Identify and define viable market segments and develop and introduce products and services that meet the needs of these segments to increase customer and company value among a variety of the creative industries;

4. Practice leadership, team-building, problem-solving, critical thinking and analytical skills to facilitate the assessment and resolution of key marketing issues in industries in which the economic function is to create new ideas, technology or creative content;

5. Correctly define marketing and business problems relevant to those whose function is to create new ideas and content, and to identify information that is relevant to the comprehensive analyses of given business situations and to the development of marketing strategies that provide positive resolutions to these problems; and

6. Develop an effective Marketing Plan (MP) for a product or service within the creative industries based on customer expectations for identified market segments utilizing relevant components of an integrated strategic marketing program.

COURSE MATERIALS

All materials – other than those from Harvard Business School Publishing (HBSP) – are available on Blackboard.

Students should buy the HBSP materials directly on the HBSP website by following this link: https://hbsp.harvard.edu/import/790109

You will need to complete a short registration process if you do not already have an account with HBSP.

The following 11 cases are included in the Coursepack. Students are required to read and prepare each case. Questions related to each case are included in this document. Students should attempt to answer these questions after reading the case and should be prepared to discuss their answers in class.

1. Predicting Consumer Tastes with Big Data at Gap (HBS 517115)
2. The Tate's Digital Transformation (HBS 314122)
3. KidZania (NA0548-PDF-ENG)
4. Othellonia: Growing a Mobile Game (520016-PDF-ENG)
5. Polyphonic HMI: Mixing Music and Math (HBS 506009-PDF-ENG)
6. The Walt Disney Studios (516105-PDF-ENG)
7. Pricing at Netflix (HBS 9-521-004)
8. The Dubai International Film Festival (517110-PDF-ENG)
9. Ryff Inc.: Disrupting Product Placement (W20764-PDF-ENG)
10. Xanadu on Broadway (HBS 5-511-033-PDF-ENG)
11. elBulli: The Taste of Innovation (HBS 9-509-015)

ADDITIONAL OR SUPPLEMENTAL READINGS

These books make for excellent reading for those who wish to go deeper into the topics discussed in class. These books are *NOT* required reading. Some material covered in the class is drawn from these readings.

- *Blockbusters: Hit-making, Risk-taking, and the Big Business of Entertainment* by Anita Elberse. New York: Henry Holt and Company, 2013.
- *Creating Blockbusters* by Gene Del Vecchio. Pelican Publishing. 1st edition. 2012
- *Marketing to Moviegoers* by Robert Marich. Southern Illinois University Press. 3rd edition.2013
- *This Business of Music,* 10th Edition (This Business of Music: Definitive Guide to the Music Industry) by William Krasilovsky
- *Rockonomics: What the Music Industry Can Teach Us About Economics (and Our Future)* by Alan B. Krueger, Penguin Random House 2019.

COURSE METHODOLOGY

Learning will be accomplished by employing a combination of assigned readings, discussing current events, assignments and case analyses and a team project. In-class discussions are designed to illustrate real world applications of key marketing principles through the use of critical-thinking, problem-solving and team-building skills. The Marketing Plan (final project) challenges each group to effectively apply course concepts to a product or service within the creative industries, and develop of a comprehensive set of recommendations. Additionally, the course will introduce and employ a variety of frameworks and concepts to facilitate the evaluation of alternatives and to create solidly-grounded marketing recommendations.

GRADING

Assignments	% of Overall Grade
Participation	15%
Individual Assignments (four worth 5% each)	20%
Mid-term Exam	20%
Group Project	45%
TOTAL	**100%**

A failing grade in any individual course component may result in failing the course. Grading standards will conform to USC Marshall grading guidelines.

ATTENDANCE

Students are expected to attend all class sessions. Discussions are an integral part of the course's learning experience. The frequency and quality of your participation in, and contribution to these discussions will have a direct and meaningful relationship to the short- and the long-term benefits of the course. Please notify me in advance whenever possible if you are unable to attend any class session.

