

**HOLLYWOOD 3.0: ENTERTAINMENT INDUSTRY IN
THE CONVERGENCE AGE**

CMGT 550 / SUMMER 2019 / ANN 210 | 21746

Thursday 6-10:10PM

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COURSE DESCRIPTION

With the growth of ContentEverywhere (post-TVEverywhere), new technology platforms, inventions and innovations, coupled with new distribution models, which are yielding innovative ways of distributing content all over the world (and in space), there are many new methods for distributing and exploiting professionally-created and user-generated content through all forms of media, including through various apps and other distribution channels worldwide. Indie content creators create and distribute the majority of content available all over the world. These content creators in the industry are actively developing, acquiring and creating content for exploitation across all available platforms and helping create experiences for bleeding-edge technologies.

Through this course, you will gain a basic understanding of what industry professionals do to source, create and acquire content for exploitation and distribution in all territories worldwide. This will include how to navigate the rights issues which could derail a project at beginning stages; and you will also gain a basic understanding of the process of distributing and exploiting content, including some of the structure of these deals (in terms of distribution), the influence of digital marketing analytics, cutting-edge "electraventive" expression (including the use of AR/VR platforms, immersive entertainment and other platforms) and what rights allow and enable the various business models and means of delivery which facilitate universal distribution.

COURSE GOALS

- ❖ To understand the terms, basic business models, customs and procedures involved in the pre-production process of content (short and long-form; PGC and UGC) intended for worldwide/universal distribution (through various media)
- ❖ To comprehend the importance of chain-of-title in acquiring and developing content (whether owner-created or purchased/acquired)
- ❖ To define and analyze each distribution model and means of delivery, including cutting-edge platforms, influence of AI and new tech, in the modern market
- ❖ To grasp the basic issues of "ludic" and "electraventive" expression (video gaming and content creation using electronic devices through digital spaces)
- ❖ To engage in the hands-on practice of electraventive content creation and grasp its influence and complications
- ❖ To provide an understanding of the value ancillary/subsidiary rights of content in all forms of media, including theme parks and immersive entertainment

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READING MATERIALS (SUBJECT TO CHANGE)

- ❖ Gillen, Anne Marie and Lee, John, J., Jr. (2017). *The Producer's Business Handbook: The Roadmap for the Balanced Film Producer, 4th Ed.*, Focal Press: New York. New York.
- ❖ Moore, Schuyler M. (2018). *The Biz: The Basic Business, Legal and Financial Aspects of the Film Industry, Fifth Ed.*, Silman-James Press: West Hollywood. California.
- ❖ Ulin, Jeffrey, C. (2014). *The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World., 2nd. Ed.* Focal Press: New York. New York
- ❖ Holmevik, Jan (2012). *Inter/Vention: Free Play in the Age of Electracy.* MIT Press
- ❖ Any additional handout materials posted on Blackboard

HBS CASE STUDIES (IN READER)

- ❖ Comcast Entertainment
- ❖ Reawakening the Magic: Bob Iger and the Walt Disney Company
- ❖ Jason Blum's Blumhouse Productions
- ❖ Keep It, Shave It, Cut It: A Close Look into Consumers' Viewing Behavior
- ❖ Netflix, Inc.: The Disruptor Faces Disruption
- ❖ Social Media Analytics for Enterprises: Typology, Methods and Processes
- ❖ Character House Entertainment (Moana Expansion)

ASSIGNMENTS & GRADED ACTIVITIES

- ❖ Just-In Time Minute Posting

Before class, a topic will be posted on Blackboard about the day's lecture. Each student will submit a paragraph (or two or three, etc.) about that topic on blackboard by **one hour before the start of class time**. The paragraph can be the student's opinion, reaction and experiences about that topic. After class, all students will comment and react to the other postings on that subject and continue the dialogue during the week on this subject. This will not happen before every class but on most class days (i.e., not on presentation days, finals, or project days). Students will be graded on assignment compliance, including posting and reacting/commenting to other postings in a substantive manner. These will occur before a class (8 assignments)

<u>Grading</u>	
91%+	A post which responds to a topic or question and provides a robust, thought-provoking response and may include external references, analysis or other relevant, in-depth subject matter. A top response causes further conversation in the thread.
80%-90%	A post which is a linear, direct response to the question, but does not provide any in-depth analysis or any analytical insight into the topic or questions presented.

