

# THE BUSINESS OF MOTION PICTURES

## Syllabus

### Fall 2009, Tuesdays 6-9 pm

Prof. Ira Deutchman, phone: 212-245-6767 email: id3@columbia.edu

office hours: (available before class or at other times by appointment)

<b>Class #</b>	<b>Date</b>	<b>Subject of Session</b>
1	9/8	Introduction, The Rapidly Changing Marketplace <u>Readings:</u> Squire, pages 332-359. 498-529 Anderson, Chapters 1-4
2	9/15	<b>Screening of Project Film (Possible Room Change TBA)</b>
3	9/22	The Traditional Theatrical Model <u>Readings:</u> Squire, pages 362-406 Marich, Chapters 7,8,12
4	9/29	Publicity & Promotion <u>Readings:</u> Squire, pages 282-330 Marich, Chapters 4,5,6
5	10/6	Advertising & Media Buying <u>Readings:</u> Marich, Chapters 1,3
6	10/13	Home Video & TV <u>Readings:</u> Squire, pages 408-444
7	10/20	Alternative Distribution Models <u>Readings:</u> Marich, Chapters 10 Anderson, Chapters 5-9
8	10/27	The DIY Model <u>Readings:</u> Anderson, Chapters 10-Coda Kirsner, pages 1-56
*	<b>11/3</b>	<b>NO CLASS: ELECTION DAY</b>
9	11/10	Market Research, MPAA, Awards <u>Readings:</u> Marich, Chapter 2, 11
10	11/17	Financing 101, The Independent Model <u>Readings:</u> Squire, 184-229
11	11/24	Working With the Studios ( <b>PROJECTS DUE TODAY</b> ) <u>Readings:</u> Squire, pages 148-173 Marich, Chapter 9
12	12/1	Foreign Markets <u>Readings:</u> Squire, pages 458-496
13	12/8	Wrap Up, Non Theatrical Markets & <b>FINAL EXAM</b>
14	12/15	Possible makeup session – <b>KEEP THIS DATE AVAILABLE</b>

### **Course Requirements:**

You must complete both the final project and exam in order get credit for the course.

Exam: Final Exam will be given in class on 12/8 (or 12/15) at 7:00 pm. Exam includes both multiple choice and essay questions, based on class material. The exam will NOT be given at any other time! It is NOT an open book exam.

Project: We will screen, during class time (there will be NO additional screenings), a yet-to-be released film well in advance of its theatrical release. Based on information from the course, you will create a marketing strategy for the release of the film. Include specific ideas for who the audience is, how to sell the film to them, traditional or non-traditional release patterns, publicity and promotion angles, etc. Include information about foreign or ancillary rights only to the extent to which they impact on your strategy. You should work in groups of 5 or 6 people to create a single project, where each person contributes part of the plan for one of the departments of a distribution company (publicity, promotion, sales, advertising, media buying), and where there is an introductory section setting forth the general strategy for the entire group (this can be written by the 6<sup>th</sup> person). Department strategies should reinforce the general strategy, meaning that groups have to be coordinated, and strategies discussed out. You should put your name on your particular section of the project. You MUST work in a group. No individual projects will be accepted and no groups of less than 5 people.

Projects should be at least 10 pages in length, and as long as necessary to complete your ideas. They will be judged mainly on comprehension of the material covered in class, but as it relates to the particular film you are writing about, NOT A REHASH OF YOUR CLASS NOTES! This is a process of selecting among available options, NOT A LIST OF EVERYTHING WE'VE DISCUSSED. Final project is due in class on 11/24.

### **Grading:**

Grades will be Pass or Fail for Arts students and letter grades for those from other schools. Incompletes and CPs will not be given except under dire circumstances.

### **Required Reading:**

"The Movie Business Book" Third Edition, edited by Jason E. Squire

"Marketing to Moviegoers: A Handbook of Strategies Used by Major Studios and Independents" by Robert Marich

"The Long Tail" by Chris Anderson

"Fans, Friends and Followers" by Scott Kirsner

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