CMGT 549  
Case Studies in Digital Entertainment  
Spring 2010

Instructor: Paolo Sigismondi, MBA, PhD  
Section: 21745D, 06:30-09:20 pm T  
E-mail: sigismon@usc.edu  
Office Hours: 4:30 – 6:30 pm Tuesday and by appointment

COURSE DESCRIPTION
The unfolding effects of the Information and Communication Technology revolution are ushering in significant changes in the content, conduits, and business models of the entertainment industry. The convergences and collisions of the telecom, media, and entertainment industries at the turn of the 21st century provide new challenges for the entities operating in the different sectors and offer potential opportunities for entrepreneurial endeavors. Through case studies in digital entertainment this course explores the evolutions of business practices of the different sectors of the entertainment industry within the regulatory environment of U.S. media policy in the digital age. It analyzes how new and old entities in the film, television, sports, and music sectors are evolving and adapting to create, deliver, and capture value in a competitive landscape shaped by the increasing digitalization of media content and platforms.

COURSE GOAL
The goal of the course is to provide participants interested in careers in the media and entertainment industry analytical tools to identify key success factors in next-generation media and entertainment. The analysis draws on relevant interdisciplinary theoretical frameworks as well as practical applications from case studies to bridge the gap between theory and practice utilizing lectures, articles, industry reports and featuring guest speakers who provide current insights from practice.

ABOUT THE INSTRUCTOR
Paolo Sigismondi, MBA, PhD has more than a decade of work experience in the global media and entertainment industry. He held executive positions in two of Europe’s largest media holding companies, Mediaset and Telemontecarlo networks, and most recently worked at Warner Bros., in its International Television Distribution division.

REQUIRED TEXTS

The rest of the readings are in a course reader available at the USC bookstore, or are available on line. There may be additional short readings distributed in class.
ADA COMPLIANCE STATEMENT
Any student requesting academic accommodation 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 your instructor 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.

ACADEMIC INTEGRITY
The Annenberg School for Communication is committed to upholding the University’s Academic Integrity code as detailed in the Scampus guide. It is the policy of the School of Communication to report all violations of the code. Any serious violations or pattern of violations of the Academic Integrity Code will result in the student’s expulsion from the Communication major or minor.

COURSE REQUIREMENTS
1. **Class participation.** Students are expected to make informed contributions to class discussions and online activities, coming to class having completed all assigned readings.
2. **Midterm exam.** There will be a take-home midterm exam, due March 9, to be turned in via e-mail to the instructor.
3. **Course project.** Student will individually conduct research on a topic related to the course. The end result will be either a White Paper or a case study on Digital Entertainment. The final presentations will take place in the last two weeks of classes, and they must include visual aids and a short paper (8-10 pages suggested).
4. **Final exam.** There will be a take-home final exam to be turned in via e-mail to the instructor by 9:00 pm PST May 11.

GRADING
Requirements will be weighed as follows:

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<th>Requirement</th>
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<tr>
<td>Class participation</td>
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Class Schedule

Week 1. The digital entertainment landscape: An overview (Jan. 12)


Week 2. The entertainment industry sectors: Movies (Jan. 19)


Week 3. Movies - continued (Jan. 26)


Week 4. Television content: a) Scripted entertainment (Feb. 2)


Week 5. Television content: b) Non-scripted entertainment (Feb. 9)


Case study: Big brother and Endemol


Week 6. Music, Sports (Feb. 16)


Case study: NBC 2008 Olympics coverage

Week 7. The digital revolution impact on the entertainment industry: Digital content (Feb. 23)


**Week 8. Digital delivery platforms (Mar. 2)**


**Week 9. New business models in a digital environment (Mar. 9)**


MIDTERM TAKE-HOME EXAM DUE

MAR. 16--NO CLASS: SPRING RECESS
Week 10. New business models in a digital environment – continued (Mar. 23)


Week 12. The regulatory environment and the net neutrality debate (Apr. 6)


**Week 13. Strategic trends across the entertainment sectors (Apr. 13)**


**Week 14. Project presentations (Apr. 20)**

**Week 15. Project presentations (Apr. 27)**