<79%	Failure to post a response, a response which does not address the topic or question at all, or a cursory response of only a sentence or two.
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❖ Reaction Postings

After each class, a question will be posted on Blackboard about some aspect of the day’s lecture, discussion or activity. Each student will write a one-page response reacting to the question posed, which should include aspects of what was provided in that day’s class. No specific format style is required. The response will be written in the corresponding section in Blackboard as a response to the posted question/comment/issue. Class members are expected to respond and engage in a digital dialogue. **Reaction postings are due within 48 hours of the end of class.** These will occur after class (10 assignments)

<u>Grading</u>	
91%+	A post which responds to a topic or question and provides a robust, thought-provoking response and may include external references, analysis or other relevant, in-depth subject matter. A top response causes further conversation in the thread or further conversation in the class as a topic of discussion.
80%-90%	A post which is a linear, direct response to the question, but does not provide any in-depth analysis or any analytical insight into the topic or questions presented. This response does not expand the conversation.
<79%	Failure to post a response, a response which does not address the topic or question at all, or a cursory response of only a sentence or two.

❖ Content Creation

Each student will have to create approximately 4 digital expressions (i.e., a video, digital comic, presentation, meme story, etc.) on an assigned topic (based on lecture, readings or current events) following a creative heuristic (i.e., an overall theme or suggestion to weave into the story). Completed projects must be publicly accessible, posted on YouTube, Vimeo, Adobe Behance, Adobe Spark, or other platform where the videos can be freely shared and viewed. Each student will also use Adobe Behance to showcase their works, with the class works collected and viewed through the Class Behance page. Each student will be graded on incorporation of the heuristic with the subject matter, use of new production elements each week, and strength of project. Projects will be discussed in class and/or on Blackboard discussions. Quality is not being graded: creative expression, sourcing, and evaluation of projection elements will be examined.

<u>Grading</u>	
91%+	A post which creates a strong visual expression, allowing the reader/viewer to think about what is being presented/discussed in the submission and to cause conversation or discussion on blackboard.

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80%-90%	A post which is a basic response, but is short (i.e., under 2 minutes or is considered reasonably cursory in nature). Participant does not discuss any subject on blackboard or does so with very kurt responses.
<79%	Failure to post a response, a response which does not address the topic or question at all, or a cursory response of only a sentence or two and fails to participate in blackboard.

❖ The Media Feud

For this graded activity, the class will be divided into two teams (families) and the families will compete against each other in a live activity in the format of the American game show "The Family Feud". Three rounds of questions and a bonus round will be played, with the questions and "survey answers" all derived from terms, business models, means of delivery and practices of content distribution. Teams will be allowed to confer with each other to answer questions, with incorrect answers garnering strikes ("X"). Three strikes allow the other team to steal game points and the round. The team who wins 2-3 rounds goes on to the bonus round to earn bonus points for the group. Grading is by group (team/family) dynamic, with each individual in the team graded equally on participation, collaboration, and answer accuracy. Bonus points are awarded to the winning team through the bonus round and are awarded to each team member. You are not graded by right/wrong answers, but by how you play the game and your arguments for your responses.

Grading	
95%+	Full participation in the activity, including collaboration and engagement with other team members and a firm comprehension of the elements being examined.
80%-95%	Participation in the activity, but does not collaborate and engage fully with the other team members or in their role. Arguments supporting responses are not fully-formed or logical.
<79%	Failure to adequately participate, absent or disruptive in the activity.

❖ The Board Room

Each student in class will be assigned a department role in a mock indie content company (i.e., legal, publicity, marketing, domestic/international sales (including Redbox, hotel/ships/airlines and syndicated TV), digital distribution (TVOD, SVOD, ADVOD, short-form, social media), home entertainment, creative/development, business affairs, finance,) and take on that role in the company. We will all meet for class simulating a real corporate studio development meeting, with the President of the company. One week before, an Agenda will be circulated to all students with twenty (20) projects listed, with their current status. In the meeting, the President will go through each project one by one, with the members of each department and we will make decisions whether or not a project would be "greenlit" or approved, what problems are

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happening with a given project, or for completed projects, how and where to exploit/distribute certain projects (both short and long form). This exercise will require collaboration/cooperation of all students in the class, since the President will ask questions of some departments based on his information or based on the responses of other students. Each student will be graded individually on breadth of knowledge, collaboration/cooperation and effectiveness of response, not on right/wrong answers.

