

Fall 2022 – Tuesday 6:30-9:20 pm**Section: 21779D****Location: ASC 204****Instructor: Brian Hirsch****Office Hours:** By Appointment on Zoom or will arrange for an in-person meeting**Contact:** brianehi@usc.edu

Course Description

The international entertainment marketplace is in tremendous flux, which is resulting in an ever-evolving definition of the meaning of Hollywood. Developments in technology, economics, consumer behavior and a global pandemic are all driving this significant change. COVID-19 and the resulting recent past need to stay home, has further exacerbated changes in long standing channels of distribution that were already in motion. This course will explore linear television, streaming services, and theatrical modes of content distribution, and how these are shaping the content that Hollywood creates for the global stage. The course will also provide a 360 look at television content marketing, with case study analysis of how various TV and film properties are marketed differently overseas.

Student Learning Outcomes

- The goal of the course is to provide a broad framework of the current international entertainment marketplace and the prevailing challenges and opportunities facing the industry.
- Students will gain a clear understanding of the basic tenets of Hollywood Studio Marketing and how the different verticals work in concert to distribute and market content worldwide.
- Combining lectures, reading, and top industry professionals as guest speakers, the class will examine become well versed on the ever-changing international entertainment landscape - the players and the frameworks within these organizations.

Prerequisite(s): None**Co-Requisite(s):** None**Concurrent Enrollment:** None**Recommended Preparation:** Interest in the TV/Film/Entertainment business and the role that culture, technology and consumer behavior plays across different parts of the world.

Course Notes

The course is standard letter grade.

This course will be a hybrid course, with classes being held on campus. Remote students will join each class live on Zoom. Most course materials will be loaded to the class Blackboard page, and access is mandatory.

Policies and Procedures

a. Additional Policies

In order for this class to operate successfully, the instructor, students and guest speakers collectively will contribute to an inclusive, discussion-based environment where we will dive deep into real-life entertainment

industry norms and best practices. Please arrive on time and ready to participate each week. Course topics build on each other week-to-week and are vital for your assignments. You will be expected to attend class in person each week, unless other arrangements have been made in advance with your instructor.

Please refer to the USC Health and Safety Guidelines for Covid-19 at <https://coronavirus.usc.edu/>.

Unless instructed to open and use your laptops or mobile devices as part of a lecture, devices should not be opened or in use during class time. This is especially important when guest speakers join our class. The guest speakers we will be bringing in are all entertainment industry professionals that are taking their time to speak to you. Let's show them the respect they deserve.

b. Communication

It is crucial that you check email and Blackboard announcements regularly. Instructor is on email and typically respond within 48 hours. Most office hours and one-on-one meetings will be via Zoom. Contact the instructor to schedule mutually convenient times.

Technology Policy and Requirements

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 resources. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services \(ITS\)](#) website.

Other software in this online environment becomes useful. One is [VoiceThread](#), which allows creation of presentations with video, graphics, voice and text, with multiple creators. Annenberg has [VoiceThread](#) accounts for all students. Another is your smartphone's screen capture and recording [functions](#).

Required Readings and Supplementary Materials

The following textbooks are required:

1. Basin, Ken (2018) *The Business of Television*, First Edition. New York, NY. Routledge.
This textbook is available for purchase as a hard copy on Amazon. I highly recommend the book version.
2. Sigismondi, Paulo (Ed.) (2019). *World Entertainment Media: Global, Regional and Local Perspectives*. New York, NY: Routledge.

Both textbooks are available for FREE download from the USC Libraries site at <https://libraries.usc.edu/>. You will need your USC ID login to access and download.

Other readings will be specified in the week-by-week calendar, and where possible, will be available on Blackboard. Students should keep abreast of current events in the international entertainment space whether it be through mass market news sources (LA Times, NY Times, The Economist, etc) or industry sources (Deadline.com, The Hollywood Reporter, Variety, WorldScreen, TBI, Parrot Analytics, etc.)

Description and Assessment of Assignments

10% Self Introduction

The self introduction assignment is a simple exercise to share some highlights about how you consume content, responding to a series of questions. The questions will cover the city and country/countries where you grew up, what TV shows you watch, how and where you watch them, and your work style. *See assignment specifications for details.*

10% Weekly Topics in the News

There will be two (2) assignments throughout the course where students will need to submit a relevant and current news article and submit a one-page write-up on key takeaways and the impact the news has on the international entertainment marketplace. Students can choose any two weeks during the course (weeks 2 – 13), and each of the two assignments must be turned in on different weeks. Article submissions and write-ups are due by 12:00 noon (LA Time) on class day. The one-page write-up should be in bullet format on 1) key takeaways/summary of the news and 2) the potential impact on international. *See assignment specifications for details.*

