

## Movie Marketing

Spring 2022

**MKTG-UB 9022 – 2 units**

**Instruction Mode:** In-person

**Syllabus last updated on:** [26-1-2022]

### **Lecturer Contact Information:**

Bob Berney

Jeanne Berney

### **Office Hours via zoom**

Tuesdays, 9:30 – 10:30 a.m.

<https://nyu.zoom.us/j/96303973641>

### **Course Details**

- Mondays 5:45PM to 7:00 PM PT
  - All times are Pacific Time
- **Location:** ROOM 1
- COVID-related details: In the interest of protecting the NYU Los Angeles community, we are closely following CDC guidance around COVID-19 and adjusting our recommendations and policies accordingly. Your health and well-being are our top priority.
  - If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change during the drop/add period if in-person student registration increases significantly or at any point during the semester if local COVID-19 regulations require additional physical distancing.

### **Course Description**

Movie marketing is a fast paced, highly interactive course designed to give students a basic overview and understanding of all aspects of a domestic movie marketing campaign, focusing on business decisions with the goal of developing a competitive advantage for a film's theatrical life and beyond. The course will examine a range of movies, from low-budget independent to tentpole film franchises, and explore concepts, processes and different strategic approaches used by today's distributors.

### **Course Objective**

The goal of this course is to provide a basic understanding of bringing a film to market, including the ingredients essential for a successful movie marketing campaign.

## **Assessment Components**

You are expected to attend class in person synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

## **Supplemental Text(s) (not required to purchase)**

- AUDIENCE-ODOGY by Kevin Goetz, Founder and CEO, ScreenEngine, <https://www.simonandschuster.com/books/Audience-ology/Kevin-Goetz/9781982186678>

## **GENERAL NOTES**

It is a good idea to have a general familiarity and understanding of the latest industry news. An easy way to do this is to routinely check industry trade websites and blogs (Variety, Hollywood Reporter, Indiewire, TheWrap, Deadline Hollywood, etc.).

Most lectures will begin with a 15-minute discussion of homework assignments, questions, etc. as well as an interactive dialogue about that week's current industry news.

In most cases, speakers will begin at 6:00 p.m. with 30-minute presentations and 15-minute Q&As.

## **GROUP ASSIGNMENT**

The class will be divided into two groups to work together on a Marketing and Distribution Plan for a new film, *THE WIND AND THE RECKONING*. The deck for *FATIMA* should be used as a guide, and the individual classes will focus on all the relevant aspects of a campaign. This will be the final project, which should be organized into a deck and will be presented to the class on the last day.

## **WEEKLY CLASS SCHEDULE**

### **CLASS 1 - Friday, Jan. 28, 2022**

#### **WELCOME AND COURSE OVERVIEW**

- Instructor introduction
- Curriculum review, course objectives and course project deliverables
  - Review Individual Homework assignments
  - Discuss group assignment (Internal Marketing Deck)
  - Grading
  - Suggested self-directed reading
- Student introductions

- Course overview
  - What is marketing?
  - What are the goals of a marketing campaign?
  - What makes selling films different than other products
  - Our guiding beliefs in marketing a movie

## HISTORICAL SURVEY OF REVENUE STREAMS AND MARKETING

- History: Films and their related revenue streams over the years
- Disruption: Digital landscape of the last two decades
- Result: Overall drop in distribution and marketing costs
- Today's Challenge: Adapting to limited revenue streams and direct-to-consumer marketing

### Homework

#### Reading/Viewing Homework Assignment:

- Review Marketing Deck for FATIMA
- Watch THE WIND AND THE RECKONING on secure link
- Read the new book, Audience-ology:  
<https://www.simonandschuster.com/books/Audience-ology/Kevin-Goetz/9781982186678>

## **CLASS 2 - Monday, February 7, 2022**

### WHERE TO START

- What is P&A (Prints and Ads)?
  - A retro industry term for all the costs of marketing and distributing a movie
    - Non-Media Marketing Expenses
    - Media or Paid Advertising
    - Distribution
  - Review a P&A Budget
- Understanding box office potential and its effect on P&A budgets and comp films.
  - Review advance P&L
- Understanding a film's strengths and challenges
  - SWOT Analysis (The strengths, weaknesses, opportunities and threats a movie has in regard to marketing.)
  - Breaking down a film's strengths and weaknesses
- Film Titles
  - What makes a good one and what makes a bad one

Guest Speaker: Movie Marketing from the Studio POV – Dennis O'Connor, Marketing Executive and former Marketing Head at Roadside Entertainment.