IMPORTANT – ONLINE LEARNING
In general, students should plan to attend every synchronous session for the classes in which they are enrolled, irrespective of when it occurs in their time zone. Attendance, participation, and assessment expectations apply whenever class time falls within reasonable learning hours in the student's time zone, defined as 7:00 a.m. to 10:00 p.m. in the student's time zone. If class falls outside of these hours, students should contact the instructor to make individual arrangements.

In line with the camera policy articulated by USC, the expectation is that students *will have their cameras on* during synchronous online sessions. If students have privacy concerns, these should be addressed through the use of virtual backgrounds when possible. Students with special concerns should contact the instructor to make individual arrangements.

POLICY ON LAPTOPS AND OTHER COMMUNICATION DEVICES

To maximize the richness of the learning experience, eliminate distractions and to demonstrate the utmost respect for all, you are expected to refrain from using laptops, smart phones, iPhones, iPads or any other electronic devices (other than what is being used to log into Zoom during class). For online sessions, please ensure you enter your first and last name when you join the class and that you have your video on in order to have your participation properly tracked.

CLASS PREPARATION & PARTICIPATION

Class participation is an extremely important part of the learning experience in this course as the richness of the learning experience will be largely dependent upon the degree of preparation by all students prior to each class session.

Additionally, a course that incorporates the frequent use of case analyses to illustrate the practical application of concepts and practices *requires the student to diligently and thoroughly prepare cases* and actively offer the results of the analyses and conclusions derived as well as recommendations during each class session. It follows that my expectation and that of your classmates will be that you are prepared for all classes and actively participate in and meaningfully contribute to class discussions.

In-class participation is also a critical part of this course's learning experience. Cold calling will take place to encourage active participation and to gain multiple perspectives and points of view, thus lending itself to the richness of the learning experience. While some students are far more

comfortable than others with class participation, all students should make an effort to contribute meaningfully in every class.

Regarding case analyses, students should diligently prepare and share the outcome of their analyses with the class. Students will offer their opinions in group settings many times in their careers; thus, class participation serves to prepare students for this business experience.

In grading your participation, the instructor will look at both the *quantity* and *quality* of students' involvement and participation. It is important that students make an effort throughout the course to contribute to the course discussions and learning in some meaningful way. Participation is a function of preparation, skills, attitude, and a willingness to engage.

With regard to quality, the dimensions that matter most include:

Relevance – does the comment bear on the subject at hand? Comments that do not link up with what the discussion is focusing on can actually detract from the learning experience.

Causal Linkage – are the logical antecedents or consequences of a particular argument traced out? Comments that push the implications of a fact or idea as far as possible are generally superior.

Responsiveness – does the comment react in an important way to what someone else has said?

Analysis – is the reasoning employed consistent and logical?

Evidence – have data from the case, from personal experience, from general knowledge been employed to support the assertions made?

Importance – does the contribution further our understanding of the issues at hand? Is a connection made with other cases that have been analyzed, or concepts discussed previously in class?

Clarity – is the comment succinct and understandable? Does it stick to the subject or does it wander?

During class sessions, I frequently assume the role of a facilitator to encourage a discussion that includes perspectives from a variety of viewpoints and, secondly, to help pull together prevailing analyses and recommendations. The direction and quality of a discussion is the *collective responsibility of the class*.

For each in-class session, two (2) points will be awarded to a student for relevant and meaningful participation, one (1) point for modest contributions to the class and zero (0) points for no meaningful participation or absence. Points may be deducted if students become a distraction to others. To underscore the importance of participation, fifteen percent of the course grade is allocated to class participation.

Students are responsible for answering the questions provided in the syllabus for each case. These need not be turned in, but the instructor will call on students randomly to ask how they would answer these questions, and to elaborate on their thought processes. This is part of the student's participation grade. Students recurrently unprepared will be penalized (i.e., lose points).

CASES

The following 11 cases are included in the HBSP Coursepack for this class.