25% Mid-Term Case Study

Students will provide an individual written analysis of an entertainment content distribution service, platform or product and develop a plan to launch that service in an international market. The deliverable will be a 6 – 8 page written paper to be submitted via Blackboard. *Further instructions will be provided in class.*

45% FINAL Group Project – Presentation and Paper

Students will work in groups and will present a strategy for launching and marketing a television series in a foreign territory (outside the U.S.) in a region of interest (Latin America, Asia, Europe), OR, present a marketing strategy for international content to an audience in the U.S. *Further instructions will be provided in class.*

- Groups are expected to research the topic, articulate findings, and present the results and the group POV in class. The presentation will be 20 minutes composed of the presentation and a Q&A period.
- Source materials to include: recommended class readings and independent research from reliable industry reports and news sites.
- Groups are required to meet at least once with the instructor in advance of their presentation.
- A five-page written summary of findings will also be turned in.
- All team members are expected to contribute and participate and a portion of your group grade will be based on a peer-evaluation.

10% Participating in class discussion

Participating actively and meaningfully is important to get the most out of this course. To participate well takes preparation, i.e., to read and watch the various materials assigned before class. Asking a question, offering a comment, responding to a discussion, all count. Staying silent will not.

Breakdown of Grade

Assignment	Points	% of Grade
Self-Introduction	20	10%
Class participation	20	10%

News Topic Submission #1	10	5%
News Topic Submission #2	10	5%
Mid-Term Case Study (individual written assignment)	50	25%
Final Group Project Case Study (team project & presentation)	90	45%
TOTAL	200	100%

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

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.

Grading Timeline

Your work can be classified as simpler tasks, or complex multi-faceted projects. Simpler, smaller assignments can usually be evaluated within 7-14 days. More complex work typically needs about two weeks to evaluate thoroughly.

Assignment Submission Policy

Assignment submission policies involve the following aspects:

- **Deadlines.** Deadlines are Los Angeles time. If you are unable to submit an assignment on time, inform the instructor and request an extension. Penalties may still be imposed, communicating with the instructor is

crucial. Non communication invites worse penalties. This practice is not meant to be punitive. Rather it is designed to cultivate professionalism, especially about reliability.

- *Format. In general, assignments use APA 7th edition style to guide paper formatting. Document files must be named in specific ways.*
- *Procedures. Assignments must be submitted to Blackboard. See separate assignment instructions for specific additional guidance.*

Add/Drop Dates for Session 001 (15 weeks: 8/22/22 – 12/2/22)

Link: <https://classes.usc.edu/term-20223/calendar/>

Friday, September 9: Last day to register and add classes for Session 001

Friday, September 9: Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

Friday, September 9: Last day to change enrollment option to audit for Session 001

Friday, September 9: Last day to change a Pass/No Pass to a letter grade for Session 001

Friday, September 9: Last day to purchase or waive tuition refund insurance for fall

Tuesday, September 13: Last day to add or drop a Monday-only class without a mark of “W” and receive a refund or change to Pass/No Pass or Audit for Session 001

Friday, October 7: Last day to drop a course without a mark of “W” on the transcript for Session 001. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

Friday, November 11: Last day to drop a class with a mark of “W” for Session 001

Course Schedule: A Weekly Breakdown

Tuesday, August 23 - Tuesday, December 13

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.*

	Topics/Daily Activities	Readings/Homework	Deliverable/Due Dates
Week 1 Aug 23 rd	<ul style="list-style-type: none"> - Logistics, principals, expectations - Syllabus Review - Weekly News Topic Submissions - Preview of next week’s lecture - Preview of 1st assignment 	course syllabus + assignment specifications assignment: self introduction instructions	
Week 2 Aug 30 th	TV & Movie Studio Landscape <ul style="list-style-type: none"> - Who are the players? Content Lifecycle: <ul style="list-style-type: none"> - Production - Distribution - Networks / Theatrical Window(s) International TV Landscape Free TV (local), Cable/Satellite, Streaming	Chapter 1: A <i>Beginner’s Guide to the Television Industry</i> , pgs 1 -24, Textbook: The Business of Film Paying for Channels You Don’t Watch, Cordcutting.com, 07/13/22	

