**CMGT 550**

**Hollywood 3.0: Entertainment Industry in the Convergence Age**

**Spring 2016**

Professor: David Craig

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Office/Hours: ASC 321; Tues 4-6; by appt.

Section: 21746

Classroom: ASC 231

Days/Times: Tues/ 6:30-9:20

**DESCRIPTION:**  After film and TV, the third era of Hollywood can best be described as the franchise era, which describes the exploitation of entertainment IP (intellectual property), across every conceivable platform, product, or experience. Examples include film featuring unlimited sequels and remakes, TV series adaptations, music soundtracks, book adaptations, licensed products, along theme parks and Broadway plays, and more. This phenomenon has become even more prevalent in the convergence age of digital media, especially social media, which allows for not only cross-media but interactive (transmedia) practice. In addition, in the post-Hollywood (Po-HO) age with unlimited access to digital production and distribution, anyone can with a smart phone can engage in these practices, although they may not understand strategy to sell, promote, or add value to their products, services, or cause. Now companies like Go-Pro, NFL, and RedBull have morphed into media companies, engaging in branded entertainment and content management creating narratives and experiences across multiple platforms. Even the Pope has a YouTube Channel and is launching a music album!

As a result, communication professionals, whether media producers, marketing executives, project managers, or content strategists, operating IN ANY INDUSTRY should understand how to craft cross and transmedia management strategies. In this class, students will conduct case studies of media franchises, e.g., STAR WARS/TREK, and also design, produce, and launch a transmedia campaign for a product, service, or cause.

**COURSE GOALS**

* To identify the strategies behind media franchise production, distribution, and marketing.
* To design, produce, and (partially) execute a transmedia branding campaign.
* To cultivate transferrable skills for conducting research, producing media content, and delivering state-of-the-art presentations.

**REQUIRED TEXTS:** (These texts are subject to change.)

* Johnson, D. (2013). *Media Franchising*. Postmillennial Pop.
* Meikle, G. and Young, S. (2012). *Media Convergence*. Palgrave Macmillan.
* Phillips, A. (2012). *A Creator’s Guide to Transmedia Storytelling*. McGraw-Hill
* Rose, F. (2011). *The Art of Immersion.* Norton.
* Additional articles will be posted on Blackboard.

**SYLLABUS (Subject to Change)**

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| **Week** | **Topics/ Class Projects** | **Reading/Assignments (due before class)** |
| **1/12** | Intro; REPLY ALL in class project |  |
| **1/19** | H3.0 Project/Pitches; prezumes | Transmedia Storytelling/ Section 1-2 |
| **1/26** | Media Franchises; prezumes | Transmedia Storytelling/ Section 3-4 |
| **2/2** | Pitches | Polson/ Transmedia Practices/Intro-48 |
| **2/9** | YOUTUBE conference | Polson/Transmedia Practices/ 49-118 |
| **2/16** | Hollywood 101 | Aarseth/ Culture and Business of Cross-Media  |
| **2/23** | Project update + franchises | Merkin/ Transmedia Management |
| **3/1** | Media Convergence 1 | Media Convergence/ Intro-4 |
| **3/8** | Media Convergence 2 | Media Convergence/ 5-conclusion |
| **3/17** | SPRING BREAK |  |
| **3/22** | Project update  | Media Franchises/ Intro-2 |
| **3/29** | NO CLASS | Media Franchises/ 3-4 |
| **4/5** | Guests | Media Franchises/ 5-conclusion |
| **4/12** | Guests | Cross-media Innovations/ Intro and Textual |
| **4/19** | Guests; email presentation | Cross-media Innovation/ Economic |
| **4/26** | Present Transmedia Projects | Cross-media Innovation/ Institutional |
| **5/10** | NO FINAL |  |

**COURSE GRADING and ASSIGNMENTS**

25% Blog and Pitch (Individual)

25% Franchises (Group)

50% Transmedia Campaign (Group)

**PREZUME (Prezi + resume)**

* Go to Prezi.com, sign up for a free educational account, take the tutorial and get started.
* SHOW us who you are, e.g., where you are from (show picture or map of hometown), school (show school logo), work (see pictures from office), interests (use symbols), etc. Include your media production and/or social media management experience, if any.
* Post the link to your Prezi on the class blog before class.

**BLOG**

* Relate THAT WEEK’s reading to a current news item occurring within that last week.
* Write a brief description (2-3 lines) of the article and its relation to the reading.
* Cite the reading and create a successful hyperlink.
* Sources may include the following, although you are welcome to look elsewhere.
	+ Deadline Hollywood/ Cynopsis
	+ Hollywood Reporter/ Variety
	+ Re/code.net/ Tubefilter
	+ Wired.com
	+ New York Magazine – Vulture
	+ Ad Week / Advertising Age
	+ Multichannel News
	+ Cynopsismedia.com

**MEDIA FRANCHISE (group):**  each group is to map a media franchise as follows:

* The franchise must be approved in advance, an entertainment intellectual property exist across at least three platforms (e.g, film, television, books, music, online, music, toys, clothing) theme park rides, other forms of licensing), and feature some form of fandom.
* For each element of the franchise, you should map the ownership (who owned the rights), production (who financed, designed, and produced the content), circulation (the audience/consumer/viewer including domestic/international markets), ROI (return on interest, e.g., costs, revenue, and profit); and purpose (you must argue whether this element was designed PRIMARILY to generate revenue or promotion).
* Also include an analysis of the fan culture for these franchises, who (demos)? Where (platforms and location)? How? List at least three fan projects.
* More instructions will be provided in class.

**TRANSMEDIA PITCH (Individual):** everyone must pitch a transmedia campaign.

* Length is 3:00 and should be edited; pay attention to sound, lighting, and graphics (if any).
* The campaign must be based on underlying concept, e.g., an intellectual property, brand, product, or service, or a cause, community, or educational initiative.
* Discuss the value proposition and purpose (commercial, non-profit, or educational).
* The campaign should include a minimum of:
	+ Three traditional platforms (film, TV, music, books, products, games, etc.)
	+ One social media platform (Facebook, Snapchat, Instagram, etc.)
	+ One video (film/series, live action/animated, scripted/unscripted, promo/program)
	+ Some form of interactivity and fan participation.
* Describe what will be launched or proposed (and how) by the end of the semester.
* Disclose any rights issues, financing, creative/production assistance, etc.
* More instructions AND sample campaigns will be discussed in class.

**TRANSMEDIA CAMPAIGN (group):**  the pitch winners will choose their team and design and launch or propose their campaign. FAILURE TO FOLLOW DIRECTION will take points off!!!

* Your team will receive extra credit if you reach out to an approved mentor for assistance.
* You should plan on meeting with Professor Craig in class on the dates indicated to discuss:
	+ FIRST: bring a detailed updated campaign outline and production schedule.
	+ SECOND MEETING: show a rough cut of every element, e.g., video, websites, etc.
	+ ROUGH CUT: send a COMPLETE presentation via email a week prior and be prepared to address notes before the final presentation.
* FINAL PRESENTATION: the group will present a case study in Prezi of your transmedia campaign that describes the value proposition and purpose, underling concept, the platforms and elements, participants and role, strategy and process, the reception (if any), and how you managed your creativity, innovation, design, communication, etc.
* Grading will be based on your campaign design, management, execution as well as your case study presentation in terms of design and performance.
* More details will be provided in class.

**Late assignments/Emergencies:** No late assignments will be accepted. If you have a legitimate and verifiable emergency that makes it impossible to turn in your assignment 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.

**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://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>.
* 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..