CASE	MAIN MARKETING THEME
1. Predicting Consumer Tastes with Big Data at Gap	New product development
2. The Tate's Digital Transformation	Building digital channels
3. KidZania	Segmentation, targeting and positioning
4. Othellonia: Growing a Mobile Game	New product adoption and diffusion
5. Polyphonic HMI: Mixing Music and Math	Target market selection
6. The Walt Disney Studios	Managing a product portfolio
7. Pricing at Netflix	Pricing
8. The Dubai International Film Festival	Branding
9. Ryff Inc.: Disrupting Product Placement	Promotion
10. Xanadu on Broadway	New product development
11. elBulli: The Taste of Innovation	Branding and customer experience

In order to achieve the objectives of the course, we will devote a significant portion of our class time to the analysis and discussion of cases that deal with various aspects of various creative industries and marketing. Cases provide a natural "test-bed" for theory and provide examples that help illustrate key concepts. While nothing can surpass first hand personal industry and managerial experience as a basis for analysis and decision-making, case analysis is an indispensable proxy for the kind of knowledge that can only be gained through years of experience and research. A mix of old and new business cases has been selected on a range of companies from a variety of industry settings. Some of these cases will need to be reevaluated in light of COVID-19 and consequential changes in the creative industries.

MID-TERM EXAM

The midterm exam is scheduled on **Monday, March 22**, and will cover key topics from sessions 1-18. The mid-term represents 20 percent of the final grade. It is intended to insure students are paying attention in class and keeping up with the readings and assignments. Details on the content and format of the midterm exam will be discussed in class.

MARKETING PLAN – PROJECT PROPOSAL & FINAL PROJECT

Project proposals are due March 15 in anticipation of student team meetings with the instructor on Wednesday, March 17. The final project is intended to have students effectively apply course concepts to a product or service within the creative industries, and develop of a comprehensive set of recommendations. Students will present their final projects in the final week of class. The final project write-up is due during exam week. Details will be discussed in class and posted in Blackboard. Details of the project scope, including information about project proposals, are included at the end of this document.

COURSE SCHEDULE					
	Session	Date	Topic	Area	Cases/Speaker Details
Week 1	1	Monday January 18	MLK Day	No Class	
	2	Wednesday January 20	Introduction: The Creative Industries	What are the Creative Industries and what allows them to thrive?	
Week 2	3	Monday January 25	Taste-based Markets	What is meant by "Taste" and how does it relate to consumer choice?	
	4	Wednesday January 27	Superstar Effect & Long Tail Theory	How do Superstar Theory and the Long Tail Effect manifest in Creative Industries?	
Week 3	5	Monday February 1	Fashion Trends and Apparel	Guest Speaker: CeCe Vu	TikTok, Lead, Fashion & Beauty Partnerships
	6	Wednesday February 3	Data Driven Design	Can analytics predict consumer taste?	Case: Predicting Consumer Tastes with Big Data at Gap (HBS 517115)
Week 4	7	Monday February 8	Museums	Guest Speaker: Shawn Anderson	Director, Marketing and Communications, Academy Museum of Motion Pictures
	8	Wednesday February 10	Art in the Digital Age	What is art? Can the consumption of art be moved online?	Case The Tate's Digital Transformation (HBS 314122)
Week 5	9	Monday February 15	Presidents' Day	No Class	
	10	Wednesday February 17	Location-Based Entertainment - Theme Parks	What makes a theme park? How might different markets be targeted?	Case: KidZania (NA0548-PDF-ENG)
Week 6	11	Monday February 22	Theme Parks	Guest Speaker: Scott Trowbridge	Portfolio Creative Executive for Walt Disney Imagineering
	12	Wednesday February 24	Video Games	Guest Speaker: Jim Huntley	Consultant, Neolition Inc. USC Games Faculty teaching Marketing in the Interactive Industry

