

Course Number	Course Title	Semester	Year
CR! 540/FCD 540	Marketing the Creative Industries/ Marketing for Creatives	Winter	2021
Section	Day of Week	Time	Classroom
n/a	Tuesday	12:00-3:00	N/A D2L and ZOOM Note, there will be a pre-recorded lecture each week, then a ZOOM workshop at 1:00
Professor	Ryerson Email	Phone	Office & Office Hours
Tori Laurence	vlaurence@ryerson.ca	"Emails preferred"	By appointment
GA/TA	GA/TA Email	GA/GA Phone	Office Hours
TBD	TBD	TBD	TBD
<i>Only Ryerson emails are to be used for communication between faculty, staff, and students. All news (announcements) posted on class D2L.</i>			

Course Description

From the Ryerson Course calendar

CRI 540 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.

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Course Details

Teaching Methods

The course will be a lecture format with 45 minute workshops/ Q&A's weekly. Lectures will be pre-recorded and available on D2L during the lecture time. The teaching format will be synchronous. Pre-recorded lectures will be on ZOOM, with a live workshop/Q&A also on Zoom following the lecture.

Plagiarism Detection

- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. It is a tool to assist instructors in determining the similarity between students' work and the work of other students who have submitted papers to the site (at any university), internet sources, and a wide range of books, journals and other publications. Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with their instructor to make alternate arrangements.
- Even when an instructor has not indicated that a plagiarism detection service will be used, or when a student has opted out of the plagiarism detection service, if the instructor has reason to suspect that an individual piece of work has been plagiarized, the instructor is permitted to submit that work in a non-identifying way to any plagiarism detection service.

Required Readings, Resources & Materials

Course Materials

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-response>

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 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.

We have set up an HBR Coursepack, details are below:

<https://docs.google.com/document/d/1-QmDTSr6dY3wXrxj-EBoOAEYvpfiT8jzEgEIMVDt9DU/edit>

We will be using ZOOM for our weekly lectures. It is helpful to have access to a microphone for regular lectures. You will pre-record your final presentations and post them to D2L so you will need to have access to audio/video to record the presentation.

Our weekly classes will consist of viewing a pre-recorded video and then a workshop on Zoom. Please ensure you log-in using your Ryerson email address. For the final presentations, you will be required to present on Zoom either as a live presentation or a pre-recorded presentation. CRI540/FCD540 will require students to participate in lectures and discussions using Zoom. This will require students to have webcam and

microphone access. For more details, see the university's minimum technology requirement for remote learning. <https://www.ryerson.ca/covid-19/students/minimum-technology-requirements-remote-learning/>

Weekly Schedule (Subject to change)

Each week, there will be a pre-recorded lecture available to view prior to our workshop. The Videos will be posted on Monday and are around 45 minutes in length. Please ensure you have watched the video prior to logging into our ZOOM workshop weekly at 1:00. The workshop will be approximately 45 minutes in length.

WEEK ONE *January 19*

	TOPICS	Introduction: Marketing the Creative Industries Review of all assignments and success criteria for the term.
	READINGS	<i>Blockbusters</i> , Introduction; "Possessions and the Extended Self"

WEEK TWO *January 26*

	TOPICS	Product Marketing: The "Blockbuster Strategy" and the Long Tail
	DISCUSS	Case Analysis Assignment (Assignment #3)
	READINGS	The Long Talk debate; <i>Blockbusters</i> , ch. 1&2 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-response

WEEK THREE *February 2*

	TOPICS	Movie Marketing: The Mix Marvel Enterprises
	WORKSHOP	Marvel Character Study
	DISCUSS	Group Project Assignment (Assignment #1 and #2) Pick Groups, Discuss Project Success Metrics

	READINGS	Anita Elberse, "Marvel Enterprises, Inc. (Abridged)." HBS Case 511-097.
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WEEK FOUR *February 9*

	TOPICS	Marketing Creative Talent: Who Makes Culture?
	DISCUSS	Drake, We The North and the Toronto Raptors. The Marketing Machine behind Canada's Team.
	READINGS	<i>Blockbusters</i> , ch. 3&4; Cases: <i>Lebron James and Maria Sharapova: Marketing a Champion</i> Anita Elberse and Jeff McCall Jr., "LeBron James." HBS Case 509-050.
	DUE	Case Response Due

Study Week – No classes – February 16

WEEK FIVE *February 23*

	TOPICS	Marketing Creative Talent: Who Owns the Star? <i>Crazy Rich Asians, Black Panther: Culture and Content</i>
	WORKSHOP	Stardom Simulation
	READINGS	Case: <i>MGM and Tom Cruise</i> Anita Elberse and Peter Stone, "Metro-Goldwyn-Mayer (MGM) and Tom Cruise." HBS Case 508-057.

