



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

**Spring 2025 – Tues 2pm-450pm  
Section: 21777  
Location: ASC 240**

**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, are all driving significant change. COVID-19 and the resultant streaming boom 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 and advertising, 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 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 movies and television/streaming is a plus. In addition – an 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 Brightspace.

## 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.
- ***Assignment #1: Self introduction.*** Students will be required to provide a written self-introduction for the instructor, details to be provided in class.
- ***Assignment #2: Key Topic in the News.*** Students will need to submit a relevant and current news article and submit a one-page overview on key takeaways and why these takeaways are noteworthy. The one-page overview should be in bullet format and should be focused on two sections: A) takeaways/summary of the article and B) implications for the global market and/or the entertainment business at large.
- ***Midterm exam.*** There will be a take-home midterm exam, due on Brightspace. 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 Brightspace. Due date will be the last day of scheduled class.

## 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, Third Edition*. Available via Amazon and also free on PDF from 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

- Other readings will be specified in the week-by-week calendar. It is highly encouraged that students keep abreast of current events in the international entertainment space through mass market news sources (LA Times, NY Times as well as 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.

- **Assigned class readings from industry sources**

### **Description and Assessment of Assignments**

#### **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.

#### **10% Assignment #1: 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, etc. See assignment specifications for details.

#### **5% Assignment #2: Key Topic in the News (Homework)**

Students will need to submit a relevant and current news article and submit a one-page overview on key takeaways and why they are noteworthy. The one-page overview should be in bullet point format and should be focused on two sections: A) key takeaways of the article and B) potential implications for the global market and/or the entertainment business at large. **Use of AI tools are NOT permitted on this assignment.**

#### **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.

**15% Final Essay/Exam**

- **Students will need to write a brief essay on a specific topic(s). Details forthcoming in class**

**Breakdown of Grade**

Assignment	Points	% of Grade
Assignment #1: Self-Introduction	10	10
Class participation	10	10
Assignment #2: News Topic Submission (Homework)	5	5
Case Study #1/Midterm (written assignment)	20	20
Case Study #2 (team project & presentation)	40	40
Final Exam (Essay)	15	15
<b>TOTAL</b>	<b>100pts</b>	<b>100%</b>

**Course Grading Scale**

Letter grades and corresponding point value ranges.

Letter grade and corresponding numerical point range		
94% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 93%: A- (A minus)	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- (C minus)	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 be usually evaluated within 7 days.

## Attendance Policy

In-person attendance is required throughout the semester. The material we cover in lectures will include information crucial to your individual and group assignments. Come to class on time. When you are here, be here. Any unexcused absences will count against your class participation grade. If you know in advance that you will not be able to attend class, please send an email to Professor Skidmore at: eskidmor@usc.edu.

## Assignment Submission Policy

*Assignment submission policies involve the following aspects:*

- *Deadlines. Deadlines are Los Angeles time (PST). 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.*

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### **Assignment Submission Policy (Continued)**

- *Format. In general, assignments should be double spaced in terms of format. Further details will be provided depending on the assignment.*
- *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*

## **Course Schedule: (Monday, Jan. 13 – Wed. May 14)**

**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. 14) Introduction/Course Review/Key themes Logistics/Assignments/Expectations**

### **Week 2 (Tues. Jan. 21) Industry Challenges / Movie Studio Landscape**

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

The Business of Film, Chapter 2 – A Business Overview of Film

**\*\*ASSIGNMENT #1: SELF-INTRODUCTION DUE: Mon. Jan. 27 by 12 midnight PST\*\***

### **Week 3 (Tues. Jan. 28) The Streamers. Movie country spotlight (Korea)**

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

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

**(In-Class) Article** – Why China Has Lost Interest in Hollywood Movies, by Claire Fu,  
Brooks Barnes, Daisuke Wakabayashi, The NY Times, Jan. 23, 2024