### Homework

#### Reading/Viewing Homework Assignment:

- By Class 3, Feb. 14: Read the new book, Audience-ology:  
<https://www.simonandschuster.com/books/Audience-ology/Kevin-Goetz/9781982186678>

Individual 5-point Graded Homework Assignment #1: Create a SWOT analysis for THE WIND AND THE RECKONING. Due by Class 4, Feb. 28.

## **CLASS 3 - Monday, February 14, 2022**

### RESEARCH—FINDING YOUR AUDIENCE

- In this class we will explore initial film positioning and the role of market research from testing the film, to testing materials, to tracking, to exit polls.
- We will focus on the 4-abilities philosophy when it comes to movie research: Capability, Marketability, Playability, Buzzability.

Guest Speaker: Kevin Goetz, Founder and CEO, ScreenEngine, a leading research and analytics firm focusing on entertainment and author of the recent book Audience-ology.

### Homework

Individual 2-point Short Homework Assignment #1: Write up an analysis of the 4-Abilities of THE WIND AND THE RECKONING. Due Class 4, Feb. 28.

## **CLASS 4 - Monday, February 28, 2022**

### CHOOSING THE FILM'S RELEASE DATE

- Analyze the competition for similar themes, genres and cast
- Determine the scope of the film: wide release vs. a limited release
- Does the film have awards possibilities?

### THE CAMPAIGN COMPONENTS—NON-PAID

#### **Publicity (uncontrolled media or editorial)**

- Materials
  - Positioning for editorial: log line, synopsis
  - Production notes
  - Stills/Unit Photography
  - Clips EPK
- Events
  - Film Festivals
  - Premieres
  - Promotional Screenings
- Press
  - Press Junkets & Public Appearance Tours
  - Critics
  - Aggregators: Rotten Tomatoes, MetaCritic
- Awards
  - Early awards positioning

- Evaluation of potential post opening
- Publicity
- Media

## Homework

Individual 2-point Short Homework Assignment #2: Based on the competitive release schedule for 2022, write up your assessment of the best release date and pattern (wide, moderate, limited) for THE WIND AND THE RECKONING, analyzing the competition on the date, time of year and awards calendar. 1-2 pages. Due Class 5, March 7.

Individual 5-point Graded Homework Assignment #2: Prepare a logline and brief publicity synopsis for THE WIND AND THE RECKONING. Due Class 5, March 7

## **CLASS 5 - Monday, March 7, 2022**

THE CAMPAIGN COMPONENTS—NON-PAID (continued)

**National Promotions aka: getting other people to spend their money to promote your film**

- Promotions / Retail Partnerships
- Product Placement
- Grassroots promotions
- Sponsorship/Cash

Guest Speaker: **TBC** Alyse Kobin, CEO/President, Kobin Integrated Marketing. A dynamic industry leader in Branded Entertainment and Integrated Marketing (projects include the Ray Ban/MEN IN BLACK campaign and the Smirnoff/Shaken'Not Stirred Promotional Partnership.)

## Homework

Individual 5-point Graded Homework Assignment #3: Using SPIDERMAN: NO WAY HOME as a case study, read the Deadline Article on National Promotions (<https://deadline.com/2021/12/spider-man-no-way-home-promotional-brand-campaign-tiktok-fortnite-hyundai-1234898631/>). Write up your thoughts on what worked, what didn't work and what innovations Sony made in this area.

## **CLASS 6 - Monday, March 21, 2022**

THE CAMPAIGN COMPONENTS—NON-PAID (continued)

**Local Promotions and Field Operations**

- This session will look at how marketing tactics for a film are deployed on the local level. Whether pitching local press to drive awareness, executing screenings and promotions to drive word of mouth, or conducting fan activations and tours with talent from the film - local marketing is a key component for delivering an audience on opening day.

# SAMPLE

- It will also examine how digital initiatives have become a key component of campaigns on both the national and local level.

Guest Speaker: Kymn Goldstein, former COO of Allied Global Marketing for 15 years and an expert on developing and deploying movie marketing across the country.

## Homework

Reading/Viewing Homework Assignment: find and watch all the trailers for the film listed in the bio for the Molly Albright, guest speaker, as well as the trailer for TROOP ZERO.

Individual 2-point Short Homework Assignment #3: Write a one-page essay on the importance of promotional efforts on the local level vs. national and why the Field matters. Due Class 7, March 28.

