

COMM 430 Global Entertainment 4 Units

Spring 2020: Monday 2:00-4:50pm

Section: 20642

Location: ANN 210

Instructor: Paolo Sigismondi, MBA, PhD

Office: ASC 227E

Office Hours: 1:00-2:00 pm M, and by
appointment

Contact Info: sigismon@usc.edu

I. Course Description

This course surveys the economic, political and cultural dimensions of the global entertainment marketplace, focusing on the international production and distribution of media products and services. It analyzes the economics of global entertainment, the evolution of its business practices and Hollywood's global competitive advantage. It explores the political and cultural issues generated as entertainment content crosses national borders and reaches diverse and culturally situated audiences. Specific relevant markets in different regions of the world are analyzed drawing on current examples from the US, Latin America, Africa, Asia and Europe.

II. Student Learning Outcomes

By the end of this course, students will be able to analyze the international flows of production and distribution of media entertainment utilizing different political, cultural and economic theoretical frameworks. Having explored and analyzed the multifaceted media landscape, shaped by both unfolding phenomena of globalization and cultural differences around the globe, this course contributes to hone the skills relevant to living and working in a diverse world and to become a global citizen.

Prerequisite(s): None

Co-Requisite(s): None

Concurrent Enrollment: None

Recommended Preparation: COMM 206, COMM 209 and COMM 309

III. Course Notes

This course will utilize Blackboard for all class materials and assignments.

IV. Description and Assessment of Assignments

- *Class participation.* Students are expected to make informed contributions to class discussions and online activities, coming to class having completed all assigned readings.
- *Midterm exam.* There will be a closed book midterm exam on March 2.
- *Course project.* Student will individually conduct research on a topic related to global entertainment. A one page synopsis of the project should be submitted for approval by March 17. 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) to be submitted on Blackboard by 1:50 pm on April 27.

- *Final exam.* There will be a take-home final exam due on Blackboard by 4:00 PM PST, Monday May 11.

V. Grading

a. Breakdown of Grade

Assignment	Points	% of Grade
Class Participation	50	10
Midterm Exam	150	30
Course Project	150	30
Final Exam	150	30
TOTAL		100%

b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

c. Grading Standards

Grades will be assigned as follows:

A/A- outstanding, thoughtful and enthusiastic work

B+/B above average work, demonstrating good insight into assignment

B-/C+ needs improvement on ideas, argument and follow through

C and below fulfilling the bare minimum and showing little understanding of the material

d. Grading Timeline

The standard timeline for grading and feedback is one week after the exam.

VI. Assignment Rubrics

Each assignment/exam in the course will include specific information illustrating the expectations and grading for its different component parts.

VII. Assignment Submission Policy

All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will be penalized. Assignments must be submitted via Blackboard

VIII. Required Readings and Supplementary Materials

Required Texts

- Thussu, D. K. (Ed.) (2010) International Communication: A Reader. New York: Routledge ICR
- Sigismondi, P. (Ed.) (2019). World entertainment media: Global, regional and local perspectives. New York, NY: Routledge. WEM

Suggested Additional Texts

- Sigismondi, P. (2012). The Digital Glocalization of Entertainment: New Paradigms in the Global Mediascape. New York: Springer Science + Business Media DGE. Available through the USC electronic library system
 - Stafford, R. (2014). The global film book. New York: Routledge GFB
 - Finney, A. (2010). The international film business. A market guide beyond Hollywood. New York: Routledge. IFB
- There may be additional short readings distributed in class or available on line.

IX. Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the **Annenberg Digital Lounge** for more information. To connect to USC's Secure Wireless network, please visit USC's **Information Technology Services** website.

