



COMM 430 Global Entertainment 4 Units

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

Section: 20642

Location: ONLINE

Instructor: Paolo Sigismondi, MBA, PhD

Office: ASC 227E

Office Hours: via Zoom 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 Americas, Africa, Asia, Oceania 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 be online in synchronous modality. It will utilize Blackboard for all class materials and assignments, and Zoom as a platform for lectures and office hours.

USC Technology Support Links:

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

IV. Description and Assessment of Assignments & Assignment Submission Policy

- *Class participation.* Students are expected to make informed contributions to class discussions and online activities, coming to class having completed all assigned readings.
- *Class presentation.* Students will be asked to identify and present relevant examples of global entertainment in assigned regions, explaining how they relate to the readings and topics discussed in class.
- *Midterm exam.* There will be a take-home midterm exam due on Blackboard by 4:00 PM PST, Friday October 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 October 15. 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 November 9.
- *Final exam.* There will be a take-home final exam due on Blackboard by 4:00 PM PST, Friday November 20.

Assignment Rubrics and Submission Policy

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

V. Grading

a. Breakdown of Grade

Requirements will be weighed as follows:

Assignment	Points	% of Grade
Class Participation	50	10
Class Presentation	50	10
Midterm Exam	125	25
Course Project	150	30
Final Exam	125	25
TOTAL	500	100%

b. Grading Scale

94% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 93%: 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

Letter Grade	Description
A	Excellent; demonstrates extraordinarily high achievement; comprehensive knowledge and understanding of subject matter; all expectations met and exceeded.
B	Good; moderately broad knowledge and understanding of subject matter; explicitly or implicitly demonstrates good, if not thorough understanding; only minor substantive shortcomings.
C	Satisfactory/Fair; reasonable knowledge and understanding of subject matter; most expectations are met; despite any shortcomings, demonstrates basic level of understanding.
D	Marginal; minimal knowledge and understanding of subject matter; more than one significant shortcoming; deficiencies indicate only the most rudimentary level of understanding.
F	Failing; unacceptably low level of knowledge and understanding of subject matter; deficiencies indicate lack of understanding.

d. Grading Timeline

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

VI. 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

- Finney, A. (2010). The international film business. A market guide beyond Hollywood. New York: Routledge. IFB
There may be additional short readings uploaded on Blackboard or available on line.

VII. 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 (Aug 17)

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

Girginova, K. (2020). Searching for the Global Audience: A Comparative, Multiple-Method Analysis of a Global Trending Topic on Twitter, International Journal of Communication, 14(2020), 4180-4201.

Week 2. Economics of the global entertainment industry (Aug 24)

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 (pp 1-17).

Hollifield, C.A. (2004). The economics of international media. In Alexander, A., Carveth, R., Hollifield, C. A., Greco, A. N., & Owers, J. (Ed.).Media economics: Theory and practice.

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

Additional readings:

Sigismondi, P. (2017). The digital transformation of international entertainment flows. In P. Messaris and L. Humphreys (Eds.) Digital media: Transformations in human communication 2nd ed. (pp. 247-254). New York, NY: Peter Lang.

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

Week 3. Hollywood's global competitive advantage (Aug. 31)

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). (2020). 2019 Theme Report: A comprehensive analysis and survey of the theatrical and home/mobile entertainment market environment for 2019.

Week 4. Labor Day – University Holiday (Sep. 7)

Week 5. Global entertainment and the cultural imperialism question; The politics of cultural trade: Soft power and cultural diplomacy (Sep. 14)

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

Additional readings:

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).

Sigismondi, P. (2018). Exploring translation gaps: The untranslatability and global diffusion of “Cool.” Communication Theory 28(3) 292–310.

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. Cultural studies in global entertainment, global audiences’ reception studies (Sep. 21)

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).

