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# INTERNATIONAL SUMMER SCHOOL 2022

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## SYLLABUS

Academic year 2021/2022



# International Summer School 2022

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## Academic and language requirements

Courses are open to Undergraduate and Graduate students providing that applicants have the **pre-requisites** specified in the course's syllabus.

Courses are taught and assessed in English. For non-native speakers of English, B2 (CEFR) or equivalent (TOEFL IBT 72, IELTS 5.0, TOEIC 750) is highly recommended.

## Additional information

For details about study programmes offered by EM Normandie please contact:

Adam AHARRAM, International Project Manager

[short-term@em-normandie.fr](mailto:short-term@em-normandie.fr)

Laurence BOITEUX, Deputy Director of International Affairs

[incoming@em-normandie.fr](mailto:incoming@em-normandie.fr)



# Summer School 2022

## Paris Clichy, from 18 to 28 July

COURSE TITLE	ENTERTAINMENT MARKETING	
Session and Campus	Paris Clichy, from 18 to 28 July 2022	
Teaching delivery	On campus, attendance mandatory	
Workload (1h = 60 min)	30 class-hours + Independent learning hours	ECTS credits 6
Professors	Julian Hofmann (PhD) <a href="mailto:jhofmann@em-normandie.fr">jhofmann@em-normandie.fr</a> Associate Professor at EM Normandie Business School	
Pre-requisite(s) for attending the course	A basic course on introduction to marketing needs to be passed providing basic knowledge about the marketing mix (i.e., 4 "P's").	
Learning goal(s)	<ul style="list-style-type: none"> <li>To be equipped with efficient business skills</li> <li>To be a project manager with a strategic overview</li> </ul>	
Learning objective(s)	<ul style="list-style-type: none"> <li>To define and analyse a marketing plan</li> <li>To identify the appropriate methodology to solve a problem</li> </ul>	
Learning outcome(s)	<ul style="list-style-type: none"> <li>To understand managerial peculiarities about the entertainment sector</li> <li>To define a marketing strategy for entertainment products</li> <li>To specify the marketing mix for entertainment products</li> </ul> <p>By the end of this course, participants are able to:</p> <ul style="list-style-type: none"> <li>explain why managing entertainment products requires a special understanding of the product and market characteristics,</li> <li>examine existing business models in the entertainment industry,</li> <li>detect difference between a classical marketing mix and an entertainment products marketing mix,</li> <li>justify how (human) brands provide important risk-reducing signals in the entertainment industry,</li> <li>distinguish between "paid" advertising campaigns and "earned" word-of-mouth communication.</li> </ul>	
Course description	<p>Entertainment products encompass the following industries: movies, books, music, video games, and sport. They possess creative and hedonic characteristics which means such experiential products are purchased by consumers primarily because of benefits related to experiential enjoyment, symbolic meaning, and sensory experience—making it very difficult to anticipate whether products turn out to be successful or not. Hence, entertainment markets require special knowledge to successfully manage companies operating in that industry to satisfy consumers' needs by, i.a., reducing pre-consumption risks.</p> <p><b>Contents:</b></p> <ul style="list-style-type: none"> <li>The Fundamentals of Entertainment—What's Entertainment?</li> <li>Economic and Managerial Peculiarities—Why Entertainment Products are Unique: Key Characteristics</li> <li>Economic and Managerial Peculiarities—Why Entertainment Markets Are Unique: Key Characteristics</li> <li>Creating Value, Making Money: Essential Business Models for Entertainment Products</li> <li>Entertainment Product Decisions: Search Qualities and Unbranded Signals</li> <li>Entertainment Product Decisions: (Human) Brands as Quality Signals</li> <li>Entertainment Communication Decisions: Paid and Owned Channels</li> <li>Entertainment Communication Decisions: "Earned" Channels</li> <li>Entertainment Distribution Decisions</li> <li>Entertainment Pricing Decisions</li> <li>Integrated Entertainment Marketing: Creating Blockbusters and Niche Products by Combining Product, Communication, Distribution, and Pricing Decisions</li> </ul>	

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<b>Teaching Material</b>	Class time will be devoted to lectures by the instructor, in-class exercises, and case studies linked to lectures as well as discussions on readings. In addition, students are expected to read announced articles and to work independently as well as in groups on the course material. Lecture slides, case studies, and/or exercises will be available to the students through the schools eLearning platform.	
<b>Evaluation criteria</b>	<b>Continuous assessment: 40%</b> - Students are supposed to conduct group work in class about the different entertainment sectors (i.e., movies, books, music, video games, and sport) and to present their work.	<b>Final assessment: 60%</b> - Students are supposed to work individually on an essay.
<b>Recommended readings</b>	Consult teaching materials (will be accessible on moodle platform during class period) as well as: <ul style="list-style-type: none"> <li>▪ Hennig-Thurau, T., &amp; Houston, M. B. (2018). Entertainment science. Springer International Publishing AG.</li> <li>▪ Behrens, R., Foutz, N. Z., Franklin, M., Funk, J., Gutierrez-Navratil, F., Hofmann, J., &amp; Leibfried, U. (2021). Leveraging analytics to produce compelling and profitable film content. <i>Journal of Cultural Economics</i>, 45(2), 171-211.</li> <li>▪ Hofmann, J., Clement, M., Völckner, F., &amp; Hennig-Thurau, T. (2017). Empirical generalizations on the impact of stars on the economic success of movies. <i>International Journal of Research in Marketing</i>, 34(2), 442-461.</li> <li>▪ Hofmann, J., Schnittka, O., Johnen, M., &amp; Kottemann, P. (2021). Talent or popularity: What drives market value and brand image for human brands?. <i>Journal of Business Research</i>, 124, 748-758.</li> </ul>	