

The International Entertainment Marketplace
COMM 558
Spring 2006

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Office hours: Monday 3:30-5:30 pm

Course description: With the globalization of communication and information technology industries, understanding problems and opportunities in the entertainment marketplace requires an international perspective. This course aims to provide students with a broad overview of current market developments and major policy issues in the global entertainment marketplace. It looks at a variety of industry sectors such as broadcasting, film, telecommunications, the Internet, videogames, and the music industry. The course is divided into two components. The first analyzes the global forces shaping the evolution of the entertainment industry across countries and regions, and looks at the implications of such evolution for the strategies of entertainment firms. The second examines how these global forces have reshaped the entertainment market in different world regions.

Career relevance: As the revolution in communication technologies creates truly global markets, the ability to understand the international dimension of the decisions with which organizations are confronted has become a critical managerial skill. Whether you pursue a career in Hollywood, an Internet start-up, government, or the non-profit sector, you will be faced with decisions that cut across political, economic, and cultural borders. How should you expand internationally? What is the impact of global entertainment on local cultures? What are the regulatory and cultural barriers that must be considered? This course intends to give students the analytical tools to address these types of questions by examining the global forces shaping entertainment markets and how organizations (whether private companies, NGOs, or governments) are responding to these changes.

Course requirements: There are five requirements for the course:

1. **Class participation.** Students are expected to make informed contributions to class discussions and in-class activities. What does it take to make *informed* contributions? First and foremost, doing the readings before class. Second, we strongly encourage students to follow the entertainment industry news.
2. **Take-home midterm.** There will be a take-home midterm examination. It will be handed out February 27th and will be due the next class (**March 6**). No late mid-terms will be accepted.
3. **Case study presentation.** Starting on week 5, students will work in groups to conduct research on the weekly case studies and present their results to the class. Each group will be assigned one case study. Assignments will be made on a first-come first-served basis.
4. **Final paper.** There will be a final paper (20 double-spaced pages suggested) due on **April 28**. A two page outline of the paper will be due before March 28. It can be submitted any time after March 1. The details of the final paper will be discussed with the Professor before submitting the outline. No late papers will be accepted.

Grading: Requirements will be weighed as follows:

Class participation	10%
Take-home midterm	30%
Case study presentation	30%
Final paper	30%

Course material. There is one required book available online or at the USC bookstore:

Vogel, H. (2001). Entertainment Industry Economics. Cambridge: Cambridge University Press.

The rest of the readings are in a course reader available at the USC bookstore, plus some online material.

A brief announcement from the Office of Civil Rights: Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from the DSP when adequate documentation is filed. Please be sure the letter is delivered to me as early in the semester as possible. DPS is open Monday-Friday, 8:30-5:00. The office is in Student Union 301 and their phone number is (213) 740-0776.

The School of Communication is committed to the highest standards of academic excellence and ethical support. It endorses and acts on the SCampus policies and procedures detailed in the section titled "University Sanction Guidelines." These policies, procedures, and guidelines will be assiduously upheld. They protect your rights, as well as those of the faculty. It is particularly important that you are aware of and avoid plagiarism, cheating on exams, fabricating data for a project, submitting a paper to more than one professor, or submitting a paper authored by anyone but yourself. Violations of this policy will result in a failing grade in the course and be reported to the Office of Student Conduct. If you have doubts about any of these policies, you must confer with the professor.

Class schedule

Part I: The issues

Week 1.-Jan.9 Introduction to the class.

Shapiro, C., & Varian, H. (1999). *Information rules*. Boston: Harvard Business School Press. Chapter 1: The information economy (pp. 1-18).

Jan.16-Martin Luther King Day-No Class

Week 3.-Jan.23 Global entertainment: Industry background and trends.

Vogel, H. (2001) *Entertainment Industry Economics*. New York: Cambridge University Press, pp. 3-71.

Week 4.-Jan.30 Hollywood rules: The economics of the film industry.

Vogel, H. (2001) *Entertainment Industry Economics*. New York: Cambridge University Press, pp. 72-147.

Veron, L. (1999). *The competitive advantage of Hollywood industry*. Center for International Studies, University of Southern California Working Paper. Available at <https://wwwc.cc.columbia.edu/sec/dlc/ciao/wps/vel01/>

Screening: *Easy Riders and Raging Bulls*

Week 5.-Feb. 6- The “cultural imperialism” debate.

Tomlinson, J. (1991). *Cultural Imperialism: A Critical Introduction*. Baltimore: Johns Hopkins Press, pp. 1-33..

