The International Entertainment Marketplace
CMGT 558
Spring 2015

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Course description: With the globalization of communication and information technology industries, understanding problems and opportunities in the entertainment marketplace requires an international perspective. This course aims to provide students with a broad overview of current market developments and major policy issues in the global entertainment marketplace. It looks at a variety of industry sectors such as broadcasting, film, telecommunications, the Internet, videogames, and the music industry. The course is divided into two components. The first analyzes the global forces shaping the evolution of the entertainment industry across countries and regions, and looks at the implications of such evolution for the strategies of entertainment firms. The second examines how these global forces have reshaped the entertainment market in different world regions. Integrated into this work is a strategic forecasting team exercise where students plan scenarios for the development of the media sector in 5 global regions.

Career relevance: As the revolution in communication technologies creates truly global markets, the ability to understand the international dimension of the decisions with which organizations are confronted has become a critical managerial skill. Whether you pursue a career in Hollywood, an Internet start-up, government, or the non-profit sector, you will be faced with decisions that cut across political, economic, and cultural borders. How should you expand internationally? What is the impact of global entertainment on local cultures? What are the regulatory and cultural barriers that must be considered? This course intends to give students the analytical tools to address these types of questions by examining the global forces shaping entertainment markets and how organizations (whether private companies, NGOs, or governments) are responding to these changes.
Course requirements: There are five requirements for the course:

1. **Class participation.** Students are expected to make informed contributions to class discussions and in-class activities. What does it take to make informed contributions? First and foremost, doing the readings before class. The reading will be discussed in each class. Students that are absent or do not speak up will lose participation points. Second, we strongly encourage students to follow the entertainment industry news.

2. **Take-home midterm.** There will be a take-home midterm examination. It will be handed out on February 25 and will be due on **March 5**. No late mid-terms will be accepted.

3. **Strategic Forecasting Work.** Students will join teams of 5 to a scenario plan for the future of the Media and Entertainment Sector in one of five regions (Asia, North America, South America, Europe, Africa) **Final Plans will be Due on May 6.**

Grading: Requirements will be weighed as follows:

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<thead>
<tr>
<th>Requirement</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Class participation</td>
<td>20%</td>
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<tr>
<td>Take-home midterm</td>
<td>40%</td>
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<tr>
<td>Scenario Plan</td>
<td>40%</td>
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Course material: The weekly reading material will be posted on Blackboard. There are three required Books


A brief announcement from the Office of Civil Rights: Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from the DSP when adequate documentation is filed. Please be sure the
letter is delivered to me as early in the semester as possible. DPS is open Monday-Friday, 8:30-5:00. The office is in Student Union 301 and their phone number is (213) 740-0776.

The School of Communication is committed to the highest standards of academic excellence and ethical support. It endorses and acts on the SCampus policies and procedures detailed in the section titled "University Sanction Guidelines." These policies, procedures, and guidelines will be assiduously upheld. They protect your rights, as well as those of the faculty. It is particularly important that you are aware of and avoid plagiarism, cheating on exams, fabricating data for a project, submitting a paper to more than one professor, or submitting a paper authored by anyone but yourself. Violations of this policy will result in a failing grade in the course and be reported to the Office of Student Conduct. If you have doubts about any of these policies, you must confer with the professor.

Class schedule

Part I: The issues

Week 1.-Jan. 12- Introduction to the class. Taplin and Shooman
Reading: Global Trends 2030
Screening: Easy Rider and Raging Bulls, Pt. 1

Week 2-Jan. 19 Martin Luther King Day- No Class

Week 3-Jan. 26- The Interregnum -Taplin
Reading: Blockbuster, Chapters 1-3
Screening: Easy Rider and Raging Bulls pt.2

Week 4- Feb. 2- Global entertainment: Industry background and trends.-Shooman
Reading: Blockbuster, Chapters 4-6
Screening: Snowpiercer

Week 5-Feb. 9 Hollywood rules: The economics of the film industry-Taplin
Reading: Blockbuster, Chapters 7-9
Screening: Minority Report

Week 6-Feb. 16-Presidents Day-No class.-

Week 7-Feb. 23- The Festival as Marketplace-Shooman
Reading: : *Blockbuster*, Chapters 10-12
Screening: *Exporting Raymond*

Midterm Handed Out

Part II-The Regions

Week 8.-March 2-Africa-Taplin
Reading: *Blockbuster*, Chapters 13-15
Screening:*Welcome to Nollywood*

Week 9-March 9- Asia-Taplin
Screening:*Ai Wei Wei: Never Sorry*
Reading: *Distribution Revolution*, p.1-46

Midterm Due via E mail by 6 PM

Spring Break March 12-21

Week 10.-March 23- Europe-Taplin
Screening: *Leviathan*
Reading: *Distribution Revolution*, p.47-100

Week 11-March 30 –Middle East-Shooman
Reading: *Distribution Revolution*, p.101-156
Screening:*The Square*

Week 12-April 6- North America-Shooman
Screening: *
Reading: *Distribution Revolution*, p.159-208
Screening: *

Week 13-April 13-South America-Shooman
Reading:*Distribution Revolution*, p.209-233
Screening:*City of God*

FIRST DRAFT SCENARIO PLANS DUE BY 6 PM APRIL 18

Week 14.-April 20- Scenario Plan Review-Taplin

Week 15-April 27- SCENARIO PLANNING EXERCISE
Dinner at Jon Taplin’s home in Pacific Palisades

Week 16-May 4-FINAL SCENARIO PLANS DUE BY 6 PM VIA EMAIL