X. Add/Drop Dates for Session 001 (15 weeks: 1/13/20 – 5/1/20)

Friday, January 31: Last day to register and add classes for Session 001

Friday, January 31: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

Tuesday, February 4: Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

Friday, February 28: Last day to drop a course without a mark of "W" on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

Friday, February 28: Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

Friday, April 3: Last day to drop a class with a mark of "W" for Session 001

XI. Course Schedule: A Weekly Breakdown

Tentative Course Schedule

Important note to students: Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability

Week 1. Global entertainment: an overview (Jan. 13)

ICR Infrastructure for International Communication: Chapters 1-4, pp. xv-xxiii; 1-69:

Pelton, J.N. Satellites as worldwide change agents

Castells, M. The new public sphere: Global civil society, communication networks and global governance

Noam, E. Overcoming the three digital divides

Raboy, M. The WSIS as political space in global media governance
DGE Chapter 1 Introduction: The evolving 21st century global mediascape pp. 1- 13

Week 2. (Jan. 20) Martin Luther King Day, university holiday – no class

Week 3. Economics of the global entertainment industry (Jan. 27)

ICR Chapter 8, pp.122-135:

Schiller, D. World communications in today's age of capital

Caves, R.E. (2000). Creative industries: Contracts between art and commerce. Cambridge, MA: Harvard University Press (Chapter 1: Introduction: Economic properties of creative activities, pp 1-17).

Hollifield, C.A. (2004). The economics of international media. In Alexander, A., Carveth, R.,

Additional readings: IFB Part I (Chapters 1-8) The film value chain pp. 1-96.

Hollifield, C. A., Greco, A. N., & Owers, J. (Ed.).Media economics: Theory and practice.

Mahwah, NJ: Lawrence Erlbaum (pp. 85-106).

Week 4. Hollywood's global competitive advantage (Feb. 3)

DGE Chapters 2-3 Hollywood's global economic leadership; The drivers of Hollywood's global competitive advantage pp.17-40

WEM, Chapter 3: Torre, P.J. U.S. Entertainment Media: Expansion Across Platforms, Industries and Borders, and (2009). Block Booking Migrates to Television: The Rise and Fall of the International Output Deal. Television & New Media November pp. 501-520.

Terry, N., Cooley, J. W. & Zachary, M. (2009). The determinants of foreign box office revenue for English language movies. Journal of International Business and Cultural Studies. Available at: <http://www.aabri.com/manuscripts/09274.pdf>

Suggested reading: Motion Picture Association of America (MPAA). (2019). 2018 Theatrical Market Statistics.

Week 5. Global entertainment and the cultural imperialism question; The politics of cultural trade: Soft power and cultural diplomacy (Feb. 10)

ICR Chapters 9, 11-15, 29 pp. 139-153; 188-278, 333-342:

Boyd-Barrett O. Media Imperialism

McChesney, R. The media system goes global

Thussu, D. K. Mapping global media flows and contra-flows

Turnstall, J. Anglo-American, global, and Euro-American media versus nationalism

Straubhaar, J. D. Beyond media imperialism: Asymmetrical interdependence and cultural proximity

Nye, J. S. Public diplomacy and soft power

Rothkop, D. (1997). In praise of cultural imperialism? Foreign Policy, Number 107, Summer 1997, pp.38-53. Available at

<https://www.mtholyoke.edu/acad/intrel/protected/rothkopf.html>

Sparks, C. (2012). Media and cultural imperialism reconsidered. *Chinese Journal of Communication* 5(3), pp. 281-299

Waisbord, S. & Morris, N. (Eds.) (2001). *Media and globalization: Why the state matters*. Lanham, MA: Rowman & Littlefield (pp. vii-xvi Introduction: Rethinking media globalization and state power).

Wilson, E. J. III (2008). Hard power, soft power, smart power. *The Annals of the American Academy of Political and Social Science* 2008 616: pp. 94-109.

Week 6. (Feb. 17) Presidents' Day, university holiday – no class

Week 7. Cultural studies in global entertainment, global audiences' reception studies (Feb. 24)

ICR Chapters 22-23, 26 pp. 371-392; 434-450:

Katz, E. & Liebes, T. Reading television: Television as text and viewers as decoders

Appadurai, A. Disjuncture and difference in the global cultural economy

Kraidy, M. M. Hybridity in cultural globalization

Jenkins, H. (2006). Fans, bloggers, and gamers: Exploring participatory culture.

New York: New York University Press. (Chapter 7: Pop cosmopolitanism: Mapping media flows in the age of media convergence, pp.152-172).