Week 7	13	Monday March 1	New Product Adoption in Gaming	What drives the adoption of new games? How might marketers influence adoption?	Case: Othellonia: Growing a Mobile Game (520016-PDF-ENG)
	14	Wednesday March 3	Marketing Music	Guest Speaker: TBD	
Week 8	15	Monday March 8	Technology and Music	How have technology shifts affected the consumption of music?	Case Polyphonic HMI: Mixing Music and Math (HBS 506009-PDF-ENG)
	16	Wednesday March 10	Taste Development in Music	How and why consumers listen to the music that they do?	
Week 9	17	Monday March 15	Guest Speaker Human Story Adoption Process	Guest Speaker: Shawn Dennis	Board member of GoldieBloc, Inc. and former marketing exec at DreamWorks and American Girl
	18	Wednesday March 17	Student Project Meetings	Meet with Professor	
Week 10	19	Monday March 22		*Mid-term Exam*	
	20	Wednesday March 24	The Economics of Making and Marketing Movies	What are the drivers of movie success? How is that success assessed?	Case: The Walt Disney Studios (516105-PDF-ENG)
Week 11	21	Monday March 29	Partnerships & Brand Management at Major Studio	Guest Speaker: Jeffrey Godsick	Global Executive VP, Partnerships & Brand Management & Head of Location Based Entertainment at Sony Pictures
	22	Wednesday March 31	What Makes a Movie Successful/The Streaming Wars	What matters to streaming services? What factors drive success?	Case Pricing at Netflix (HBS 9-521-004)
Week 12	23	Monday April 5	Movies	Guest Speaker: Chis DeFaria	Founder, Keylight (production company). Former President of DreamWorks Animation and Former President, Digital

					Production, Warner Bros. Entertainment
	24	Wednesday April 7	Wellness Day	No Class	
Week 13	25	Monday April 12	Film Festivals & Culture	How can a festival affect the brand of location? What makes a successful film festival?	Case: The Dubai International Film Festival (517110-PDF-ENG)
	26	Wednesday April 14	Product Placement	What makes effective product placement as a promotional tool?	Case: Ryff Inc.: Disrupting Product Placement (W20764-PDF-ENG)
Week 14	27	Monday April 19	Drivers of Success in Live Theater	What makes a live theater experience more likely to succeed?	Case: Xanadu on Broadway (HBS 5-511-033-PDF-ENG)
	28	Wednesday April 21	Culinary Arts	How does experimentation and innovation with food affect product offerings?	How does experimentation and innovation with food affect product offerings?
Week 15	29	Monday April 26	Student Project Presentations		
	30	Wednesday April 28	Student Project Presentations		
Week 16		May 5-15	Project Debrief – Final Project Write-up Due		

READINGS, CASES & VIDEOS

All readings, other than the cases included in the Harvard Business School Publishing Coursepack, are posted on Blackboard.

WEEK 1, SESSION 1

Martin Luther King Jr. Day – **NO CLASS**

WEEK 1, SESSION 2   Introduction to the Creative Industries

Watch: Ken Robison Ted Talk "Do schools kill creativity?"
https://www.ted.com/talks/sir_ken_robinson_do_schools_kill_creativity?language=en

Lorenz, Taylor (2020) "Hype House and the Los Angeles TikTok Mansion Gold Rush"
Lorenz, Taylor (2020) "The New Influencer Capital of America"

WEEK 2, SESSION 3   Taste-based Markets

Holbrook, Morris B. (2005), "The Role of Ordinary Evaluations in the Market for Popular
          Culture: Do Consumers Have "Good Taste"? *Marketing Letters*, 16(2), 75-86.

Watch: Is Beauty in the Eye of the Beholder? On Philosophy Tube (May 2, 2014) on YouTube
https://www.youtube.com/watch?v=G1UsGWxDPKA

Be prepared to answer the questions: What is good taste? Do consumers have good taste?

WEEK 2, SESSION 4   Superstar Theory & The Long Tail

Anderson, Chris (2004), "The Long Tail" *Wired* Magazine.

Nguyen, Jeremy K. Super Star Effect, in *The SAGE Encyclopedia of Economics and Society*

DUE: Assignment 1

WEEK 3, SESSION 5   **Guest Speaker**

GUEST SPEAKER: CeCe Vu, *TikTok, Lead, Fashion & Beauty Partnerships*

Mair, Carolyn (2018), A Brief History of Fashion excerpted from "The Psychology of Fashion,"
   Routledge: London.

Slone, Isabel (2020) The Strawberry Dress That Ate TikTok, *New York Times*.