WEEK SIX *March 2*

	TOPICS	Documentaries. How they are made. How to find an audience and how to market to them.
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	DISCUSS	Guest Speaker: Barry Avrich, Documentary Producer and Director Essay Topics Assigned (1,500 word Essay, Assignment #4)
	SCREENING	"Off the Record", by Barry Avrich

WEEK SEVEN *March 9*

	TOPICS	Audience Participation: The rise of influencers and reality stars. Keeping up with the Kardashians. The monetization of Social Media and Reality TV.
	READINGS	Wernicke's TED talk; " <i>From Tit-Bits to Big Brother</i> " a century of audience participation in the media"; Rose, Randall L. and Stacy Wood, "Paradox and the Consumption of Authenticity through Reality Television." <i>Journal of Consumer Research</i> Vol. 32, No. 2 (September 2005), pp. 284-296
	SCREENING	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

WEEK EIGHT *March 16*

	TOPICS	Content Marketing: Digital and Social Media. Digital Content: How the digital world is changing the way we experience creative content.
	READINGS	<i>Blockbusters</i> ch 5&6 Case: <i>Netflix Inc: Streaming Videos away from DVD's</i> Luis Alfonso Dau and David T.A. Wesley, "Netflix Inc: Streaming Videos Away from DVDs". HBS Case 128-50.
	DUE	1,500 Word Essay Due

WEEK NINE *March 23*

	TOPICS	Ethics in Advertising. Gaming and the Four C's of Content Creation, Marketing Music in the digital Age. Musician as brand. The future of marketing.
	WORKSHOP	
	READINGS	“From Pipeline to Platform”; Vevo and the Business of Online Music Video Distribution. Kozinets, Robert. “Click to Connect: Netnography and Tribal Advertising.” <i>Journal of Advertising Research</i> Sep 2006, 46 (3): pp. 279-288.

WEEK TEN **March 30**

	TOPICS	Work session: Please use this class time to work on your group presentations. Available for discussions on Zoom throughout time period.
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WEEK ELEVEN **April 6**

	TOPICS	Group Presentations
	DUE	Individual Reflection on Group Project Due for all groups

WEEK TWELVE **April 13**

	TOPICS	Group Presentations
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Final Exam / Essay	<i>No Final Exam/Essay</i>
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Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	Group Project: Marketing Strategy and Execution Plan for Creative Property of Choice	April 6/13 Grades will be posted May 4	30%
#2	Individual Reflection on contribution to group project.	April 13 Grades will be posted May 4	15%
#3	Case Analysis: Based on Cases assigned.	February 9 Grades will be posted Feb23	20%
#4	1,500 Word Essay based on choice of topics	March 16 Grades will be posted March 30	25%
#5	Participation: Attendance, asking questions, contributing to discussions, evidence of reading complete before class.	Throughout Grades will be posted May 4	10%

Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L. Different sections may assign students for team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills. There will be no additional assignments or quizzes. All grades will be posted two weeks after the due date.

❑ Assignment #1 30% Group Project

- Group Project: Students will work in groups to present a highly visual presentation of a Marketing Strategy and Execution Plan for a creative property of their choice. The presentation will be 15 minutes in length. It is meant to be visual, cohesive and well rehearsed. Students will need to work as a team to deliver the film the final presentation. Presentations to be in slide show format, with speaking parts filmed and recorded as a video.
- This assignment will be assessed on the following dimensions:
 - o Highly visual, well designed and well rehearsed (5 marks)
 - o The presentation must cover the following content areas: (20 marks)
 - Background/context,
 - Strategy,
 - Creative idea,
 - Marketing plan (tactics),
 - Research

- Key performance metrics for campaign
- Class mark (peer review of presentation) (5 marks)

□ **Assignment #2 15% Individual Reflection on Group Project**

- Group Project: Individual Reflection on contribution to project.
- Students will write a 1,000 word essay style reflection on what they contributed to the project and what they learned about the Creative Property as a result of the group work. The Essay will be graded based on:
 - Honest reflection on individual contribution. What was the student's primary role? What area of the presentation did they focus on? Did they make an effort to work as a team? (5 marks)
 - What research did they do for their portion of the project? What did they learn from the research and how did they apply insights from that research into the presentation? (5 marks)
 - How do they feel the presentation related back to the content that was presented and discussed in CRI 540 overall? How would the student grade their presentation based on the criteria outlined for the assignment? (5 marks)