Olson, S. R. (1999). Hollywood planet: Global media and the competitive advantage of narrative transparency. In R. C. H. Allen, A. (Eds.), *The Television Studies reader*. New York: Routledge, pp. 111-129.

Week 8. MIDTERM EXAM (Mar. 2)

Issues in global digital entertainment

DGE Chapters 7-9, pp. 81-118:

Technologies of entertainment; The impact of the ICT revolution on the entertainment industry;

New paradigms in the next-generation media: The digital globalization of entertainment

Anderson, C. (2004) 'The long tail', *Wired Magazine*, October 2004. Available at:

http://www.wired.com/wired/archive/12.10/tail_pr.html .

Elberse, A. (2008). Should you invest in the long tail? *Harvard Business Review*. Available at:

http://harvardbusinessonline.hbsp.harvard.edu/hbsp/hbr/articles/article.jsp?ml_subscriber=true&ml_action=getarticle&ml_issueid=BR0807&articleID=R0807H&pageNumber=1

Additional readings:

IFB Part II (Chapters 9-13) Users and the changing digital markets pp. 97-140

Lessig, L. (2004). *Free culture: How big media uses technology and the law to lock down culture and control creativity*. New York: The Penguin Press (Chapter 5: pp. 62-79, the rest is optional).

Available at <http://www.free-culture.cc/freeculture.pdf>.

Week 9. Regional examples: Europe (Mar. 9)

WEM Chapters 6-12

- Media Policy in the European Union: A Synoptic Overview of the Legislative Framework and a Critical Review of Some Current Issues (P. Murschetz)
- The Entertainment Landscape of the United Kingdom: Exploring British Television, Radio, and Film (J. Griffin)
- Entertainment Industries in France (P. Bouquillion)
- German Entertainment Media Industry. Characteristics and Market Break Down (G. Ehrlich and B. von Rimscha)
- From Bootlegging Hollywood to Streaming Battle Rap: The Transformation of the Russian Entertainment Industry (A. Popkova)
- Entertainment Industry in Spain (J.P. Artero Muñoz)
- Entertainment: The Golden Resource of Italian Cultural and Media Industries (M. Morcellini, M. Gavrilina and S. Mulargia)

Ng, A. & Goon, X. (September 2018) Media Europe. Standard & Poor's NetAdvantage Industry reports – Media. Available through the USC electronic library system.

Castro, D. & Straubhaar, J. D. (2018) Social Issues and TV Scripted Fiction: An Exploration of Fans' Feedback in Spain. *International Journal of Communication*, 12(2018), 3368–3389

Iordache, C. & Livémont, E. (2018). Imbalances in On-Demand Documentary Offerings. The Case of a Small Media Market: Belgium. *International Journal of Communication*, 12(2018), 4615–4640

Additional optional readings:

Sigismondi, P. (2009). Global strategies in the children's media market: The Jetix case in Italy. *Journal of Children and Media* 3(2), 152-165.

Sigismondi, P. (2015). The Winx Club phenomenon in the global animation landscape. *Journal of Italian Cinema & Media Studies* 3(3), 271-285.

SPRING RECESS – NO CLASS on Mar. 16

Week 10. Regional examples: Regional and local media markets: Asia (Mar. 23)

WEM Chapters 17-20

- Media Culture Globalization and/in Japan (K. Iwambuchi)
- China's Entertainment Industry (Y. Zhu)
- Beyond Hallyu: Innovation, Social Critique, and Experimentation in South Korean Cinema and Television (J. Kim, M. A. Unger and K. B. Wagner)
- The Marketization of Bollywood (S. Barat)

Park, E. (2018). Business Strategies of Korean TV Players in the Age of Over-The-Top (OTT) Video Service. *International Journal of Communication*, 12(2018), 4646–4667

Jung, S. & Li, H. (2014). Global Production, Circulation, and Consumption of Gangnam Style. *International Journal of Communication*, 8(2014), 2790-2810

Sun, W. (2014). Foreign or Chinese? Reconfiguring the Symbolic Space of Chinese Media. Retrieved from IJoC

Week 11. Regional and local media markets: Africa, Middle-East and Oceania (Mar. 30)

WEM Chapters 13-16 and 21

- Turkey in Global Entertainment: From the Harem to the Battlefield (S. B. Cevik)
- Entertainment Media Industry in Egypt: Overview, Challenges and Future Performance (R. Allam)
- Nollywood: Prisms and Paradigms (J. Akudinobi)
- Entertaining the Nation: Incentivizing the Indigenization of Soap Opera in South Africa (S. Gibson, L. Dyll, and R. Teer-Tomaselli)
- Australian Entertainment Industries (T. Flew and C. Collis)

Yehya, N.A. & Bou-Hamad, I (2019). Sociodemographic Analysis of TV Genre Preference: The Lebanese Case. *International Journal of Communication*, 13(2019), 1631–1651

Dwyer, T., Shim, Y., Lee, H. & Hutchinson, J. (2018). Comparing Digital Media Industries in South Korea and Australia: The Case of Netflix Take-Up. *International Journal of Communication*, 12(2018), 4553–4572

Emre Cetin, K. B. (2014) The "Politicization" of Turkish Television Dramas. *International Journal of Communication*, 8(2014), pp. 2462-2483

Week 12. Regional and local media markets: The Americas (Apr. 6)

WEM Chapters 2-5

- Canadian TV Goes Global: Within and Beyond Cultural Imperialism (T. Mirrlees)
- Mexico: A Historically Asymmetrical Media Context (D. Franco and G. Orozco Gómez)
- Subjective Camera, Direct Address, and Audience Participation. *Velho Chico* and a New Brazilian Telenovela Aesthetics (S. Joyce and A. La Pastina)

Grealy, L., Driscoll, C. & Limberto, A. (2019). The Children Are Watching: A History of Age-Rating Television in Brazil. *International Journal of Communication*. 13(2019), 1167–1185

Galperin, H. (2017). Why Are Half of Latin Americans Not Online? A Four-Country Study of Reasons for Internet Nonadoption. *International Journal of Communication*, 11(2017), 3332–3354

Chavez, C. (2013). Building a “New Latino” in the Post-Network Era: *Mun2* and the Reconfiguration of the U.S. Latino Audience. Retrieved from IJoC.

Week 13. Cross – national case studies, local adaptations and the digital glocalization of entertainment (Apr. 13)

DGE Chapters 4-5 and 10 The new wave of non-scripted entertainment; The dynamics of non-scripted entertainment: Formats and local adaptations, The entertainment industry at a crossroad pp. 45-66 and 119-130

Beeden, A. & deBruin, J. (2009). The Office: Articulations of National Identity in Television Format Adaptation. *Television and New Media*, 11(1), pp. 3-19. Available at: <http://tvn.sagepub.com/content/11/1/3.full.pdf+html>

Lobato, R, Thomas, J., & Hunter, D. (2011). Histories of User-generated Content: Between Formal and Informal Media Economies. *International Journal of Communication* 5(2011). Available at: <http://ijoc.org/ojs/index.php/ijoc/article/view/981/568>

Week 14. Project Presentations (Apr. 20)

Week 15. Project Presentations (Apr. 27)

FINAL EXAM: Take-home exam due to the instructor on Blackboard by 4:00 PM PST, Monday May 11.

XII. Policies and Procedures

Additional Policies

Attendance will not be taken, but it is expected. Please let me know in advance in the event you are missing a class.

Communication

You are welcome to contact me outside of class during office hours and if you cannot come to office hours via email to arrange a meeting time. I will reply to emails within 48 hours.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

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.

b. Support Systems

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.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 and Services (RSVP) - (213) 740-9355(WELL),
press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

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

Office of Equity and Diversity (OED)- (213) 740-5086 / Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
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
uscса.usc.edu

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.

Annenberg Student Success Fund

<https://annenbergl.usc.edu/current-students/resources/annenbergl-scholarships-and-awards>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

Breaking Bread Program [undergraduate students only]

<https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally “breaking bread” over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.