### **Week 4 (Tues. Feb. 4) SVOD & The Streamers / Spotlight: Research & Strategy**

The Business of Film, Chapter 6 – Movie Distribution

WEM (World Entertainment Media) Chapter 19 Beyond Hallyu (Korea)

### **Assignment #2 Reveal: Key Topic in the News (Article Submission)**

**Due: Mon. Feb. 10 (12 midnight)**

### **Week 5 (Tues. Feb. 11) Country Spotlight: Japan**

The Business of Film, Chapter 7 – Movie Marketing

Article – Netflix is Creating a Common Culture, The Economist, April 3, 2021

Guest Speaker: TBC

**Midterm Exam Reveal – Due: Mon. Feb. 17 via Brightspace (by midnight)**

### **Week 6 (Tues. Feb. 18) Film Positioning & Strategy**

Potential Guest Speaker: Netflix

- **Team Project Reveal with Project Team Allocations – Selects due Mon. 2/24.**

**Week 7 (Tues. Feb. 25) Team Project Work Session / Publicity / Film Franchises**

Article – [Crisis @Marvel](#) by Tatiana Siegel, Variety, Fall 2023

- **Team Project Selections due Mon. Feb. 24 (by midnight)**

**Week 8 (Tues. Mar. 4) – Team Project Work Session – Prof Mtg. #1**

**Week 9 (Tues. Mar. 11) Promotions/Publicity + Team Project (review)/Work Session**

Article – [What is Product Licensing?](#), by Ryan Kernan, Greenlight, Jan. 31, 2019

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

Article – WICKED Promotions (TBD)

**\*\* Tues. Mar. 18 – No Class (SPRING RECESS) \*\***

**Week 10 (Tues. Mar. 25) Guest Lecture / In-Class Work Session**

**Week 11 (Tues. April 1) – Prof Mtg.#2 / Team Work Session**

**Week 12 (Tues. April 8) – Class Team Project Work Session**

**Week 13 (Tues. April 15) – Lecture / Team Work Session**

**Week 14 (Tues. April 22) – Team Project Presentations #1 / Final Essay Reveal**

**Week 15 (Tues. April 29) – Team Project Presentations #2 / Class Eval (last in-per class)**

**\*\* Tues. May 6 – No Class (USC Study Days)**

**Week 17 (Tues. May 13) – Final Exam due: Tues. May 13 ( by 12midnight)**

**Additional key dates**

Martin Luther King Day: Jan. 20

Presidents Day: Feb. 17

Spring Recess: March 16-23

USC Study Days: May 3-6

Final Exams: May 7-14



## **Policies and Procedures**

### **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. **Note: as a courtesy, please alert Professor if you are unable to attend class for some reason.**

### **Generative A.I. Policy (for this course)**

Generative AI is permitted on specific assignments as a **research tool ONLY**. In this course, you are welcome to use artificial intelligence (AI) – powered programs such as chatGPT or DALL-E for assignments that indicate the permitted use of AI. AI should be considered another information source such as assigned texts, articles, industry reports, etc. **AI IS NOT a solution** for analysis, opinions or suggestions. Note: You are encouraged to use AI tools to help enhance presentations and graphics for your group presentations.

You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g. text, images, etc.) included or referenced in your work and provide the specific sources for this content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions. **It is up to you to verify attributable sources, they will be checked.**

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## **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](http://policy.usc.edu/scientific-misconduct).

### **a. Academic Conduct**

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](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](https://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](https://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](https://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](https://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](https://dps.usc.edu), [emergency.usc.edu](https://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](https://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberг.usc.edu/current-students/resources/annenberг-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.

## **Add/Drop Dates for Session 001**

**(15 weeks: 1/13-5/14; Final Exam Period: May 7-14)**

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

**Last day to add:** Friday, Jan. 31, 2025

**Last day to drop a class and receive a refund:** Friday, Jan. 31, 2025

**Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade:**  
Friday, Feb. 28 [Mark of “W” will still appear on student record and STARS report and tuition charges still apply.]