

Global Entertainment
Comm 430
Spring 2016

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Course description: Following the revolution in new communication technologies and the intensification of political and economic ties between nations, entertainment is becoming increasingly global. Worldwide distribution of US-created content is ever-growing; however, these changes have resulted in a more complex international entertainment marketplace than predicted by cultural imperialism theorists. At the same time, the Internet has disrupted the organization of global media markets, creating both challenges and opportunities for existing and new actors worldwide.

This course surveys the economic and political dimensions of the global entertainment marketplace. It seeks to provide students with concepts and analytical tools to understand the organization of global media markets and the key drivers of change. The course begins with a review of fundamental concepts in media economics, followed by a discussion about the technological changes that have facilitated the globalization of entertainment. Finally, the course looks at how these forces materialize in different regions and media markets around the world.

Course requirements:

1. **Class participation.** Students are expected to make informed contributions to in-class and online discussions. What does it take to make *informed* contributions? First and foremost, to read the weekly assignments and attend class. Second, students are expected to contribute to the online discussion board by posting links to news articles or other types of content (reports, papers, books, etc.) relevant to the topics discussed in class. A minimum of five (5) posts is expected from each student throughout the semester.
2. **Class presentation.** Students will work in groups (2 or 3 students per group) to lead the class discussion about one of the regional cases (weeks 10-15). This involves researching a topic or market and presenting the findings to the class, while also relating the findings to the class readings. Students are expected to state their regional case preferences (via email) by week 3. Group assignments will be finalized by week 5. Groups are required to meet with the instructor in advance of their presentation.
3. **Take-home midterm.** There will be a short, take-home midterm exam, covering the readings for the first part of the course.
4. **Final exam.** There will be a take-home final exam. This will be an essay-format exam, in which students are expected to apply what they have learned in the course to a specific case or situation.

Grading: Requirements will be weighed as follows:

Class participation	10%
Class presentation	25%
Take-home midterm	25%
Final exam	40%

Course material.

Most readings are available online or through Blackboard. The rest of the readings will be distributed in class.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu> or to the *Department of Public Safety* <http://adminopsnet.usc.edu/department/department-public-safety>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <http://sarc.usc.edu> describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Class schedule

Week 1. Introduction to the class.

Week 2. Information markets I: Theory of public goods.

Required reading:

Shapiro, C., & Varian, H. (1999). *Information rules*. Boston: Harvard Business School Press. Chapters: 1, 2 and 4 (3 is optional). Available at
<http://www.uib.cat/depart/deeweb/pdi/acm/arxius/premsa/information-rules%20VARIAN%20SHAPIRO.pdf>

Light reading:

Why Parallels Between Netflix and Amazon Should Worry Media Titans. *New York Times*, January 13, 2016.

Ticket Pricing Puts ‘Lion King’ Atop Broadway’s Circle of Life, *New York Times*, March 17, 2014. Available in Blackboard.

Week 3. Information markets II: Network effects and two-sided markets.

Required reading:

Shapiro, C., & Varian, H. (1999). *Information rules*. Boston: Harvard Business School Press. Chapter: 7.

Hagiu, A. (2014). Strategic Decisions for Multisided Platforms. *MIT Sloan Management Review* 55 (2). Available in Blackboard.

Light reading: Reverse network effects, *Wired*, March 2014. Available at
<http://www.wired.com/insights/2014/03/reverse-network-effects-todays-social-networks-can-fail-grow-larger/>.

Week 4. Entertainment market structure: Organization and technological change.

Required reading:

De Prato et al. (2014). *Digital media worlds: The new economy of media*. New York: Palgrave. Chapters: Introduction, 1 and 2.

Light reading: TBA

Week 5. New communication technologies and the future of entertainment.

Required reading:

Sandvig, C. (2015). The Internet as the Anti-Television: Distribution Infrastructure as Culture and Power. In Parks, L. & Starosielski, N. (eds.), *Signal Traffic: Critical Studies of*

Media Infrastructures. Chicago: University of Illinois Press. Available at http://www-personal.umich.edu/~csandvig/research/Sandvig--The_ Internet_as_the_Anti-Television.pdf

Sallet, J. (2011). *The Creation of Value: The Broadband Value Circle and Evolving Market Structures*. Available at http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1821267

Light reading:

Is Justin Timberlake a Product of Cumulative Advantage?, *New York Times*, April 15, 2007. Available in Blackboard.

Week 6. Blockbusters or long tail?

Required reading:

Elberse, A. (2013). *Blockbusters: Hit-making, risk-taking, and the big business of entertainment*. New York: Holt. Chapters: Prologue, 1 and 5.

Anderson, C. (2004). *The long tail*. Available at <http://www.wired.com/wired/archive/12.10/tail.html>

Light reading:

The mogul of the middle. *New Yorker*, January 11, 2016. Available at <http://www.newyorker.com/magazine/2016/01/11/the-mogul-of-the-middle>

Week 7. Media concentration and globalization.

Required reading:

Winseck, D., & Yong Jin, D. (2012) (eds.), *The Political Economies of Media: The transformation of global media industries*. London: Bloomsbury. Chapters: Introduction and 3.

Light reading: TBA

Week 8. Hollywood rules.

Required reading:

Scott, A. (2005). *On Hollywood: The place, the industry*. Princeton: Princeton University Press. Chapters 1, 2, 3, and 9.

Light reading: TBA

Week 9. Intellectual property, piracy and user-generated content.

Required reading:

Downes, D. (2006). *New Media Economy: Intellectual Property and Cultural Insurrection*. Available at <http://quod.lib.umich.edu/j/jep/3336451.0009.103?view=text;rgn=main>

Maskus, K. (2012). *Private Rights and Public Problems: The Global Economics of Intellectual Property in the 21st Century*. Washington D.C.: IIE. Chapters: 1. Available at http://www.piie.com/publications/chapters_preview/5072/01iie5072.pdf

Light reading:

Everyone Is Too Busy Watching Netflix To Pirate Content? Available at
<http://gizmodo.com/everyone-is-too-busy-watching-netflix-to-pirate-content-1746723020>

Week 9. Media and cultural policy.

Required reading:

Flew, Terry & Swift, Adam (2013). Cultural Policy. In Towse, R. & Handke, C. (eds.), *Handbook On The Digital Creative Economy*, pp. 155-161.

Ferreira, F., & Waldfogel, J. (2010). *Pop Internationalism: Has a Half Century of World Music Trade Displaced Local Culture?* NBER Working Paper 15964. Available at <http://www.nber.org/papers/w15964>

Light reading: TBA

Week 10. Regional analysis: Europe.

Week 11. Regional analysis: Asia (minus China).

Week 12. Regional analysis: Latin America.

Week 13. Regional analysis: Africa/Middle East.

Week 14. Regional analysis: China.

Week 15. Regional analysis: US Hispanic market.