Biltreyst, D. (1995). Qualitative audience research and transnational media effects. *European Journal of Communication* 10(2): 245-270.

Galperin, H. (1999). Audiovisual Industries in the Age of Free-Trade Agreements. *Canadian Journal of Communication* 24(1): 49-77. Available at <http://www.wlu.ca/~wwwpress/jrls/cjc/BackIssues/24.1/galperin.pap.html>

Case study: Audiovisual Services and the WTO

Week 6.-Feb.13 Post-Napster music economics.

Vogel, H. (2001) *Entertainment Industry Economics*. New York: Cambridge University Press, pp. 148-172.

Miller, J. (2000). *Flower in the dustbin: The rise of rock and roll 1947-1977*. New York: Simon & Schuster, pp. 326-354.

Case study: EMI Music

Feb. 20- President's Day- No Class

Week 8.-Feb. 27 International entertainment: The case of Asia.

Pashupati, K., Sun, H-L., and McDowell, S. (2003). Guardians of culture, development communicators, or state capitalists? A Comparative Analysis of Indian and Chinese Policy Responses to Broadcast, Cable and Satellite Television. *Gazette* 65(3): 251-271.

Chadha, K., & Kavoori, A. (2000). Media imperialism revisited: Some findings from the Asian case. *Media, Culture & Society* 22: 415-432.

Weber, I. (2003). Localizing the global: Successful Strategies for Selling Television Programmes to China. *Gazette* 65(3): 273-290.

Case study: Bollywood

Week 9.-Mar.6 Global news: Islam and the media.

Said, E. (1997). *Covering Islam*. New York: Vintage Books, pp. 3-68.

El-Nawawy, M., & A. Iskandar (2002). *Al Jazeera*. Cambridge: Westview Press, pp. 1-44.

Ayish, M. (2002). Political communication on Arab world television: Evolving patterns. *Political Communication* 19: 137-154.

Case study: Al Jazeera and US Information Services

March 13- Spring Break- No Class

Week 11.-Mar.20 Regional markets: Latin America and U.S. Spanish-language broadcasting

Sinclair, J. (2002). *From Latin Americans to Latinos: Spanish-language television in the United States and its audiences*. Available at <http://www.er.uqam.ca/nobel/gricis/actes/panam/Sinclair.pdf>

Fox, E., & Waisbord, S. (2002). *Latin Politics, Global Media*. Austin: University of Texas Press, pp. 1-21.

Straubhaar, J. (2001). Brazil: The role of the State in world television. In Morris, N., & Waisbord, S. (eds.), *Media and globalization: Why the State matters*. Boston: Rowman and Littlefield, pp. 133-153.

Case study: Exporting Hispanic TV Programming

Week 12.-March 27 North America and the rise of the cable industry.

Vogel, Harold (2001) *Entertainment Industry Economics*. New York: Cambridge University Press, pp. 201-222.

Robichaux, M. (2002). *Cable Cowboy: John Malone and the Rise Of The Modern Cable Business*. New York: John Wiley & Sons, pp. 177-224..

Lessig, L. (2001). The future of ideas: The fate of commons in a connected world. New York: Random House, pp. 147-176.

Case study: Comcast & Walt Disney

Week 13.-Apr. 3 “Quality” entertainment: The European Union case.

Siune, K., & Hultén, O. (1998). What future for public broadcasting? In D. McQuail & K. Siune (eds.), *Media policy: Convergence, concentration, commerce*. London: Sage, pp. 23-37.

Arthur Andersen Consultants (2002). *Outlook of the development of technologies and markets for the European Audio-visual sector up to 2010*. Available at http://europa.eu.int/comm/avpolicy/stat/tvoutlook/tvoutlook_finalreport.pdf (read executive summary only).

Kramer, J. (2003). All he surveys. *New Yorker*, November 13, 2003, pp. 95-105.

Case study: BBC and RAI

Week 14.-Apr. 10 The globalization of entertainment labor.

Department of Commerce (2001). Impact of the Migration of U.S. Film and Television Production. Available at <http://www.ftacusa.org/files/doc2000.pdf>

Scott, Allen (1999). The cultural economy: Geography and the creative field. *Media, Culture, & Society* 21(6): 807-817.

Droesch, A. (2002). Hollywood North: The Impact of Costs and Demarcation Rules on the Runaway Film Industry. Available at http://www-econ.stanford.edu/academics/Honors_Theses/Theses_2002/Droesch.pdf

Case study: Lord Of The Rings

Week 15-Apr. 17-Status Report on Term papers

Individual sessions for guidance and review

Week 16.-Apr. 25 –Where the Jobs Will Be-Summary Lecture