		Each Hollywood Studio's Theatrical Windows, Indiewire, July 2021	
Week 3 Sept 6 th	<p>Digital Distribution</p> <ul style="list-style-type: none"> - SVOD, AVOD, PVOD, FAST - Distribution Platforms, Services - US & International Viewing Habits 	<p>Chapter 1: A <i>Beginner's Guide to the Television Industry</i>, pgs 24 – 32, Textbook: The Business of Film</p> <p>AVOD vs SVOD; the "fall" of SVOD and Rise of AVOD & TVOD, Bitmovin, 01/09/22</p> <p>Streaming claims largest piece of TV viewing pie in July, Nielsen, Aug 2022</p>	Assignment #1: Self-Introduction DUE by 3:00pm (LA time) on Sept 6 th
Week 4 Sept 13 th	<p>Studio Verticals (TV & Film)</p> <ul style="list-style-type: none"> - Production <---> Networks/Broadcasters - Library Content <---> Streaming Services - Mergers & Acquisitions <p><i>Guest Speaker: TBD</i></p> <p><i>We will review details for Assignment #2: Mid-Term Paper on Digital Services</i></p>	<p>Chapter 2: <i>The Lifecycle of a Television Series</i>, pgs 36-53, Textbook: The Business of Film</p> <p>Disney-Fox Merger Deal Details, VOX, 03/20/19</p> <p>ViacomCBS is Hurting Paramount+ by Licensing Content Elsewhere, Observer, Aug 2020</p>	
Week 5 Sept 20 th	<p>Movies/Film</p> <ul style="list-style-type: none"> - Studio Verticals (production, distribution) - Marketing Films Int'l - PVOD/Windowing <p><i>Guest Speaker: TBD</i></p>	<p>Each Hollywood Studio's Theatrical Windows, Indiewire, July 2021</p> <p>Summer box office 2022: what lessons can Hollywood learn?, The Guardian, 08/17/22</p>	

Week 6 Sept 27 th	<p>Overview of International TV Landscape</p> <ul style="list-style-type: none"> - Europe/EMEA - LatAm/Americas - China - SE Asia, Korea/Japan - India, Oceania 	<p>Chapter 8: Section "A"</p> <ul style="list-style-type: none"> - <i>Network and Streaming License Agreements</i>, Pgs 187-208, Textbook: The Business of Film <p>(Readings TBD)</p>	
Week 7 Oct 4 th	<p>NO CLASS THIS WEEK</p> <ul style="list-style-type: none"> - Please complete textbook reading assigned for this week - Multiple Office Hours will be set up to answer Mid-Term paper questions 	<p>Chapter 8: Section "B"</p> <ul style="list-style-type: none"> - <i>Co-Production Agreements</i>, Pgs 208-216, Textbook: The Business of Film <p>(Readings TBD)</p>	
Week 8 Oct 11 th	<p>Producing for Global Audiences</p> <ul style="list-style-type: none"> - Talent, production locations, budgets - Formats: local production for scripted, reality <p><i>Guest Speaker: TBD</i></p>	<p>Chapter 10: <i>Unscripted Television</i>, pgs 221-241. Textbook: The Business of Film</p> <p>(Readings TBD)</p>	Assignment #2 – Midterm Case Study Paper DUE by 3:00pm (LA Time)
Week 9 Oct 18 th	<p>Marketing TV Content in Int'l Markets</p> <ul style="list-style-type: none"> - 360 marketing campaigns - PR/Talent - Consumer promotions <p><i>Guest Speaker: TBD</i></p> <p><i>We will review details for the Final Project: Group Presentation and Paper on Int'l Content Marketing</i></p>	<p>Chapter 6: <i>Backend</i>. Pgs 162-176, Textbook: The Business of Film</p> <p>(Readings TBD)</p>	
Week 10 Oct 25 th	<p>Social Media & Viral Marketing</p> <ul style="list-style-type: none"> - Case studies - Social media on the global stage <p><i>Guest Speaker: TBD</i></p>	<p>(Readings TBD)</p>	
Week 11 Nov 1 st	<p>International Content in the U.S.</p> <ul style="list-style-type: none"> - Where to watch - Rights considerations 	<p>(Readings TBD)</p>	
Week 12 Nov 8 th	<p>Business Considerations in Int'l Markets</p> <ul style="list-style-type: none"> - Cultural and political impact on local cultures of international distribution - How networks/advertisers/affiliates make money 	<p>(Readings TBD)</p>	

Week 13 Nov 15 th	Course Recap/Review Future of TV Team Project Work Session <i>Guest Speaker: TBD</i>	(Readings TBD)	Last Day to turn in a News Topic Submission and Write-Up
Week 14 Nov 22 nd	Team Project Work Session <i>This Week we will meet via Zoom ONLY</i>		
Week 15 Nov 29 th	Final Team Project Presentations		GROUP FINAL PART A – Printed slide deck DUE at 6:30pm at Beginning of Class
Study Week Dec 6 th	Optional Workshop Sessions to discuss Final Project Papers (this is a study week – no formal class)		
FINAL Dec 13 th	Final Project Paper and Course Wrap-up		GROUP FINAL PART B – Paper must be turned in between 7:00pm - 9:00pm (LA Time)

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](#).” Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school’s policy.

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course, without approval of the instructor.

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.symlicity.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 Student Accessibility Services - (213) 740-0776

osas.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://annenberg.usc.edu/current-students/resources/annenberg-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.

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