## **CLASS 7 - Monday, March 28, 2022**

THE CAMPAIGN COMPONENTS—NON-PAID (continued)

- **Creative Basics and Terms**
  - Key Art/Print 360
  - Tagline vs. synopsis vs. positioning paragraph for marketing
  - Audio Visual, digital and tv spots, etc.
  - Social Media initiative and platforms
- **Audio Visual Creative**
  - Teasers
  - Trailers
  - Digital and TV Spots
  - Copy
- **Where do these elements go and how are they used**
  - Traditional /theatrical
  - PVOD, VOD
  - SVOD/ Streaming

Guest Speaker: Molly Albright, Head of Creative Marketing, Amazon Studios and has been a leader in Independent Film Marketing for decades. (Films include: BEING THE RICARDOS, THE TENDER BAR, THE BIG SICK, MANCHESTER BY THE SEA, PAN'S LABYRINTH). (mollyalbright.com)

## Homework

Individual 5-point Graded Homework Assignment #4: Think about the audio visual elements of the campaign you are creating for THE WIND AND THE RECKONING. Write up your thoughts on the key messages, themes and important scenes to put in the materials. And should there be different messages for different audiences and what are they? Maximum two pages. Due by Class 9, April 11.

## **CLASS 8 - Monday, April 4, 2022**

## THE CAMPAIGN COMPONENTS—NON-PAID (continued)

- **Print Creative**
  - Key Art/Posters 360
  - Taglines
  - Contractual Likeness Ties
  - Unit Photography
  - Gallery/Special Shoots

Guest Speaker: Kenny Gravillis, Gravillis Inc, a boutique graphic design firm specializing in entertainment marketing campaigns. (gravillisinc.com)

### Homework

Individual 5-point Graded Homework Assignment #5: Select images and create taglines to be used for the key art created for THE WIND AND THE RECKONING. Due by Class 9, April 11.

## **CLASS 9 - Monday, April 11, 2022**

### THE CAMPAIGN COMPONENTS—PAID (controlled)

- **Traditional Advertising**
  - A Brief History of newspaper and television advertising
  - Understanding media terms and measurements
  - Different types of paid media / choices
  - Buying media for Awards Campaigns
  - Media plan development
    - Reading a media plan
    - Media: TV, Radio, Print

Guest Speaker: Tom Donatelli, Vice President and Media Director, The Callan Advertising Company, a premiere full-service entertainment advertising agency focusing on films in theaters and streaming.

### Homework

Individual 2-point Short Homework Assignment #4: Identify 5 TV shows and 5 cable networks that would be good targets to purchase advertising on for THE WIND AND RECKONING and explain your rationale for each of them. Two pages maximum. Due by Class 10, April 18

## **CLASS 10 - Monday, April 18, 2022**

### THE CAMPAIGN COMPONENTS—PAID (continued)

## Digital and Social Media

- Understanding Media terms
- Different types of paid media / choices
- Media plan development
  - Reading a media plan
  - Online Media: Digital and social
- **Digital and Social—Analytics and Measurements**
  - Creating Virality
  - Audience Interaction
  - Online Success Metrics
  - Social Listening
    - Listen First
    - Relish Mix

Guest Speaker: Nicole Butte, Strategic Digital Marketing Executive and Founder of Digital Pep, a specialized digital marketing consultancy. Most recent campaigns include Awards Media and Creative Strategy for United Artists Releasing / MGM titles Licorice Pizza, House of Gucci, No Time to Die, Cyrano and Respect as well as Digital Awards Media for Amazon Studios titles Being the Ricardos, Tender Bar and A Hero. She was formerly VP of New Media at Focus Features and VP of Interactive Promotions & Media at New Line Cinema. She is an active member of the Academy of Motion Picture Arts and Sciences, the Producers Guild of America and ASIFA-Hollywood.

## Homework

Individual 5-point Graded Homework Assignment #6: Identify 5 organic social media partners to approach for promotions and 5 digital publishers/platforms/channels that would be good targets to purchase advertising on for THE WIND AND RECKONING and explain your goals and rationale for each of them. Due by Class 11, April 25.

