USCAnnenberg

CMGT(558):INTERNATIONAL ENTERTAINMENT MARKETPLACE
4 units

FALL 2022 – Thurs 2pm-450pm
Section: 21780
Location: ANN406

Instructor: Ted Skidmore
Office: N/A
Office Hours: By appointment
Contact Info: Eskidmor@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 society at large, are all driving significant change. COVID-19 and the resultant need to stay home, has further exacerbated changes in long standing channels of distribution that were already in motion. This course will explore both the theatrical and streaming modes of content distribution and how these are shaping the content that Hollywood creates. The course will also provide a 360 look at theatrical movie marketing, with case study analysis of how various 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 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 movie business and the role that culture, technology and consumer behavior play across different parts of the world.

Course Notes

The course is standard letter grade.

Classes will be held on campus. Assignments are to be turned into Blackboard.

Required Readings and Supplementary Materials

The following textbooks are required:

• Landry, P. and Greenwald, Stephen R. (Ed.) (2018) *The Business of Film, A Practical Introduction***, Second Edition**
Other readings will be specified in the week-by-week calendar. It is encouraged that students keep abreast of current events in the international entertainment space whether it be through mass market news sources (LA Times, NY Times and/or industry sources (Deadline.com, The Hollywood Reporter, Variety, etc.)

• Sigismondi, Paulo (Ed.) (2019). World Entertainment Media: Global, Regional and Local Perspectives. New York, NY: Routledge. *Available as an E-book through the USC library*

Laptop and Technology 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 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, login with your USC email and password. Another is your smartphone's screen capture and recording functions.

Description and Assessment of Assignments

10%   Self Introduction
        The self introduction assignment is a simple exercise to share some highlights about yourself, responding to a series of questions. The questions will cover the city and country/countries where you grew up, what content you watch, and your work style. See assignment specifications for details.

20%   Case Study #1
Students will provide an analysis of a specific topic. Further instructions will be provided in class.

40%   Case Study #2 – Team Project
- Students will work in groups and will present a strategy for marketing a film in a foreign territory (outside the U.S).
- Groups are expected to research the topic, articulate findings, and develop and present a strategy for the marketing release of the film. Every member must participate and present in the Team Project presentation.
- Source materials to include: recommended class readings, and independent research from reliable news sites: e.g. The Hollywood Reporter, Deadline, Variety, etc.
- Groups are required to meet twice with the instructor in advance of their presentation. For Professor meeting #1, students must deliver a 2-3 page outline in bullet format that describes their research to date. You should expect to revise after my notes.

20%   Final Essay/Exam
- Students will need to write a brief essay on a specific topic(s). Details forthcoming in class

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 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	10	10
Class participation	10	10
Case Study #1 (written assignment)	20	20
Case Study #2 (team project & presentation)	40	40
Final Exam (Essay)	20	20
TOTAL		**100%**

Grading Scale

A **95.0% or higher**
A-   **90.0%-94.9%**
B+ **87.0%-89.9%**
B   **83.0%-86.9%**
B-   **80.0%-82.9%**
C+ **77.0%-79.9%**
C   **73.0%-76.9%**
C- **70.0%-72.9% (C- or lower is a failing grade)**
D   **60.0%-69.9%**
F   **59.9% or lower**

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 be usually evaluated within 7 days.

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 emailed to the instructor and sometimes also uploaded to the class' Google Drive.*
- *See separate assignment instructions for specific additional guidance.*

X. Add/Drop Dates (15 weeks: Aug.25 to Dec.8, 2022)

Friday,9/9: Last day to register and add classes

Friday, 9/9: Last day to drop a class without a mark of "W,", and receive a refund

Friday, 9/9: Last day to purchase or waive Tuition refund insurance for Fall

Friday, 10/7: Last day to drop a course without a mark of "W" on the transcript.