<u>Grading</u>	
95%+	Full participation in the activity, including collaboration and engagement with other team members and a firm comprehension of the elements being examined.
80%-95%	Participation in the activity, but does not collaborate and engage fully with the other team members or in their role. Arguments supporting responses are not fully-formed or logical.
<79%	Failure to adequately participate, absent or disruptive in the activity.

❖ Final Exam Project

Each student will create a final project to showcase on the final exam day. The project should focus on a problem or issue which can be aided or solved through electraventive expression (i.e., the invention of content using electronic devices expressed via digital spaces). This will be summarized in more detail upon assignment, but can use any form of multimodal response (video, comic, powerpoint, skit, etc.)

❖ Bonus Opportunities

Throughout the term, there will be some opportunities to earn additional points on various assignments. Additionally, if students feel they need to earn extra points, a bonus assignment can be completed: write a 5-7 page paper analyzing one of the case studies presented. The paper must provide insight, analysis and propose a solution to the problems/issues raised in the chosen case study. The paper can be completed any time between the first class and the last class (before finals). The paper should be in APA format with no less than 8 verified academic or professional sources.

CLASS POLICIES AND PROCEDURES

❖ Grading

Reaction Papers:	200
The Media Feud	200 pts.
The Board Room	200 pts.
Just-In Time	160
Content Creation	400 pts
Participation & Attendance	140 pts

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Final Exam Project	200 pts
Total Points Available	1500 pts
<i>Bonus Assignments</i>	
Opportunity Points Awarded within Each Activity	Varied
Bonus Paper	Up to 50 pts.

This course is designed to provide you an academic and practical foundation of the intricacies involved with the creation & distribution of content and the inherent culture of this business. Firm understanding of the class lectures, class projects, lecture notes, texts 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 participation and completion of all assignments.

❖ Grading Rubric

The grading rubric for this course is on a standard 90/80/70/60 scale:

100-94%	A	Exceptional performance in all areas
93-90%	A-	Excellent performance in all areas
89-87%	B+	Very good performance in all areas.
86-84%	B	Good performance in all areas, with some areas of weakness found.
83-80%	B-	Good performance in all areas, with some significant areas of weakness or low performance.
79-77%	C+	Average performance in all areas, with strong weakness in academic performance in the class.
76-74%	C	Average to weak performance in all areas, with performance in some areas insufficient for course success
73-70%	C-	Below average performance in all areas, with significant performance insufficiencies.
Performance below a C- is not considered passing for this course, regardless of the actual letter grade. For this graduate program, all students must achieve a minimum of a 3.0 GPA (a "B" grade) earn the degree.		

❖ Participation

Class participation is essential and is a portion 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 6:00PM; 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 loss of that day's participation points (or fraction thereof). 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 **ASAP** 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, you will lose all participation 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 when specified on the assignment summary or as outlined herein. Assignments should be either posted to Blackboard or emailed to me directly (the preferred method will be outlined in class). 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 of the day the assignment is due to notify me of your emergency, (2) provide official proof (doctor's note or other evidence) if required, and (3) arrange to complete 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. It is your responsibility to determine if your deliverables are ready and readable.

❖ Recording Policy

No recording of any lecture via any media, now known or hereafter devised, (including, but not limited to iOS/Android devices, through Word for Mac or any other recording device/method) is permitted. Lecture and other class materials will be provided online via blackboard, but this will not replace the discussion value in the class and you cannot pass the class without attending. Attendance is strongly encouraged. I reserve all rights in connection with any use of my personal or professional name & likeness rights and any such use in any and all media now known or hereafter devised is prohibited without my express written consent.

OFFICE HOURS & QUESTIONS

Office hours are 5:00-6:00PM, 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 or off-campus (including at Sony Studios or at my general meeting location in Hermosa Beach). Meetings can also be arranged via Google Hangout, Facetime, Skype, etc., or for a different day, around the same time. Please feel free to email me with any questions or issues for which you require answers or clarification. 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](#). Notwithstanding the foregoing, laptops (or other tablet devices) are not to be used in class for note taking or recording of lectures without prior approval.

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

Academic Conduct:

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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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call

engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

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dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu Non-emergency assistance or information.