## **CLASS 11 - Monday, April 25, 2022**

### DISTRIBUTION

#### **Theatrical—traditional release model in theaters**

- Understanding box office grosses and payout (Opening vs. multiples)
- Picking a release date
  - Riding Awards to box office
- Picking a release pattern
- Settlements and collections
- The changing landscape post-COVID

#### **Exhibitor Relations—Partnerships with distributors**

- In theatre trailer play / posters/ other signage
- Digital and social media owned by the exhibitors
- Promotions and Loyalty programs



**GROUP ASSIGNMENT:** Meet with your team to discuss your joint thoughts on the marketing campaign and distribution of *THE WIND AND THE RECKONING*. Begin to construct your deck.

## **CLASS 12 - Monday, May 2, 2022**

DISTRIBUTION (continued)

### **Streaming and Video-on-demand**

- Compare and contrast Marketing Strategies
  - Traditional Theatrical
  - SVOD / Streaming
  - How does the chosen release plan affect the marketing effort?
- Marketing films to increase subscriber growth
  - Curation vs. volume in the streaming world
  - The importance of awards at streaming services

Guest Speaker: Vincent Scordino, Vice President, Film and Unscripted Marketing, Hulu.

## **CLASS 13 (FINAL CLASS) – May 9, 2022**

- Present Group Marketing Decks in class.
- Questions for the “real world” of Film Marketing and Distribution

**GROUP ASSIGNMENT:** Meet with your team to finalize your joint decisions on the marketing campaign and distribution of *THE WIND AND THE RECKONING*. Rehearse your group presentation.

## **Academic Policies**

### **Classroom Etiquette**

To optimize your experience, please consider the following:

- Per COVID regulations, eating in the class is not permitted
- Minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- If deemed necessary by the study away site (i.e. COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class.

## Your Lecturers

Jeanne Berney, COO of Picturehouse, is an experienced entertainment and brand marketer. Skilled at reaching diverse audiences, her career includes Miramax Films, Savoy Pictures, Rysler Entertainment and FilmDistrict. Along with her team, her campaigns have won numerous awards including two prestigious “Key Art” awards for the films “Drive” and “The Rum Diary.” She ran the Film and Digital Entertainment Group at Rogers and Cowan and built a client base including studios, production companies and brands like SKYY Vodka and Microsoft. She served as Director of Public Relations and Marketing at the Film Society of Lincoln Center overseeing the Society’s year round content programming including the New York Film Festival. Ms. Berney is a member of the Academy of Motion Pictures Arts and Sciences, the European Film Academy and a Board member of The American Friends of Film at TIFF.

Bob Berney, CEO of Picturehouse, is a leading figure in the world of global content distribution. He is known for his strong relationships with filmmakers and industry executives along with having a keen eye for content and extraordinary marketing acumen. The stories he has helped shepherd to the screen since 2000 have amassed more than \$1 billion in domestic box office, won multiple Academy Awards® and made an enduring impact on the cultural landscape. In addition to Picturehouse, Berney co-founded and operated four of the most successful independent film distribution and marketing companies: FilmDistrict, Apparition, Newmarket Films and IFC Films. In 2015, he became head of marketing and distribution for Amazon Studios. Berney is a member of the Academy of Motion Pictures Arts and Sciences (Executive Branch), the British Academy of Film and Television Arts (BAFTA) and the European Film Academy.

## Grade Conversion

A = 94-100 or 4.0  
A- = 90-93 or 3.7  
B+ = 87-89 or 3.3  
B = 84-86 or 3.0  
B- = 80-83 or 2.7  
C+ = 77-79 or 2.3  
C = 74-76 or 2.0  
C- = 70-73 or 1.7  
D+ = 67-69 or 1.3  
D = 65-66 or 1.0  
F = below 65 or 0

## Grading

The class will use the following formula to calculate your final grade off of a 100-point scale:

- 30 Points - Individual 5-point Graded Homework Assignments:
- 6 individual assignments each worth 5 points
- 10 Points - Individual 2-point Short Homework Assignments:
- 5 individual assignments each worth up to 2 points.
- 30 Points - Final Group Project

- 30 Points - Class participation

## **Attendance Policy**

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Brightspace if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write [nyu-la@nyu.edu](mailto:nyu-la@nyu.edu) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

## **Final exams**

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

## **Late Submission of Work**

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.

- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Academic Coordinator.
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

## **Academic Honesty/Plagiarism**

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

## **Inclusivity Policies and Priorities**

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

## **Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent

due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

## **Pronouns and Name Pronunciation (Albert and Zoom)**

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

## **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU [SITE].

## **Bias Response**

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: [bias.response@nyu.edu](mailto:bias.response@nyu.edu)
- Phone: 212-998-2277