Friday, 11/11: Last day to drop a class with a mark of "W" for Session 001
course

Course Schedule: A Weekly Breakdown

Thursday, August 25 - Wednesday, December 8

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 (Thurs. Aug. 25) The global marketing environment: An Overview
The Business of Film, Chapter 1 – A Brief History of the Film Industry

Week 2 (Thurs. Sept. 1) Movie Studio Landscape
The Business of Film, Chapter 2 – A Business Overview of Film

Article – Spiderman, Streaming Wars..and Everything that Defined Hollywood in 2021, by Ryan Faughnder, LA Times, Dec. 21, 21

ASSIGNMENT #1: SELF-INTRODUCTION DUE: WED. 9/7 by 8pm PST

Week 3 (Thurs. Sept. 8) Movie Distribution. Country spotlight (Korea)
The Business of Film, Chapter 8 (pages 132 thru 152) – Film Exhibition
WEM Chapter 19 Beyond Hallyu (Korea)
Article – Which Asian market could produce the next Squid Game, by Tom Grater,
Deadline.com, Jan. 7, 2022

Week 4 (Thurs. Sept. 15) SVOD & The Streamers (Guest Speaker)
The Business of Film, Chapter 6 – Movie Distribution
Article – Streaming Slams Into a Wall, by Todd Spangler, Variety, April 27, 2022
Article – Netflix Leaner Movie Mandate, by Borys Kit, The Hollywood Reporter, June 1,
2022

Week 5 (Thurs. Sept.22) Movie Studio Verticals (Research & Strategy).
Case Study 1 Reveal
The Business of Film, Chapter 7 – Movie Marketing
Article – Netflix Europa. How Streaming became a tool of European integration, The
Economist, April 3, 2021

Midterm Due – Wed. Sept. 28th (no later than 8pm)

Week 6 (Thurs. Sept. 29) Marketing Strategy, Positioning, & Targeting

Week 7 (Thurs. Oct.6) Consumer Product Licensing & Promotions. (Guest Speaker)
Prof. Mtg. #1
Article – What is Product Licensing, by Ryan Kernan, Greenlight, Jan. 31, 2019
Article – How Covid-19 Rocked Hollywood & the $125b Licensing & Consumer Product
Cash Cow, by Matt Donnelly, Nov. 5, 2020.

****NO CLASS (Thurs. Oct. 13) – FALL RECESS OCT. 13-OCT. 14****

Week 8 (Thurs. Oct. 20) In Class Work Session (Team Projects).   Prof Mtg. #2

Week 9 (Thurs. Oct. 27) Global Film Franchises. Team Project Reveal
Article – The Marvel Formula, What it is and Why it Works, by Michael Stoll, Sticky
Button, Feb. 28, 2018
Article – Sandra Bullock on The Lost City, by Pamela McClintock, The Hollywood
Reporter, June 16, 2022

Week 10 (Thurs. Nov. 3) Product Placement in Film (Guest Speaker)

Week 11 (Thurs. Nov. 10) – Team Project Presentations #1

Week 12 (Tues. Nov. 17) – Team Project Presentations #2

NO CLASS THURS. NOV. 24 – THANKSGIVING

Week 13 (Thurs. Dec. 1) – Media Market Spotlight: US & Europe (UK, FR) / Careers Q&A
<u>WEM</u>: Chapters 1 (Intro), Ch. 3 (US), Ch. 7 (UK), Ch. 8 (FR) – Avail E-book @USC Library

***Note: USC Study Days are: Dec. 3-6th

Week 14 (Thurs. Dec. 8) Final Exam (Essay) Due (no later than 8pm)

***Note – USC Final Exams Dec. 7-14

<u>Policies and Procedures</u>

Communication

Given the online modality, we lack convenient means to spontaneously meet spontaneously in person. So, many meetings need to be prescheduled. Discussions can be more spontaneous still. In either case, it is crucial that you check email and messaging apps regularly. Instructor is on email and relevant messaging app all waking hours, and typically respond within 48 hours. Most meetings will be via Zoom or messaging apps. Contact the instructor to schedule mutually convenient times.

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.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/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.