



## Master of Entertainment Industry Management

Course Information	FILM EXHIBITION MANAGEMENT – CLASS 93.873 L (SPRING 2020) Managing the exhibition value chain successfully Sat March 6, at 2:30 pm – 5:45pm Sat April 10 at 2:30pm - 5:45pm Sat April 17 at 2:30pm – 5:45pm Professors: Miguel Mier Esparza <a href="mailto:mmier@cinapolis.com">mmier@cinapolis.com</a> Alberto Alcaraz Aguilar <a href="mailto:aalcaraz@cinapolis.com">aalcaraz@cinapolis.com</a>								
	<b>I. Rationale:</b> The Film exhibition Industry is a key part of the Entertainment Industry. It has been in constant evolution, now perhaps more than ever. Understanding the drivers, trends, challenges and opportunities of the industry is key to drive innovation in Entertainment.  <b>II. Course Aims and Objectives:</b> At the end of the course, students will be able to understand and identify the critical factors in the success of film exhibition management in order to make the best decisions based on strategic, financial and customer experience perspectives.  The course will allow students to contribute value to any of the three perspectives of the film industry’s value chain: production, distribution or exhibition.								
Learning/Course Objectives*	By the end of the course, students should be able to: <table><tr><th>Learning Objective</th></tr><tr><td>Understand the history and state of the industry considering global results, macro trends, new players, and main challenges.</td></tr><tr><td>Understand the financial rationale behind the exhibition industry.</td></tr><tr><td>Identify the key drivers of the future of the industry and analyze probable shifts in its value chain.</td></tr><tr><td>Analyze a real world case of a cinema exhibition company including its history, current strategy and future plans</td></tr><tr><td>Understand how current events affect the industry and propose solutions and innovative ideas for a specific case</td></tr><tr><td>Analyze the impact of the storytelling as the core of the cinematic experience.</td></tr><tr><td>Develop and propose an innovation process to the Exhibition Industry using the Design Thinking framework.</td></tr></table>	Learning Objective	Understand the history and state of the industry considering global results, macro trends, new players, and main challenges.	Understand the financial rationale behind the exhibition industry.	Identify the key drivers of the future of the industry and analyze probable shifts in its value chain.	Analyze a real world case of a cinema exhibition company including its history, current strategy and future plans	Understand how current events affect the industry and propose solutions and innovative ideas for a specific case	Analyze the impact of the storytelling as the core of the cinematic experience.	Develop and propose an innovation process to the Exhibition Industry using the Design Thinking framework.
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Absences/Tardy:	Attendance is mandatory and will be reflected in the class participation portion of your grade. As we’re going to be meeting only three times, you will not be allowed to miss a session. If you have any questions about this please see me and Program Director, Dan Green as soon as possible.								
Text Book	<ul style="list-style-type: none"><li>Blockbusters by Anita Elberse</li></ul>								
Suggested Reading:	<ul style="list-style-type: none"><li>The power of movies: How Screen and Mind Interact. McGinn, Colin</li></ul>								