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

Course Week	What We Will Learn In Class	Reading Assignment for this Week
<p>REMEMBER: EACH WEEK A REACTION PAPER IS DUE WITHIN 72 HOURS FROM THE END OF CLASS. EACH REACTION PAPER IS ASSIGNED IN BLACKBOARD 1 HOUR (or so) AFTER THE END OF CLASS.</p>		
<p>Week 1 May 16</p>	<p>Introduction to the Course & The Biz and Adobe CC Resources</p> <p>Reaction Paper Posting</p>	<p><i>Producing Book</i>: Ch. 1, 11, 13-14 <i>The Biz</i>: Ch. 1 (Jargon Translation Guide) and Ch. 2</p>
<p>Week 2 May 23</p>	<p>Originating Content in the age of Convergence (short-form, long-form, platform)</p> <p>Reaction Paper Posting 1st CONTENT ASSIGN.</p>	<p><i>Producing Book</i>: Ch. 14-16 & 17 (Glossary of Terms) <i>Distribution Book</i>: Ch. 1 <i>Case Study</i>: Blumhouse & Disney and 21st Century Fox</p>
<p>Week 3 May 30</p>	<p>Chain-of-Title: Success strategies & development</p> <p>Just-In-Time Due Reaction Paper Posting 1st Content Assign. DUE</p>	<p><i>Producing Book</i>: Ch. 5-6, 9-10, 12 <i>Distribution Book</i>: Ch. 2-3 <i>The Biz</i>: Ch. 3-6, 8-9 Handouts via Blackboard</p>
<p>Week 4 Jun 6</p>	<p><i>Speaker</i>: David Ducar, Esq. <i>Private Entertainment Attorney</i> Formerly Sony Pictures, Myriad Pictures counsel</p> <p>Distributing Content: Legacy</p> <p>Just-In-Time Due Reaction Paper Posting ASSIGN FINAL EXAM PROJ. 2nd CONTENT ASSIGN</p>	<p><i>Distribution Book</i>: Ch. 4-6 <i>Producing Book</i>: Ch. 2-5 <i>The Biz</i>: Ch. 10</p>

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<p>Week 5 Jun 13</p>	<p>Distributing Content: Digital/New Platforms & Ancillary Rights</p> <p>Just-In-Time Due Reaction Paper Posting Case Study 3rd CONTENT ASSIGN</p>	<p><i>Distribution Book: Ch. 7</i> <i>The Biz: Ch. 10-12</i> Case Study: Netflix & Character House</p>
<p>Week 6 Jun 20</p>	<p>Guest Speaker: Kavi Settipane, Esq. Director, Business Affairs Disney Channels Worldwide</p> <p>DIVIDE DEPARTMENTS FOR BOARD ROOM</p> <p>Just-In Time Due Reaction Paper Posting Due Sun 2nd Content Assign. DUE</p>	<p>Producing Book: Ch. 2-5 <i>Holmevik: Inter/Vention</i></p>
<p>Week 7 Jun 27</p>	<p>Lecture: Digital Marketing Analytics and Content (embedded/social media ads/Analytics)</p> <p>Just-In-Time Due Reaction Paper Posting</p> <p>DELIVER FINAL EXAM TOPIC</p>	<p><i>Holmevik: Inter/Vention</i> Handouts via Blackboard</p>
<p>Week 8 July 4</p>	<p>July 4th!!! 3rd Content Assign. DUE 4th CONTENT ASSIGN Whew... take a breath...but check Blackboard for a special assignment!</p>	<p><i>Holmevik: Inter/Vention</i></p>

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Week 9 July 11	Gaming (Ludics) Emerging Media and The Future. <i>Just-In-Time Due Reaction Paper Posting DIVIDE DEPARTMENTS FOR BOARD ROOM</i>	<i>Distribution Book: Ch. 8 The Biz: Ch. 10-12</i> Case Study: Walt Disney
Week 10 July 18	<i>Activity: THE MEDIA FEUD 4th Content Assign. DUE</i> <i>Just-In-Time Due Reaction Paper Posting</i>	Overall review of content assignments for the Feud and Board Room
Week 11 July 25	<i>Speaker: Natalie Popovich Executive Producer/Actor Macabre Theatre</i> <i>Activity: The BOARD ROOM</i> <i>Just-In-Time Due Reaction Paper Posting</i>	
Week 12 Aug 1	<i>Final Projects</i>	