WEEK 3, SESSION 6   **Data Driven Clothing Design**

Stone, Alex (2020), Are You an Anti-Influencer? *New York Times*, Opinion, March 5.

CASE: *Predicting Consumer Tastes with Big Data at Gap* (HBS 517115-PDF-ENG)

Questions:
1. Why is Gap doing poorly in 2017?
2. Was the CEO correct in firing the creative directors and replacing them with a big data driven creative process?
3. Does the big data approach work?
4. For which purposes are big data/predictive analytics more or less useful in marketing? What should be the role of art versus science in marketing?

WEEK 4, SESSION 7   **Guest Speaker**

GUEST SPEAKER: Shawn Anderson, *Director, Marketing and Communications, Academy Museum of Motion Pictures*

Burton, Christine and Carol Scott (2003), "Museums: Challenges for the 21st Century,"
   International Journal of Arts Management, 5(2), 55-68.

WEEK 4, SESSION 8   **Art in the Digital Age**

Watch: PBS The Definition of Art
https://www.youtube.com/watch?v=b2VpNx5ZxSA

DUE: Assignment 2

CASE: The Tate's Digital Transformation (HBS 314122)
Questions:
1. How does the fifth gallery (its online presence) open up opportunities for the Tate?
2. What audiences should be targeted for digital at the Tate?

3. Which of digital key performance indicators (KPIs) are most and least useful for measuring digital return on investment? Why?
4. How has COVID 19 affected your understanding of this case?

WEEK 5, SESSION 9

Presidents' Day – **NO CLASS**

WEEK 5, SESSION 10   Location-Based Entertainment - Theme Parks

CASE: KidZania (HBS 9-620-039)

Questions
1. How was KidZania able to differentiate itself in the entertainment market?
2. Who are KidZania's stakeholders? What do they contribute to the experience and what do they receive in return?
3. How would you assess KidZania's performance thus far?
4. What is KidZania's brand image? What are the brand associations that define KidZania?
5. What recommendations would you make to the Board of Directors to position, consolidate and differentiate the brand?

WEEK 6, SESSION 11   Guest Speaker

Wanhill, Stephen (2002), "Creating Themed Entertainment Attractions: A Nordic Perspective," *Scandinavian Journal of Hospitality and Tourism*, 2(2), 123-144.

GUEST SPEAKER: Scott Trowbridge, *Portfolio Creative Executive for Walt Disney Imagineering*

Watch: Unexpected Magic video https://futureofstorytelling.org/speaker/scott-trowbridge

WEEK 6, SESSION 12   Guest Speaker

GUEST SPEAKER: Jim Huntley, *Consultant, Neolition Inc. USC Games Faculty teaching Marketing in the Interactive Industry*

WEEK 7, SESSION 13   **New Product Adoption in Gaming**

CASE: Othellonia: Growing a Mobile Game

Questions
1. What should be the top priority for Othellonia: to acquire new users, increase engagement and retention, or improve monetization?
2. What type of promotional activity (mass promotion, digital marketing, YouTube Influencers, etc.) should the Othellonia team invest in? Should they sign the partnership with McDonalds?
3. Considering the segments of users described in Table A, what do you think is the "ideal" composition of Othellonia's customer base? Please consider MAU as the customer base for this question.

WEEK 7, SESSION 14   **Guest Speaker**

GUEST SPEAKER: TBD

WEEK 8, SESSION 15   **Technology and Music**

Watch: How Sampling Transformed Music – Mark Ronson
https://www.youtube.com/watch?v=H3TF-hI7zKc

Schuetze, Christopher F. (2014), "Music Technology Comes Full Circle" *The New York Times*.

CASE: Polyphonic HMI: Mixing Music and Math (HBS 506009-PDF-ENG)
Questions:
1. If you were Mike McCready, which target market (unsigned artists, producers, or record companies) would you pursue? Why? How would you serve this market?
2. What would you positioning be? What considerations would affect your pricing and selling process?
3. What value does Hit Song Science create? To what extent does HSS increase the expected revenues and profitability of albums and songs by new and established artists? (See Table A)
4. What are the potential benefits and drawbacks of HSS for each player in the music industry?
5. Who are the ideal customers for Polyphonic? Is giving away free trials a good way to stimulate adoption?

