



**CMGT(558):INTERNATIONAL
ENTERTAINMENT MARKETPLACE
4 units**

**Spring 2024 – Tues 2pm-450pm
Section: 21779
Location: ASC 328**

**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 around the globe.

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.

Description and Assessment of Assignments

- **Self introduction.** Students will be required to provide a written self-introduction for the instructor, details to be provided in class.
- **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 take-home midterm exam, due on Blackboard. Specific date and time of assignment due date will be communicated.
- **Team project & presentation.** Student teams will individually conduct research on a topic related to the course. The course project includes the submission of a written deck and a final presentation on key findings.
- **Final exam (Essay).** There will be a take-home final exam, due on Blackboard. Due date will be the last day of scheduled class.

Required Readings and Supplementary Materials

The following textbook is required:

- **Landry, P. and Greenwald, Stephen R. (Ed.) (2018) *The Business of Film, A Practical Introduction, Third Edition*. Available via Amazon and also free on PDF from USC Library.** 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.)

The following textbook is recommended: (free E-book via USC library)

- **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.

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% Midterm Exam/Case Study #1

Students will provide an analysis of a specific topic. Further instructions will be provided in class.

40% Team Project & Presentation/Case Study #2

- 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.

Attendance Policy

Graduate school is in many ways preparation or refinement for successful professional lives. Professional success depends on a range of skills and behaviors; one foundational behavior is showing up, on time and alert. So, come to class. Come to class on time. When you are here, be here.

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.*

Add/Drop Dates for Session 001

(15 weeks: 1/8/2024 – 4/26/2024; Final Exam Period: 5/1-8/2024)

Link: <https://classes.usc.edu/term-20241/calendar/>

Last day to add: Friday, January 26, 2024

Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a

refund: Friday, January 26, 2024

Last day to change enrollment option to Pass/No Pass or Audit: Friday, January 26, 2024 [All

major and minor courses must be taken for a letter grade.]

Last day to add/drop a Monday-only class without a mark of “W” and receive a refund or

change to Audit:

Tuesday, January 30, 2024

Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade:

Friday, February 23, 2024 [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 for session 001 (or the 20 percent mark of

the session in which the course is offered) to avoid tuition charges.]

Last day to drop with a mark of "W": Friday, April 5, 2024

Additional key dates

Martin Luther King, Jr. Birthday: Jan. 15

President’s Day: Feb. 19

Spring Recess: Mar. 10-17

USC Study Days: April 27-30

Final Exams: May 1-8

Commencement: May 10

Course Schedule: (Tuesday, Jan.9 – Tuesday, May 7)

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

Week 1 (Tues. Jan.9) Introduction/Course Review/Key themes

The Business of Film, Chapter 1 – A Brief History of the Film Industry

Week 2 (Tues. Jan. 16) 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: Mon. Jan. 22 by 10pm PST****

Week 3 (Tues. Jan. 23) The Streamers. Movie country spotlight (Korea)

The Business of Film, Chapter 8 – Film Exhibition, Retail, and Consumption

WEM Chapter 19 Beyond Hallyu (Korea) – suggested/not required

Article – Which Asian market could produce the next Squid Game, by Tom Grater, Deadline.com, Jan. 7, 2022

Week 4 (Tues. Jan. 30) SVOD & The Streamers / Spotlight: Research & Strategy

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 (Tues. Feb. 6) Movie Studio Verticals (Research & Strategy)

Midterm Exam 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 Mon. Feb.12 (no later than 10pm)****

Week 6 (Tues. Feb. 13) Global Film Franchises / Marketing Strategy / TEAM PROJECT REVEAL (Case Study 2)

Article – The Marvel Formula, What it is and Why it Works, by Michael Stoll, Sticky Button, Feb. 28, 2018

Article – Crisis @Marvel by Tatiana Siegel, Variety, Fall 2023

Team project selections due: Tues. Feb. 21

Week 7 (Tues. Feb. 20) Consumer Product – Entertainment Licensing

Note: Team project confirmations due

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.

Week 8 (Tues. Feb. 27) – Digital Marketing / Marketing Strategy (Prof Mtg. #1)

Week 9 (Tues. Mar. 5) IN-CLASS WORK SESSION (TEAM PROJECT)

(Tues. Mar. 12) SPRING RECESS / NO CLASS (Recess Mar.10-17)

Week 10 (Tues. Mar. 19) Publicity/Premieres / Market Protectionism / In-class Team Project work session

Article – Taylor Swift: Eras Tour, Deadline, Sept. 28, 2023

Week 11 (Tues. Mar. 26) News of the day / Team Project work

Article – Crazy Rich Asians' Adele Lim Talks Cross Cultural Storytelling, Liz Shackleton, Nov. 7, 2023, Deadline.com

Week 12 (Tues. April 2) – Prof Mtg. #2 -- IN CLASS WORK SESSION (TEAM PROJECT)

Week 13 (Tues. April 9) – IN CLASS WORK SESSION (TEAM PROJECT)

Week 14 (Tues. April 16) – Team Project Presentations #1

Week 15 (Tues. April 23) – Team Project Presentations #2 / Class Eval / Final Essay Reveal. This is the last in-person class.

(Tues. April 30) – NO CLASS (USC STUDY DAYS April 27-30)**

Week 16 (Tues. May 7) – Final Essay Due / No In-person class

Policies and Procedures

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*

b. Support Systems (Continued)

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.symplcity.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://annenbergscholarships.usc.edu/current-students/resources/annenbergscholarships-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.