<b>Evaluation* Method</b>	<table><tr><td>Assignment #1</td><td>50%</td></tr><tr><td>Assignment #2 (final project)</td><td>50%</td></tr></table>				Assignment #1	50%	Assignment #2 (final project)	50%																										
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<b>Class Participation Rubric</b>	<b>Grading for Class Participation</b> As participation is a major factor in the grading of this class, I’m including a rubric for how I will be grading. Again, if you read the assigned articles and contribute in class you should be fine. <table><tr><td></td><td><b>A Grade</b></td><td><b>B Grade</b></td><td><b>C Grade</b></td><td><b>D/R Grade</b></td></tr><tr><td><b>Frequency and Quality</b></td><td>Attends class regularly and <u>always contributes</u> to the discussion by raising thoughtful questions, analyzing relevant issues, building on others’ ideas, synthesizing across readings and discussions, expanding the class’ perspective, and appropriately challenging assumptions and perspectives</td><td>Attends class regularly and <u>sometimes contributes</u> to the discussion in the aforementioned ways.</td><td>Attends class regularly but <u>rarely contributes</u> to the discussion in the aforementioned ways.</td><td>Attends class regularly but <u>never contributes</u> to the discussion in the aforementioned ways.</td></tr></table>					<b>A Grade</b>	<b>B Grade</b>	<b>C Grade</b>	<b>D/R Grade</b>	<b>Frequency and Quality</b>	Attends class regularly and <u>always contributes</u> to the discussion by raising thoughtful questions, analyzing relevant issues, building on others’ ideas, synthesizing across readings and discussions, expanding the class’ perspective, and appropriately challenging assumptions and perspectives	Attends class regularly and <u>sometimes contributes</u> to the discussion in the aforementioned ways.	Attends class regularly but <u>rarely contributes</u> to the discussion in the aforementioned ways.	Attends class regularly but <u>never contributes</u> to the discussion in the aforementioned ways.																				
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		<a href="#">Will Movie Theaters Survive When Audiences Can Stream New Releases? (hbr.org)</a> <a href="#">Disney CEO Says Moviegoing Has Probably Changed Forever - Bloomberg No, Cinema Isn't Dying: 7 Reasons To Be Optimistic (Yes, Optimistic!) About Hollywood In 2020 (forbes.com)</a>
<b>Class 2: Sat April 10 at 2:30pm - 5:30pm</b>		
Topic		<ul style="list-style-type: none"> <li>• Industry Challenges</li> <li>• Industry current situation</li> <li>• 2021 Films, what's next?</li> <li>• Audiences → Customer Segmentation</li> <li>• Brand Evolution → Value communication.</li> <li>• Evolving the experience: Atmosphere.</li> </ul>
Required Reading:		<a href="#">They'll Be Back. Why Movie-Going Will Be a Great Business Again   by Christie Marchese   Medium</a>
Deliverable		<ul style="list-style-type: none"> <li>• Assignment 1: Market Segments (team assignment).</li> </ul>
<b>Class 3: Sat April 17 at 2:30pm – 5:30pm</b>		
Special Guest Lecturer: Daphne S. Leger <a href="mailto:daphne.leger@gmail.com">daphne.leger@gmail.com</a>		
Topic		<p>Innovation in the exhibition sector as a differentiation strategy (Workshop):</p> <ul style="list-style-type: none"> <li>• Intro</li> <li>• Assignment 1 Presentations</li> <li>• Why Innovation?</li> <li>• History of Cinopolis innovation</li> <li>• Innovation Process</li> <li>• Your Innovation Challenge</li> <li>• Challenge Context/Insights</li> <li>• Break (5 min)</li> <li>• Challenge Inspiration</li> <li>• Ideation</li> <li>• Assignment 2</li> <li>• Q&amp;A</li> </ul>
Required Reading		<a href="#">On the Future of (Going to the) Movies   WIRED</a>
Deliverable		<ul style="list-style-type: none"> <li>• Assignment 2: Innovation Proposal (team assignment).</li> </ul>

<p><b>Plagiarism and cheating notice*</b></p>	<p>Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another's work as one's own is widely recognized as among the most serious violations. The violation is clearly flagrant when it occurs as plagiarism on a required paper or as cheating on an examination, including take-home as well as in-class examinations. The punishment for such offenses can involve expulsion from the MEIM Program and Heinz School.</p> <p>Cheating includes, but is not limited to:</p> <ol style="list-style-type: none"> <li>1. Plagiarism (explained below);</li> <li>2. Submission of work that is not the student's own;</li> <li>3. Submission or use of falsified data;</li> <li>4. Unauthorized access to an exam or assignment;</li> <li>5. Use of a stand-in for an exam;</li> <li>6. Use of unauthorized material in the preparation of an assignment or during an examination;</li> <li>7. Supplying or communicating unauthorized information to another student for use in an assignment or exam;</li> <li>8. Unauthorized collaboration on an assignment. Collaboration must be explicitly permitted by an instructor for it to be considered authorized.</li> <li>9. Submission of the same work for credit in more than one course.</li> </ol> <p>Plagiarism is the failure to indicate the source of work either with quotation marks or footnotes. The source can be a phrase, a graphic element, a proof, specific language, or an idea derived from the work of another person. Note that material on the web is another person's work and is therefore equally subject to the rules on plagiarism and cheating as any other source material.</p> <p><b>Cheating and/or plagiarism on an essay assignment will result in a failing grade (0 points) for that assignment.</b> The essay in which the cheating occurs will <i>not</i> be excluded from the offending student's assignments included in grade calculations; the points for that essay zero (0) will be factored into the grade.</p> <p>Furthermore, the cheating student's final grade will be reduced one full letter grade. A cheating student's final grade will be impacted significantly. In addition, cases of cheating and plagiarism will be submitted to and reviewed by the Dean's Office; more severe penalties may be imposed, <i>up to and including expulsion from the Heinz School.</i></p> <p><i>Academic Dishonesty:</i> Students are expected to maintain the highest ethical standards inside and outside the classroom. Cheating on exams and term papers (i.e. plagiarism and unauthorized collaboration) is obviously discouraged and will be treated appropriately. The usual penalty for violations is a failing grade for the particular assignment in question; however, in some instances, such actions may result in a failing grade for the course.</p>
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