□ **Assignment #3 20% Case Analysis**

- Case Analysis based on choice of cases provided (1000 words)
- This assignment will be assessed on the following dimensions:
 - There will be four specific questions per case. Answers to the questions should relate back to content covered in class. No additional reading or research is required.
 - Case analysis demonstrates a strong understanding of the questions asked as well as an understanding of the category/industry covered in the case. (5 marks)
 - Case references class work and discussions and demonstrates an understanding of the concepts covered (including the Blockbuster Theory). (5 marks)
 - Case answers each question in equal measure (number of words and effort) (5 marks)
 - Case is well written, has good structure for each response and offers an original perspective. (5 marks)

❑ Assignment #4 25% Essay

- A 1,500 Word Essay based on topic provided.
- This assignment will be assessed on the following dimensions:
 - o Essay demonstrates understanding of subject matter provided including history, background and evidence of understanding of marketing approach (ie., grassroots vs. blockbuster strategy). (5 marks)
 - o Essay demonstrates several marketing tactics that were used to promote the subject matter and describes why they were successful. Essay demonstrates an understanding of different media channels and how they were used. (5 marks)
 - o Essay quotes at least 3 sources. Sources should be correctly cited and incorporated into the response in an innovative way. (5 marks)
 - o Essay has good structure (beginning, middle and end) and demonstrates understanding and knowledge of the assignment. Essay should be original, well written and well structured. (5 marks)
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❑ Assignment #5 Participation (10 marks)

- Participation will be based on attendance, asking questions and participating in discussions.

Handing in Papers Late Policy Other Relevant Information

- Academic Consideration (e.g., extended assignment deadlines, make-up assessments) may be requested on the basis of Extenuating Circumstances (such as health or compassion), and must be supported by a properly completed documentation such as a Ryerson University PDF file Student Health Certificate.

Note: Part of the Ryerson University Student Health Certificate must be completed by a Regulated Health Professional (RHP).

The instructor and/or the Teaching Department reserve the right to verify the authenticity of any health certificates submitted.

Requests for Academic Consideration must be submitted to the teaching department for verification via the on-line ACR system within 72 hours of the missed deadline.

<https://www.ryerson.ca/senate/course-outline-policies/academic-consideration-health-policy-134-152/>

- **NEW for Fall 2020 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate Policy 167: Academic Consideration.**
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- Religious or cultural observations accommodations must be requested by the end of the second week of the term. <https://www.ryerson.ca/humanrights/religious-cultural-observances/>
- We expect that all communications by e-mail and in person between students, their colleagues, and instructors will be civil and professional as per *Senate Policy #61*.
- Grades are posted on the D2L. Not all materials submitted for marking will be returned, so make extra copies for your records.
- Assignments submitted late, without extension, will result in a penalty of (5% deducted per day, 10% for a weekend). Do not wait until the last moment to submit your paper. Allow for technical glitches. Missed presentations without permission will result in a 0;
- Check with your individual professor to see if they require hard copies or not of the assignments.
- Students are required to retain a copy of all work undertaken as well as *all rough materials, references, sources, and notes* until the marked original has been returned.
- The professors reserve the right to modify the syllabus and assignments as required over the course of the term, but any changes to the course assignments, due dates, and/or grading scheme will be discussed with the class prior to being implemented.
- On occasion guest speakers may attend our class. Students should refrain from contacting these guests after the class, unless invited to do so.
- The unauthorized use of intellectual property of others, including your professors', for distribution, sale, or profit is expressly prohibited, in accordance with Policy 60 (Sections 2.8, 2.10). Intellectual property in this context includes, but is not limited to: slides, lecture notes, presentation materials used in and out of class, lab manuals, course packs, and exams.
- **Students are expected to show respect for their fellow students:**
 - Arrive on time (before 10 minutes after the hour). Be ready to start.
 - Do not indulge in side conversations in class. Disruptive students will be asked to leave. We reserve the right to adjust a student's overall mark if they interfere with their colleagues' learning.
 - **NO** eating in class. Coffee or water are fine.

Technology Statement

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom.