WEEK 8, SESSION 16   **Taste Development in Music**

DUE: Assignment 3

Holbrook, Morris B. and Robert M. Schindler (1989), "Some Exploratory Findings on the Development of Musical Tastes," *Journal of Consumer Research*, 16(1), 119-124

Watch: MIT News Are musical tastes cultural or hardwired in the brain?
https://www.youtube.com/watch?v=IMjlZ-0Qm2Q

Watch: TEDx Mia The beautiful math behind the world's ugliest music
https://www.ted.com/talks/scott_rickard_the_beautiful_math_behind_the_world_s_ugliest_music?language=en

Watch: Ted-Ed Why Do We Love Repetition in Music
https://www.ted.com/talks/elizabeth_hellmuth_margulis_why_we_love_repetition_in_music?language=en#t-46987

WEEK 9, SESSION 17   **Guest Speaker**

GUEST SPEAKER: Shawn Dennis, *Board member of GoldieBloc, Inc. and former marketing exec at DreamWorks and American Girl*

DUE: Preliminary Project Proposal

WEEK 9, SESSION 18   **Student Project Meetings**

The professor will meet with each team individually during class time.
Individual times will be specified after teams are formed.

WEEK 10, SESSION 19   **Mid-term Exam**

Mid-Term Exam (during class time)

WEEK 10, SESSION 20   The Economics of Making and Marketing Movies

DUE: Assignment 4
DUE: Revised Preliminary Project Proposal

Buchanan, Kyle (2020), "How Will the Movies (As We Know Them) Survive the Next 10 Years?" *New York Times*.

CASE: The Walt Disney Studios (516105-PDF-ENG)
Questions
1. In your view, is Disney Studios pursuing the right number of tentpoles as well as the right mix of new versus existing properties? And is it right not to enlist the help of financing partners? Would you change anything to the current strategy?
2. What are the advantages and disadvantages of betting on tentpole films?
3. How you characterize the film development and marketing process at Disney Studios? What are the different stages, and how can risk be minimized – and odds of success maximized – throughout the process.
4. What are the advantages and disadvantages of having a structure with multiple 'labels' or 'sub-studios' as Disney has, as opposed to one central studio responsible for the entire film output?
5. How has COVID 19 affected your understanding of this case?

WEEK 11, SESSION 21   Guest Speaker

GUEST SPEAKER: Jeffrey Godsick, *Global Executive VP, Partnerships & Brand Management & Head of Location Based Entertainment at Sony Pictures*

WEEK 11, SESSION 22   The Streaming Wars

Disney Plans to Match Netflix in it Spending on Streaming; The Mouse that Roared, *The Economist*

Berman, Judy (2020), "8 Takeaways from the Streaming Wars' Biggest, Weirdest Year Yet" *Time*.

CASE: Pricing at Netflix (HBS 9-521-004)

WEEK 12, SESSION 23   Guest Speaker

GUEST SPEAKER: Chis DeFaria, *Founder, Keylight (production company). Former President of DreamWorks Animation and President, Digital Production, Warner Bros. Entertainment*

WEEK 12, SESSION 24   Wellness Day– NO CLASS

WEEK 13, SESSION 25   Film Festivals & Culture

CASE: The Dubai International Film Festival (HBS 9-517-110)
Questions
  1. What should be the balance between Arab films and foreign films at the DIFF? Why?
  2. What should be the balance between commercial films and independent films at the DIFF? Why?
  3. What should be done to reduce dependence on Dubai government funding for DIFF?
  4. How has COVID 19 affected your understanding of this case?

WEEK 13, SESSION 26   Product Placement

CASE: Ryff Inc.: Disrupting Product Placement (W20764-PDF-ENG)
Questions
  1. What are the advantages and risks of product placement
  2. Is virtual product placement disruptive? Why or why not?
  3. How should Ryff find its fit with an ad agency?
  4. How should the company take its technology platform global?