Jenkins, H. (2018) What Can Black Panther Teach Us About the Civic Imagination,” Global-e, May 22 2018 <http://www.21global.ucsb.edu/global-e/may-2018/what-black-panther-can-teach-us-about-civic-imagination>

Jenkins, H. (2016). “Transmedia What?.” Immerse, <https://immerse.news/transmedia-what-15edf6b61daa#.9hosfwpr9>

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 7. Cross – national case studies, local adaptations and the digital glocalization of entertainment. Issues in global digital entertainment (Sep. 28)

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>

Jenkins, H. (2017) Adaptation, Extension, Transmedia," *Literature/Film Quarterly*, Vol. 45, No. 2, 2017, http://www.salisbury.edu/lfq/_issues/first/adaptation_extension_transmedia.html

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 glocalization 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>.

MIDTERM EXAM due on October 2.

Week 8. Regional examples: Europe (Oct. 5)

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. Gavrila 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.

Week 9. Regional examples: Regional and local media markets: Asia (Oct. 12)

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)

Dal Yong, J. (2020). Historiography of Korean Esports: Perspectives on Spectatorship, *International Journal of Communication* 14(2020), 3727-3745

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

Sun, W. (2014). Foreign or Chinese? Reconfiguring the Symbolic Space of Chinese Media. *International Journal of Communication* 8(2014), 1804-1911

Week 10. Regional and local media markets: Africa, Middle-East and Oceania (Oct.19)

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 11. Regional and local media markets: The Americas (Oct. 26)

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)

Perlman, A. & Amaya, H. (2013). Owning a Voice: Broadcasting Policy, Media Ownership, and Latina/o Speech Rights. *Communication, Culture, & Critique*, 6(10), 142-160.

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

Week 12. Project Presentations (Nov. 2)

Week 13. Project Presentations (Nov. 9)

FINAL EXAM: Take-home exam due to the instructor on Blackboard by 4:00 PM PST, Friday November 20.

VIII. 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

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.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on [Campus Safety and Emergency Preparedness](#).

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

uscsa.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://annenberg.usc.edu/current-students/resources/additional-funding-resources>

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.

Synchronous session recording notice

Live class sessions will be recorded and made available to students through Blackboard (including transcriptions). Please remember that USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. As a student, you are responsible for the appropriate use and handling of these recordings under existing SCampus policies regarding class notes (<https://policy.usc.edu/scampus-part-c/>). These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanction.

Going back to Campus

Although we are starting the semester with online instruction only, conditions may improve. In such case, courses listed as hybrid will give opportunity to students to attend class in person.

This will happen only by following the strictest health guidelines and safety protocols. These are listed in the **Trojans Return** page. Please take the time to read this ahead so that you are prepared in case it is possible to return to in-person instruction.

Attendance policy

Students are strongly encouraged to attend live sessions via Zoom. This is the best way to engage with the course and keep up to date with class activities and assignments. However, there will be no penalty for failing to attend live sessions, and students who miss live sessions will be able to keep up with the class by reviewing class recordings and engaging through asynchronous class activities and assignments. Note that university guidelines dictate that faculty should only maintain normal attendance, participation, and assessment expectations for students when the class time falls within reasonable learning hours in the student's time zone, defined as 7:00am to 10:00pm in the student's time zone.

Participation

Participation is part of your grade. The current modality of teaching for this class includes synchronous lessons, assignments, exercises, and evaluation processes, and each affords different types of participation. In a synchronous zoom environment, when proper, participation is synchronous. This may include talking, when appropriate, during a zoom meeting, or using the chat function to generate or participate in discussions.

The distant nature of these learning environments may prompt us to forget that we are a community and that each of us and our ideas deserve respect. For this reason, it is imperative that you remember to **respect the opinion of others**, regardless of how much you disagree.

Zoom etiquette

Although you are not obligated to turn your camera on, we highly recommend it. Please wear **appropriate clothing**. Please keep your **microphone off** during zoom class, except when you're asked to unmute for discussion or questions. Please use **appropriate backgrounds**.