No electronic recording of any segment of lectures / sessions without the express prior agreement of the instructor.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

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 to for specific information with respect to the following policies:

- [Policy #60](#): Academic Integrity
- [Policy #61](#): Student Code of Non-Academic Conduct
- [Policy #134](#): Academic Consideration and Appeals
- [Policy #135](#): Final Examinations
- [Policy #157](#): Ryerson's E-mail Accounts for Official Communication
- [Policy #159](#): Academic Accommodation of Students with Disabilities
- [Policy #166](#): Course Management
- [Policy #167: Academic Consideration NEW for Fall 2020](#)

Important Resources Available at Ryerson

- [The Library](#) provides research workshops and individual assistance. If the University is open, there is a Research Help desk on the second floor of the library, or go to [Workshops](#).
- [Student Learning Support](#) offers group-based and individual help with writing, math, study skills, and transition support, as well as [resources and checklists to support students as online learners](#).
- You can submit an [Academic Consideration Request](#) when an extenuating circumstance has occurred that has significantly impacted your ability to fulfill an academic requirement. You may always visit the [Senate website](#) and select the blue radial button on the top right hand side entitled: Academic Consideration Request (ACR) to submit this request).

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- [Ryerson COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- Familiarize yourself with the tools you will need to use for remote learning. The [Continuity of Learning Guide](#) for students includes guides to completing quizzes or exams in D2L or Respondus, using D2L Brightspace, joining online meetings or lectures, and collaborating with the Google Suite.
- [At Ryerson, we recognize that things can come up throughout the term that student's ability to succeed in their coursework. These circumstances are outside of one's control and can have a serious impact on physical and mental well-being. Seeking help can be a challenge, especially in those times of crisis. Below are resources we encourage all Ryerson community members to access to ensure support is reachable. <https://www.ryerson.ca/mental-health-wellbeing>](#)

If support is needed immediately, you can access these outside resources at anytime:

Distress Line — 24/7 line for if you are in crisis, feeling suicidal or in need of emotional support (phone: 416-408-4357)

Good2Talk- 24/7 hour line for postsecondary students (phone: 1-866-925-5454)

For more information on CI Academic Policies & Procedures and links to resources please see:

<https://www.ryerson.ca/creativeindustries/academic-advising/>

Course Objectives

Introduction (I) Reinforcement (R) Proficiency (P)	By the end of this course, students will be able to:	And in doing so will fulfil the following program learning outcome (at least in part):
Reinforcement (R)	<p>Understand and apply the concept of the “Blockbuster” strategy to other real-world marketing.</p> <p>Understand and explain how marketing creative industries may differ from marketing other industries.</p> <p>Understand the tactical media channel mix for marketing creative industries and explain how they are applied through a variety of cases.</p>	<p>Contribute productively to the Creative Industries</p> <p>LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,</p> <p>LO 1b- recommend how Creative Industries as sectors or as individual enterprises should best manage interactions with cultural, economic, legal, governmental and technical spheres and work confidently with industry, government and community organizations in the Canadian and international contexts;</p>
Reinforcement (R)	<p>Analyze cases of successful entrepreneurs in music, film/tv, publishing and fashion and ready themselves to apply how new emerging creative industries such as social media and influencers.</p>	<p>Demonstrate an entrepreneurial capacity</p> <p>LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.</p>
Reinforcement (R)	<p>Gain and apply a high-level understanding of the marketing side of creative products.</p>	<p>Facilitate the work of artists, writers, designers and media makers by</p> <p>LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate the work of artists, writers, designers and media makers</p>

		LO 3b- develop strategies to access funding and investments; to facilitate the work of artists, writers, designers and media makers, LO 3c- recognizing and responding to future challenges and opportunities in their sectors including technological change to facilitate the work of artists, writers, designers and media makers,.
Reinforcement (R)	Develop highly visual and compelling presentations and demonstrate a knowledge of their subject matter by deliver a presentation in a professional manner. Write independent, research based critical essays and case studies persuasively.	Communicate
		LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively
		LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively
		LO 4c- communicate by preparing and conducting presentations using a range of appropriate media, within and to creative enterprises, academia, and industry effectively and persuasively
Reinforcement (R)	Manage their own time and to collaborate effectively with others on group projects.	Implement and manage projects
		LO 6a- problem-solving - implement and manage projects requiring
		LO 6b- team building - implement and manage projects requiring
		LO 6c- negotiation - implement and manage projects requiring
		LO 6d- collaborative work practices - implement and manage projects requiring

Reinforcement (R)	Define the different roles and employment opportunities in marketing for creative industries.	Autonomy, Professional Capacity, and Social Responsibility
		LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths

