

CELEBRIMEDIA: THE BUSINESS OF FAME & CELEBRITY

CMGT 599 / FALL 2014 / ASC231 (21798D)

University of Southern California
Annenberg School for Communication and Journalism
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Office Hours: 5:30-6:30PM [by appointment]

COURSE DESCRIPTION

Celebrity is based in fame, but is not solely about being famous. Celebrity is created through the synergy and cultivation of opportunity between brand management, publicity, business and social/emotional connection of fans. This course is intended to provide a fundamental understanding of the modern business of celebrity as a brand, as it relates to the interplay between reps, publicists, tabloids, journalists and the society which consumes celebrity content, in the creation and maintenance of the celebrity from a personality to a brand.

Through this course, you will analyze celebrity as a modern, vibrant business model through the prism of the components which foster celebrity. Aspiring publicists, agents, talent managers, reporters/bloggers, academics of communication and media, and even aspiring (or current) celebrities will gain a foundational outlook of the modern strategies and tactics being employed to grow and perpetuate celebrity in worldwide markets. This analysis will provide greater clarity in the operations of the modern entertainment and celebrity media industries and aid in understanding their effect on society.

COURSE GOALS

- ❖ To analyze how a celebrity uses media elements and practices as tools to craft brand strategies and to create specific, targeted messaging to convey a position or behavior;
- ❖ To provide an understanding of the structure and common practices of celebrity as a business and the synergies with media, agents/managers, publicists and corporations.
- ❖ To comprehend how celebrity can be transformed from a simple phenomenon to a worldwide brand and the economic effect on society;
- ❖ To grasp the transcendence of celebrity in society from life to death into “brand immortality.”

REQUIRED READING MATERIALS (SUBJECT TO CHANGE)

- ❖ *Starstruck: The Business of Celebrity* (2010); By Elizabeth Currid-Halkett
- ❖ *Stargazing: Celebrity, Fame and Social Interaction* (2011); By Kerry O. Ferris and Scott R. Harris
- ❖ *Celebrity, Inc.* (2011); By Jo Piazza
- ❖ *Will Work For Shoes: The Business Behind Red Carpet Product Placement* (2011); By Susan J. Ashbrook
- ❖ *Understanding Celebrity* (Second Edition, 2014); By Graeme Turner

ONLINE REQUIRED READING/VIEWING MATERIALS

Celebrity Names as Web Site Addresses: Extending the Domain of Publicity Rights to the Internet

Ezer, D. J. (2000). Celebrity names as web site addresses: Extending the domain of publicity rights to the internet. *The University of Chicago Law Review*, 67(4), 1291-1315. Retrieved from <http://search.proquest.com/docview/214797503?accountid=37892>

The Differential Effects of Celebrity and Expert Endorsements on Consumer Risk Perceptions

Biswas, D., Biswas, A., & Das, N. (2006). The differential effects of celebrity and expert endorsements on consumer risk perceptions. *Journal of Advertising*, 35(2), 17-31. Retrieved from <http://search.proquest.com/docview/236571909?accountid=37892>

The Celebrity Effect

The celebrity effect business.view. (2010, Mar 30). Economist.com, news analysis. Retrieved from <http://search.proquest.com/docview/193341692?accountid=37892>

Endorsers in Advertising: The Case of Negative Celebrity Information

Till, B. D., & Shimp, T. A. (1998). Endorsers in advertising: The case of negative celebrity information. *Journal of Advertising*, 27(1), 67-82. Retrieved from <http://search.proquest.com/docview/236501454?accountid=37892>

Is Celebrity a New Kind of Status System?

Milner, M. (2010). Is celebrity a new kind of status system? *Society*, 47(5), 379-387. doi:<http://dx.doi.org/10.1007/s12115-010-9347-x>

Lessons from the Rich and Famous: A Cross-Cultural Comparison of Celebrity Endorsement in Advertising

Choi, S. M., Wei-Na, L., & Hee-Jung, K. (2005). Lessons from the rich and famous: A cross-cultural comparison of celebrity endorsement in advertising. *Journal of Advertising*, 34(2), 85-98. Retrieved from <http://search.proquest.com/docview/236495625?accountid=37892>

On Regulation of Celebrity Endorsement in China

Li, M. (2011). On regulation of celebrity endorsement in china. *Journal of Politics and Law*, 4(1), 153-158. Retrieved from <http://search.proquest.com/docview/859013543?accountid=37892>

Peeling off the Layers of Celebrity

Bradbury, M. C. (2009). Peeling off the layers of celebrity. *The Writer*. 122, 30-33. Retrieved from <http://search.proquest.com/docview/214098983?accountid=37892>

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The Sport Star: Modern Sport and the Cultural Economy of Sporting Celebrity

Guttman, A. (2006). The sport star: Modern sport and the cultural economy of sporting celebrity. *Choice*, 43(6), 1049. Retrieved from <http://search.proquest.com/docview/225747243?accountid=37892>

The Use of Dead Celebrity Images in Advertising and Marketing – Review, Ethical Recommendations and Cautions for Practitioners

D'Rozario, D., & Bryant, F. K. (2013). The use of dead celebrity images in advertising and marketing-review, ethical recommendations and cautions for practitioners. *International Journal of Marketing Studies*, 5(2), 1-10. Retrieved from <http://search.proquest.com/docview/1431935033?accountid=37892>

When Publicists Say Shh!

Holson, L. M. (2011, Apr 17). When publicists say 'shh!'. *New York Times*. Retrieved from <http://search.proquest.com/docview/862179296?accountid=14749>

Sellebrity (2011) – Directed by Kevin Mazur

Rented via <http://www.vudu.com/movies/#!/content/407750/Sellebrity-ellebrity> or <http://www.youtube.com/watch?v=MxXcgYhEUFU>

OPTIONAL READING MATERIALS

- ❖ *The Cult of Celebrity*; By Cooper Lawrence
- ❖ *Celebrity*; By Chris Rojek
- ❖ *Celebrity Culture and the American Dream: Stardom and Social Mobility*; By Karen Sternheimer

ASSIGNMENTS

This course will evaluate your progress and learning via the following assignments:

- ❖ Two Short Answer Papers:
 - 5-7 page maximum (not counting References or Cover Sheet), double-spaced, Times New Roman, 12pt., 1" margins only.
 - Topic will be assigned separately, with at least 2 weeks prior to the due date on a current, relevant celebrity business issues for analysis, related to the current lesson.
 - All papers are to be submitted in proper APA format (e.g., references, citations, headers cover page, etc.) with a minimum of **10** academic or recognized news media sources used.
 - Any citations or references must be from recognized academic resources and legitimate, valid news/analysis outlets or such similar outlets (e.g., not Wikipedia or a random person's [non-recognized expert's] blog).

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- Grading will be based on the content quality, fact accuracy, quality of your argument, compliance with APA style and writing quality. No more than 8 grammatical, spelling/punctuation errors and APA errors total are permitted. More than 8 shall result in a failing grade on the assignment.
- File format must be in Word or PDF. If you use Pages, Google Docs, OpenOffice or similar word processor, a .doc or PDF-compatible file is required to be sent for credit.

- ❖ The Networking Clinic (Short Individual/Group Presentation)
 - Select one professional working in entertainment or media whose work is in either representing, influencing, reporting on or being a celebrity. Your group will interview and present a short showcase in class (outlined below). You will be required to reach out to this person, set up and complete a short interview with them. Interviews can be conducted via Skype, Facetime, in-person, or can be chat sessions (per your arrangement).
 - The level of celebrity must be A-D list celebrity. They must have some kind of quantifiable public notoriety (e.g., internet celebrities are OK, but not regional “celebrities”); or, the level of rep or reporter must be from a recognizable, national level (e.g., 1st or 2nd tier celebrity blogger, reporter, manager from a medium/large firm or rep from a small company who reps a known name, etc.)
 - This project must be either an individual or a group project) and be no longer than 6 minutes in length (but no shorter than 3 minutes). If you exceed 6 minutes, your grade will be reduced by half a letter grade.
 - The scope of your interview is to learn about the role this person has and how their role either creates or influences celebrity. If they are a celebrity of some level, discuss and discover what motivated them to undertake this work for their life and how their celebrity (or work with celebrity) has changed or influenced them (or how they use it to influence others).
 - The subject of your interview can be a publicist, agent, manager, celebrity (of any level), or executive. All names must be pre-approved by the Professor by Week 3. If you have trouble finding/reaching out to a subject to interview, see the Professor for guidance.

- ❖ Final Project (Individual Presentation)
 - Present a campaign which will pitch the value of a currently living celebrity as either becoming some form of a “lifestyle” brand for worldwide marketing or as an endorser of a product (one they don’t already endorse) for a worldwide campaign.
 - You will outline the target demographic, the value of that celebrity in the market, recent achievements (or mistakes) which support your claim, and the projected value of the celebrity in terms of the impact on the endorsed product or as a stand-alone brand.

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- Prior to your presentation, you will present a “logline” pitch to the class – a one-line summary of what you intend to present. You should be able to field at least one question to qualify the presentation and celebrity choice.
- No longer than 10 minutes. If you exceed 10 minutes, you will be cut off and your grade will be reduced by one full letter grade.
- Allow for a window of up to 5 minutes immediately thereafter for any questions.
- Use Powerpoint, Keynote, Prezi, or any combination of any media to convey your pitch and message.
- Should be formatted and presented in a coherent, professional manner, fit for the market/product you’re presenting (i.e., if it’s for a surf or skate brand, you may not be wearing a suit and tie; but if for a luxury brand, you likely would)
- Presentations should have an accompanied print-out of each presentation slide (and any other presentation-related material), full page, in full color, presented in a professional manner (including any other related materials which may be required for your presentation, at your discretion).
- Grading will be based on project quality, fact accuracy, timing compliance and overall professional presentation quality.

❖ Current Issues Discussions

- Each person is expected to be knowledgeable in the current media/celebrity news relating to celebrity business issues including when a celebrity is suing (or threatening to sue), breaking celebrity deals, or the impact of salacious tabloid content.
- Each class will begin with a short class-wide group discussion of recent issues. Class participants are expected to be reading all industry news websites on a daily basis and be ready to discuss such rights topics.
- Grading is based on topic knowledge and participation in the discussion.

CLASS POLICIES AND PROCEDURES

❖ Grading

Short-Answer Papers:	25%
Networking Clinic	25%
Final Project:	30%
Current Issues Discussions	10%
Participation:	10%

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This course is designed to provide you an academic and functional background of the intricacies involved with the business of celebrity. Firm understanding of the class lectures, notes, text and presentations is crucial to ensure your future success as a working professional. You will demonstrate your understanding of these lessons and this class through your written papers and your final project.

❖ Participation

Class participation is essential and is 10% of your grade. Everyone is expected to contribute questions or comments to the class – even if it is to clarify a statement or concept because you simply did not understand it. This class is not just instructional, but collaborative. Participation is a lesson itself: if you are not an active participant in the entertainment industry and in the department and company in which you will work, your success will be stunted. If I do not know your name by the end of the semester, you did not participate sufficiently.

❖ Absence and Lateness

Class will begin promptly at 6:30PM; therefore, being late will result in you missing a vital portion of the day's lesson. Nevertheless, being absent or late to class will sometimes occur. The first unexcused absence is always forgiven. A sign-in sheet will be circulated during class twice to certify that you were present. More than one unexcused absence will result in a reduction of 2.5% of your overall grade for each absence up to three. More than three unexcused absences during the term may result in you being dropped from the class. If you need to be absent for a period of time, please consult with me so that we can make arrangements to continue your participation in the class so that you may finish the class.

If you arrive late (e.g., up to thirty minutes late) without notifying me, your participation points will be affected, depending on the frequency of tardiness. You will lose all Rights Issues Discussion points for that day. If you arrive very late (e.g., over one hour from the start of class) this is considered as absent, unless prior arrangements have been made with me. Please try to arrive on-time or no later than fifteen (15) minutes after class has begun. If there is some reason why you may have to arrive late on a consistent basis, please consult with me to make applicable arrangements.

❖ Assignment Due Dates

All assignments are due **one (1) hour prior to class time on the date due.** Assignments should be either posted to Blackboard or emailed to me directly. The timestamp from the server (via either Blackboard or my email server) shall act as your posting time.

❖ Late Assignments/Corrupted Files/Emergencies

No late assignments will be accepted.

If you have a legitimate and verifiable emergency that makes it impossible to turn in your assignment on time you must: (1) email me before the beginning of class the day the assignment is due to notify me of your emergency, (2) provide official proof (doctor's note or other evidence) and (3) arrange to email the assignment at a time to be determined.

As a future professional, you are expected to have verified that the file to which you are submitting to me is in readable, executable condition, and not corrupted. If a corrupted file is received by me it is treated as if the file never arrived. You will be notified that the file is corrupted only if there is time for you to re-submit the file (e.g., more than 1 hour prior to the deadline time), and only if I detect the file is corrupted in time, both at my sole election.

❖ Recording Policy

No recording of any lecture via any media (including iOS/Android devices, through Word for Mac or any other recording method) is permitted. Lecture materials will be provided online, but this will not replace the discussion value in the class. Attendance is strongly encouraged.

OFFICE HOURS & QUESTIONS

Office hours are 5:30-6:30PM, by appointment, just before class. Arrangements can be made in the event you have questions or need to discuss a concept further prior to class or at a mutually-convenient time on-campus. Meetings can also be arranged via Google Hangout, Skype, etc., or for a different day, around the same time. Please feel free to email me with any questions or issues pertinent to the class and the lessons. I always make myself available to support your academic success.

LAPTOP POLICY

Effective fall 2014, all undergraduate and graduate Annenberg majors and minors will be required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Virtual Commons for more information. To connect to USC's Secure Wireless network, please visit USC's Information Technology Services [website](#).

USC ACADEMIC INTEGRITY STATEMENT

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as

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one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

All work you submit must be your own and you may not inappropriately assist other students in their work beyond the confines of a particular assignment. There is a no-tolerance policy for academic misconduct in this course! The minimum penalty for academic misconduct will be a failing grade (F) for the course – further academic and disciplinary penalties may be assessed.

USC SCHOOL OF JOURNALISM POLICY ON ACADEMIC INTEGRITY

The following is the USC Annenberg School of Journalism's policy on academic integrity and repeated in the syllabus for every course in the school:

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism." All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

STRESS MANAGEMENT

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

EMERGENCY PREPAREDNESS/COURSE CONTINUITY IN A CRISIS

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

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COURSE OUTLINE – (SUBJECT TO CHANGE: ALL SPEAKERS ARE TENTATIVE)

Course Week	In-Class	Reading Assignment
Week 1: 8/28	Lecture: Introduction to Celebrity Assign Networking Clinic	<i>Watch:</i> "Sellebrity" Currid-Halkett (Ch. 1-2) <i>Online:</i> "The Sport Star..." (Guttman) <i>Optional:</i> Sternheimer (Ch. 1)
Week 2: 9/4	Lecture: Defining Celebrity and its influence on society. Assign Paper 1	Ferris & Harris (Ch. 1-3); Ashbrook (Ch. 2); Turner (Ch. 1) <i>Online:</i> "The Celebrity Effect." (Economist.com) <i>Optional:</i> Rojek (Ch.1), Lawrence (Ch. 1-3), Sternheimer (Ch. 2-4)
Week 3: 9/11	Lecture: The Business Structure of Celebrity (Representation) NC-Interviewees Due	Currid-Halkett (Ch. 4); Ashbrook (Ch. 4, 8); Turner (Ch. 2) <i>Optional:</i> Lawrence (Ch. 4-7); Sternheimer (5-8)
Week 4: 9/18	Lecture/Speaker: The Business Structure of Celebrity (Branding & Building)	Ashbrook (Ch. 1, 3); Currid-Halkett (Ch. 5-6); Piazza (Ch. 2-3) <i>Online:</i> "Lessons from the Rich and Famous..." (Choi, Wei-Na & Hee-Jung)
Week 5: 9/25	Speaker: <i>A conversation with celebrity photographer Scott Nathan.</i>	Currid-Halkett (Ch. 3,7) <i>Online:</i> "The Differential Effects of Celebrity and Expert Endorsements..." (Biswas, Biswas & Das)
Week 6: 10/2	Lecture/Speaker: Using Journalists & Publicity in Media (Controlling & building Fame) Paper 1 Due	Ashbrook (Ch. 5); Ferris & Harris (Ch. 5-6); Piazza (Ch. 9) <i>Online:</i> "Peeling Off the Layers of Celebrity" (Bradbury)
Week 7: 10/9	Lecture: Role of Paparazzi, Tabloids, & the effect of the "pseudo- event" in Fame Branding Assign Paper 2 Notify NC Presentation Type	Piazza (Ch. 1); Turner (Ch. 4) "Endorsers in Advertising: The Case of Negative Celebrity Information" (Till & Shimp)

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Course Week	In-Class	Reading Assignment
Week 8: 10/16	Lecture: The Digital Celebrity: Celebrity in the era of Convergence Media. Present Networking Clinics	Piazza (Ch. 5,8); Turner (Ch.3) <i>Online:</i> "Celebrity Names as Website Addresses..." (Ezer) <i>Optional:</i> Sternheimer (Ch. 8-9)
Week 9: 10/23	Speaker: <i>A conversation with celebrity tabloid photo editor Chloe Millar.</i>	Turner (Ch. 6) <i>Online:</i> "When Publicists Say Shh!!" (Holson)
Week 10: 10/30	Lecture: Cultivating Celebrity: The Art of Branding, Message and Image Crafting. Assign Final Projects	Ashbrook (Ch. 10-11); Piazza (Ch. 6-7, 11)
Week 11: 11/6	Speaker: <i>A conversation with AP Entertainment Reporter Marcela Isaza</i>	Ashbrook (Ch. 3); Piazza (Ch. 10); Turner (Ch. 7)
Week 12: 11/13	Lecture: The International Celebrity <i>(Class may be held via Google Hangout due to Home Game)</i> USC Home Game vs. Cal Paper 2 Due	Piazza (Ch. 4); Turner (Ch. 5) <i>Online:</i> "On Regulation of Celebrity Endorsement..." (Mingquian)
Week 13: 11/20	Speaker: <i>A conversation with Marilyn Monroe archive owner Chuck Murphy</i> Logline Pitches Due	Currid-Halkett (Ch. 9); Piazza (Ch. 12)
Week 14: 11/27	Holiday: <i>Happy Thanksgiving!</i>	

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<u>Course Week</u>	<u>In-Class</u>	<u>Reading Assignment</u>
Week 15: 12/4	The Value of Celebrity Death and the Terminal Value of Celebrity <u>Final Projects: Advising</u>	<u>Online</u> : "Use of Dead Celebrity Images in Advertising and Marketing..." (D'Rozario & Bryant)
Week 16: 12/11	<u>Final Projects Due and Presented.</u>	