

The International Entertainment Marketplace
CMGT 558
Spring 2008

Prof. Jonathan Taplin
Annenberg School for Communication
Email: jtaplin@usc.edu
Office: ASC 301 B
Office hours: Monday 4-5:30 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 on February 18 and will be due the next class (**February 25**). No late mid-terms will be accepted.
3. **Case study presentation.** Starting on week 4, 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 28th**. An emailed copy of a two page outline of the paper will be due on or before **Monday March 31 at Noon**. 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: The weekly reading material will be posted on Blackboard.

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. 14- Introduction to the class.

Reading-*The Media Divide*

Screening: *Easy Riders and Raging Bulls pt. 1*

Week 2-Jan. 21-Martin Luther King Day- No Class-

Week 3-Jan. 28- The Interregnum

Reading-*Pipe Dreams (2 weeks)*

Screening: *Pulp Future*

Week 4- Feb. 4- Global entertainment: Industry background and trends.

Screening: *Easy Riders and Raging Bulls pt. 2*

Week 5-Feb. 11 Hollywood rules: The economics of the film industry.

Reading: *What is an American Movie Now*

Screening: *The Trap*

Week 6-Feb. 18-President's Day- No Class

Week 7.-Feb 25- The "Cultural Imperialism" debate.

Reading: *A World Without The West*

Case study: **Entertainment and Free Trade**

Screening: *The Power of Nightmares pt. 1*

Midterm Handed Out

Week 8-March 3 Post-Napster music economics

Reading: *The Long Tail*

Screening: *The Last Waltz*
Midterm Due

Part II-The Regions

Week 9.-March 10- International entertainment: The case of Asia.

Reading: *Crouching Tigers*

Case study: International Music Business

Screening: *China From The Inside*

Spring Break- March 17-21

Week 10-March 24-Propaganda and Mid-East

Reading: *New Power Brokers (3 weeks)*

Screening: *The Power of Nightmares pt 2*

Case study: Bollywood

Week 11-March 31- Final Paper Outline Review

The case study will be presented at the beginning of class. The second half will be used to review your outlines.

Case study: Al Jazeera and US Information Services

Week 12-April 7-Latin America

Screening: *The Revolution Will Not Be Televised*

Case study: Exporting Hispanic TV Programming

Week 13.-April 14- The Future of Television

Reading: *Creating Profitable Three Screen Services, Making The Case For A Social Media Strategy*

Case study: Comcast & Walt Disney

Week 14.-April 21- Europe and the Open Source Revolution

Case study: Telecom Innovation; Asia or U.S.?

Week 15.-April 28- Where the Jobs Will Be-Summary Lecture
Term Papers Due