WEEK 14, SESSION 27   Drivers of Success in Live Theater

Nevins, Jake (2020), "Looking to Past Pandemics to Determine the Future of Theater," *New York Times*.

Lewis, Helen (2020), "When Will We Want to Be in a Room Full of Strangers Again," Theater Might Not Survive the Coronavirus, *The Atlantic*.

CASE: Xanadu on Broadway (HBS 5-511-033-PDF-ENG)
Questions
  1. If you were Rob Ahrens, would you have produced *Xanadu* the Broadway Musical? Do you agree with the development and marketing choices he made along the way?
  2. Could the lack of success for Xanadu the movie have been predicted? Can we say anything about the chances of Xanadu the musical being a hit?
  3. What are the key challenges in developing and marketing Hollywood films? And Broadway shows?

WEEK 14, SESSION 28   **Experimentation & Innovation with Food**

Horng, Jeou-Shyan and Meng-Lei (Monica) Hu (2008), "The Mystery in the Kitchen: Culinary
        Creativity, *Creativity Research Journal*, 20(2), 221-230.

CASE: elBulli: The Taste of Innovation (HBS 9-509-015)

Questions:
1. What factors make elBulli one of the best restaurants in the world? Which elements of
    the elBulli experience create value for customers?
2. What are the most salient features of the creative process at elBulli
3. Are there weaknesses in the restaurant operations? If there are, how would you fix them?

WEEK 15, SESSION 28

Student Project Presentations

WEEK 15, SESSION 29

Student Project Presentations

DUE DATES & DATES TO REMEMBER	
January 27, 2021	Assignment 1 due
February 10, 2021	Assignment 2 due
March 10, 2021	Assignment 3 due
March 15, 2021	Preliminary Project Proposal due
March 22, 2021	Mid-term Exam (in class)
March 24, 2021	Assignment 4 due Revised Project Proposal due
April 26 & 28, 2021	Final Presentations (in class)
Exam week	Final Project Report due

ASSIGNMENT DESCRIPTIONS

Assignment 1　　　Due Week 2, Session 4

Listen to the song "1 Thing" by Amerie. Next, listen to the song "Crazy in Love" by Beyoncé. Why is Beyoncé worth an estimated $400 million and Amerie worth $4 million? What do you believe accounts for the difference in celebrity and success? List all of the factors that you think matter and briefly describe how they contribute to the difference in success between the two artists.

Assignment 2　　　Due Week 4, Session 8

Read the short article on Jeff Koons posted on Blackboard. Jeff Koons's stainless steel "Rabbit" sculpture sold for $91.12 million at auction in May 2019. The piece was created in 1986, and was inspired by a child's inflatable toy. What makes the piece so valuable? It appears his metal sculptures have become the ultimate billionaire trophies produced during the contemporary art boom of the 1980s and '90s. How would you market art that costs millions of dollars? Why?

Assignment 3　　　Due Week 8, Session 16

Who is your all-time favorite musical artist? (Try to pick just one. If you are having difficulty, choose randomly from among your favorite). When did you first start listening to this artist? (What year was it and what age were you?) How did you discover that artist (explain the circumstances that resulted in you first discovering the music of this artist). What is your favorite genre of music? Does this artist fall into that genre? Now identify a musical artist you have discovered recently (new music you have discovered that you really like). How did you discover this artist's music? Is the music similar or different? Is how you discovered them similar or different? Why do you think that is?

Assignment 4　　　Due Week 10, Session 20

With a total cost of $350 million, including an estimated production budget of $263 million, John Carter is one of the most expensive films ever made.
- Watch the John Carter Trailer 2012 – Official Movie Trailer | Official Disney UK
https://www.youtube.com/watch?v=6Rf55GTEZ_E
Who is the trailer targeting? How can you tell? Is it effective? Why or why not?
- Now watch the John Cater Trailer on this link
https://www.youtube.com/watch?v=nlvYKl1fjBI

What is similar and different about these trailers? Why do you think this is the case?
John Carter grossed $284 million at the worldwide box office, resulting in a $200 million write down for Disney. Is there anything about the film's trailers that might suggest it would or wouldn't do well? Explain.

Final Project

Teams: Teams are self-selected and should include 4-6 students.

Project Proposal: This is a 3-page summary (double-spaced) of what you and your team intend to do with respect to your final project. This memo should outline the *issues and types of recommendations* you will address in your company research project and the methods and approaches you will use for researching and analyzing the issues. Your team will obtain the faculty's guidance and feedback on the proposed direction of your project during the student project meetings. After receiving feedback from the faculty on your project proposal memo, you should submit a revised project proposal memo. This memo serves as an agreement between you and the faculty about the appropriate focus, scope, and direction of your group project. Details of the scope of the project are posted on Blackboard.

Due: Monday, March 8 in anticipation of meetings with the instructor on Wednesday, March 10.
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Project Presentation   Each team will present a summary of their marketing plan. Each team will make an in-class project presentation near the end of the term. The focus of the project presentations and final report should be on your recommendations, analyses and conclusions. This presentation should be between 15 to 20 minutes, but the exact time allocated will depend on enrollment.

Final Report   The format of the project final report is as follows:

1) Cover (Title) Page (in MS Word). Include names of all team members.
2) Executive Summary (1-2 pages, single-spaced, in MS Word)
3) Report 15-page double-spaced with 1-inch margins. The 15 pages does not include tables, figures and other exhibits. Additionally, all teams should include a bibliography with all of their sources which is not part of the 15-page limit.

ACADEMIC INTEGRITY

Students must adhere to the USC Marshall Code of Professionalism and Academic Integrity at all times. Plagiarism is a violation of the Code and will result in a failing grade. The use of unauthorized material, communication with fellow students during an examination, attempts to benefit from the work of another student, and similar behavior that defeats the intent of an examination or other class work is unacceptable to the University. If you have any questions, please contact me for clarification. Where a clear violation has occurred, I may disqualify your work as unacceptable and assign a failing mark on the paper and/or course.

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

Academic Conduct:
Students are expected to make themselves aware of and abide by the University community's standards of behavior as articulated in the Student Conduct Code. 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 Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct at http://policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call studenthealth.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1-800-273-8255 suicidepreventionlifeline.org
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu, or titleix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

USC Support and Advocacy - (213) 821-4710 uscsa.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101 diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call dsp.usc.edu, or emergency.usc.edu Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call dsp.usc.edu Non-emergency assistance or information.

Office of Disability Services and Programs - (213) 740-0776 dsp.usc.edu, ability@usc.edu
USC is committed to making reasonable accommodations to assist individuals with disabilities in reaching their academic potential. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs. If you have a disability which may impact your performance, attendance, or grades in this course and require accommodations, you must first register with the Office of Disability Services and Programs (dsp.usc.edu) provides certification for students with disabilities and helps arrange the relevant accommodations. 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 the instructor as early in the semester as possible. DSP is located in GFS (Grace Ford Salvatori Hall) 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday.

THE IMPORTANCE OF ONLINE COURSE EVALUATIONS

Course evaluations are a valuable source of feedback and taken very seriously. They are administered online during the last week of each course. This course is continuously improved, based on feedback from students and instructor observations. If you have suggestions of concerns, please take them to the instructor as soon as possible.

Appendix I

PEER EVALUATION FORM

Please identify your team and team members for the _____ Project(s) that you worked on. Then rate all your team members, *including yourself,* based on the **contributions** of each team member for the selected assignment according to the criteria listed below. On a scale of 0 – 2 with 0 indicating does not meet expectations, 1 meets expectations and 2 exceeds expectations, rate each person on each of the five criteria. Lastly, add up the points for each person with the maximum number of points for each person being 10. In the box below, describe the exact contributions of each team member, including yourself.

Team Members/ Assessment Criteria of Team Contributions	Team Member 1	Team Member 2	Team Member 3	Yourself
1. Role Performance				
2. Assists Team Members				
3. Listening and Discussing				
4. Research and Information Sharing				
5. Time Management				
Total				

Contribution details: