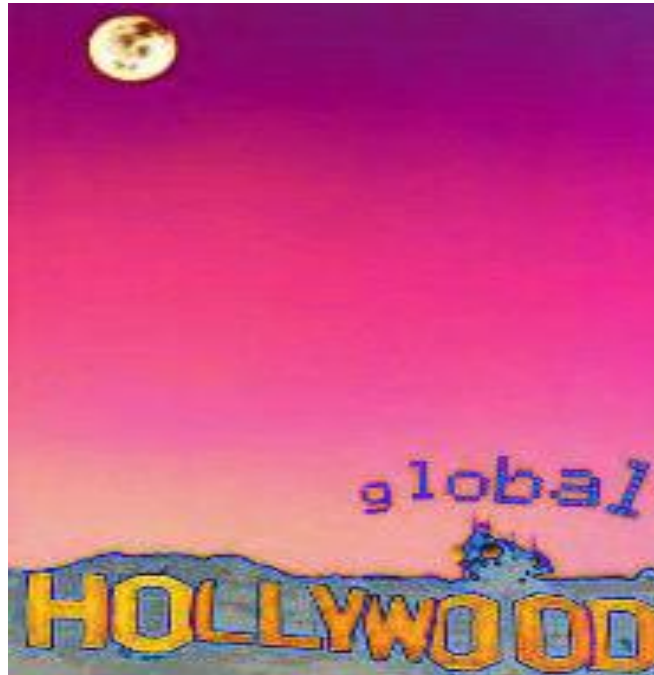


## FILM 480 Special Topic: Global Hollywood

**Trimester 1 2014**

3 March to 2 July 2014

**30 Points**



*Global Hollywood* (BFI, 2001)

### IMPORTANT DATES

Teaching dates:	3 March to 6 June 2014
Easter/Mid-Trimester break:	18 April to 4 May 2014
Last assessment item due:	3 June 2014
Withdrawal Dates:	Refer to <a href="http://www.victoria.ac.nz/students/study/withdrawals-refunds">www.victoria.ac.nz/students/study/withdrawals-refunds</a> . If you cannot complete an assignment or sit a test or examination, refer to <a href="http://www.victoria.ac.nz/students/study/exams/aegrotats">www.victoria.ac.nz/students/study/exams/aegrotats</a> .

### CLASS TIMES AND LOCATIONS

<b>Seminars:</b>	Tuesdays	09.00-12.50	85 Fairlie Tce	Room 108
------------------	----------	-------------	----------------	----------

## NAMES AND CONTACT DETAILS

Course Coordinator: Dr Alfio Leotta

Email [Alfio.Leotta@vuw.ac.nz](mailto:Alfio.Leotta@vuw.ac.nz)

Phone (04) 463 6520

Room 312 FT83

Office Hours TBC

## COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

## PRESCRIPTION

The course explores Hollywood's global expansion in light of the cultural, economic and industrial changes that occurred during the last thirty years (1980-2010). Through a combination of analytical research and case study discussion, this course examines Hollywood's global reach and the internationalisation of film financing, production and distribution. 100% internal assessment.

## COURSE CONTENT

The course examines Hollywood's global expansion in light of recent cultural, economic, industrial, political, and technological changes. The term 'Global Hollywood' describes the global reach of the major Hollywood studios, and the internationalization of financing, production and distribution of films made by the majors. While Hollywood still retains control over the design of film production, a number of factors (including fluctuating currency exchange rates, differences in labour costs, tax incentives, etc.) have recently encouraged the global dispersal of film production.

Through a combination of analytical research and discussion of selected case studies, this course will allow students to explore the following issues:

- Hollywood's hegemonic control of the global media system
- Cultural contraflows and the impact of the global dispersal of film production on traditional Hollywood codes and conventions
- The internationalization of film financing and production
- The increasing trend for creative talent and workers to be sourced globally
- The recent emergence of many satellite production centres or 'Local Hollywoods' (Vancouver, Wilmington, Wellington, etc.)

Particular attention will be dedicated to the cultural, economic and political context that has allowed Wellington to become one of the main satellite centres of international film production.

### **COURSE LEARNING OBJECTIVES (CLOS)**

Students who pass this course will be able to:

1. Explain the key concepts, theories, policies and practices influencing the financing, production and distribution of Global Hollywood.
2. Evaluate the social, political and cultural factors that have favoured the emergence of satellite centres of film production outside Hollywood.
3. Conduct independent scholarly research in the field of Global Hollywood.
4. Present persuasive, rigorous, research-based arguments about Global Hollywood in written and oral form.

### **TEACHING FORMAT**

FILM 480 will be taught through twelve four-hour classes. Sessions will contain a mix of screenings, lectures, and seminars. Please note that the sessions with no scheduled screenings might begin later (the course coordinator will notify starting time on Blackboard).

### **MANDATORY COURSE REQUIREMENTS**

In addition to achieving an overall pass mark of 50%, students must:

- Submit the essay and assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work).
- Attend 10 seminars.

### **WORKLOAD**

The expected workload for a 30 point course is 300 hours over the trimester. In addition to spending around 48 hours attending classes, you should spend approximately 52 hours on reading, and preparing for classes. The remaining 200 hours should be spent preparing for and working on assignments (for example, an assignment worth 25% should take a minimum of 50 hours). The exact times spend on such activities will vary depending on your personal needs. Preparation for assignments should take place a number of weeks in advance of the due dates.

**ASSESSMENT**

Assessment items and workload per item		%	CLO(s)	Due date
1	Reading Logs (200-400 words)	10%	1, 3, 4	Week 2-6
2	Research Proposal (1000 words)	15%	1, 3, 4	25 March
3	Research Essay (3500-4000 words)	40%	1, 2, 3, 4	5 May
4	Seminar presentation (20 minutes)	35%	2, 3, 4	Week 11-12

**Assignment One: 3 Reading Logs (10%)****Due Date: week 2-6 (in class)****Length: 200-400 words**Description:

The aim of these very short assignments (about 200-400 words) is to apply theoretical concepts to the analysis of current news about the globalisation of film production. They will also encourage and reward regular and active participation in class discussion. Between week 2-6 you will develop 3 questions or points for discussion in tutorials based on 3 of the weekly readings and/or seminars topics. You will also have to follow the following instructions:

- Find a news article that relates to both our discussion of Global Hollywood and the weekly reading.
- Do not go back further than 1 year in the news.
- Write a brief piece (200-400 words), explaining what the article is about and how it relates to both the relevant weekly readings and other theoretical concepts discussed in the course.
- Make certain to cite the news article you have chosen.
- Be prepared to discuss in class.
- Sources may include the following, although you are welcome to look elsewhere:
  - Hollywood Reporter
  - Variety
  - Dominion Post/ New Zealand Herald/ New York Times/ LA Times, etc.

You must express this in writing (200-400 words) and bring it to class. Assignments must be typed and will only be accepted in class.

You will receive interim feedback on each of the reading logs, however they will be assessed as a whole and the final mark will be communicated at the end of the trimester.

Assessment Criteria:

- Completion of the set task in a clear, direct, legible, relevant, complete and timely manner.
- Evidence of engagement with seminars and/or set readings.
- Evidence of critical and analytical skills.
- Quality and originality of the reading log.
- Quality and fluency of your expression.

Relationship to Learning Objectives:

This assignment will develop your understanding of current issues and key theoretical notions pertaining to the globalisation of film production. It will also enhance your critical reading and writing skills.

**Assignment Two: Research Proposal for Research Essay (15%)**

**Due Date: Week 4 - Monday 25 March 4pm**

**Length: 1000 words including bibliography**

Description:

This assignment will allow you to develop a research proposal for your Research Essay. This assignment will cover the topics dealt with in the first part of the course, such as Globalisation, Cultural Imperialism, the New International Cultural Division of Labour, Cultural Contra-Flows and the Distribution and Marketing of Hollywood products. You will also create:

1. A research question.
2. A brief overview of the project.
3. The methodology you will use.
4. An initial bibliography with a minimum of 10 sources.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner.
- Clear evidence of engagement with the ideas and materials discussed in class.
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources.
- Coherency, structure and argumentation of your proposal.
- Quality and fluency of your expression.

- Understanding and correct application of terms and concepts.
- Accurate and complete referencing of all sources, including a bibliography and filmography.

Relationship to Learning Objectives:

This assignment will improve your knowledge of the conceptual arguments surrounding Global Hollywood. It will enable you to develop your skills at independent research. It will also enhance your written skills.

**Assignment Three: Research Essay (40%)**

**Length: 3500-4000 words**

**Due Date: Week 8 – Monday 5 May 4pm**

Description:

This assignment will cover the topics dealt with in the first part of the course, such as Globalisation, Cultural Imperialism, the New International Cultural Division of Labour, Cultural Contra-Flows and the Distribution and Marketing of Hollywood products.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner.
- Clear evidence of your engagement with the ideas and materials discussed in FILM 480.
- The originality and quality of your findings. This will include your ability to conduct independent research from reputable academic sources, synthesise research materials, engage in textual analysis, and develop and express your ideas.
- Coherency, structure and argumentation of your essay.
- Quality and fluency of written expression.
- Understanding and correct application of terms and concepts used in film analysis.
- Accurate and complete referencing of all sources, including a bibliography and filmography.

Relationship to Learning Objectives:

This assignment will improve your knowledge of one of the topics studied in the first phase of the course. It will enable you to develop your textual analysis, independent research, critical and argumentation skills. It will also improve your written expression.

## Assignment Four: Seminar Presentation (35%)

**Due Date: Weeks 12**

### Description:

In this assignment you will deliver a seminar presentation on Local Hollywood. You will link the theoretical concepts discussed in class to the analysis of an international case study. The case study will include a discussion of the history, cultural, social and economic specificities of a satellite production centre (Wilmington, Vancouver, Gold Coast, etc.) of your choice. You cannot choose Wellington or New Zealand as your case study. The seminar presentation will be 20 minutes long, and you will provide a written summary of your presentation and a list of bibliographic references (1000-1500 words). The presentation will be followed by a Q/A session.

### Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant, complete, and timely manner.
- Clear evidence of your engagement with the ideas and materials discussed in FILM 480.
- The originality and quality of your presentation. This will include your ability to conduct independent research from reputable academic sources, synthesise research materials, engage in the analysis of industry reports and statistics where relevant, and develop and express your ideas.
- Coherency, structure and argumentation of your presentation.
- Quality and fluency of your verbal and written expression.
- Ability to lead the ensuing class discussion.
- Technical ability in this use of any audiovisual elements (if relevant).
- Accurate and complete referencing of all sources, including a bibliography and filmography.

### Relationship to Learning Objectives:

This assignment is designed to evaluate the social, political and cultural factors that have favoured the emergence of a specific satellite centre of film production outside Hollywood. The assignment will also improve your research, argumentation, analytical, and oral presentation skills.

**Please note:** Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Honours grades gained in individual courses remain provisional until the overall final classification made by the Honours programme examination committee.

## SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the "Assignments and Turnitin" section of Blackboard.

Hardcopy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your tutor's name.

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

## EXTENSIONS AND PENALTIES

### Extensions

In exceptional and unforeseen circumstances an extension may be granted. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. **No assignment without an extension will be accepted after Wednesday 25 June 2014. The Course Coordinator will not give an extension beyond Wednesday 2 July 2014.**

### Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

## SET TEXTS

There are no set texts, however the purchase of the following book is recommended:

Miller, T. et al. (2005) *Global Hollywood 2*. London: British Film Institute.

## RECOMMENDED READING

See Course Programme (page 9) for the list of compulsory readings and screenings. Recommended reading as well as additional resources will be made available on Blackboard or on closed reserve in the library.

## CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:



Class Rep name and contact details:

## STUDENT FEEDBACK

Student feedback on University courses may be found at

[www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

## OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute:  
[www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library/resources/subjectcontacts.html>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

**COURSE PROGRAMME** *subject to change*

Week 1	03/03 - 07/03	What is Hollywood? What is Globalization?	
Week 2	10/03 – 14/03	Hollywood around the world	ASSIGNMENT 1 (week 2-6)
Week 3	17/03 – 21/03	Hollywood’s Global Rights	
Week 4	24/03 – 28/03	Marketing, Distribution and Exhibition	ASSIGNMENT 2
Week 5	31/03 – 04/04	Cultural and Media Imperialism	
Week 6	07/04 – 11/04	Cultural contraflows	
Week 7	14/04 – 17/04	The New International Division of Cultural Labour	
<b>Midtrimester break: 18 April to 4 May 2014</b>			
Week 8	05/05 – 09/05	Local Hollywoods 1: Introduction	ASSIGNMENT 3
Week 9	12/05 – 16/05	Local Hollywoods 2: Film Friendliness	
Week 10	19/05 – 23/05	Case Study: Wellington and New Zealand	
Week 11	26/05 – 30/05	Conclusions	
Week 12	02/06 – 06/06	Presentations: Local Hollywoods case study	ASSIGNMENT 4 (in class)

<b>Week 1</b>	<b>What is Hollywood? What is Globalization?</b>
<b>Screening</b>	N/A
<b>Lecture</b>	What is Hollywood? What is Globalization?
<b>Readings</b>	<p>Wasko, J. (2011) 'The Death of Hollywood: Exaggeration or Reality?', in Wasko, J. Murdock, G. &amp; Sousa, H. (eds.) <i>The Handbook of Political Economy of Communications</i>. Malden, MA: Wiley-Blackwell: 307-330.</p> <p>Robinson, W. I. (2008) 'Theories of Globalization', in Ritzer G. (ed.) <i>The Blackwell Companion to Globalization</i>. Oxford: Blackwell Publishing: 126-143.</p> <p><u>Optional</u>: Miller, T. et al. (2005) 'Globalisation+ Hollywood History + Cultural Imperialism + The Gatt and Friends'. <i>Global Hollywood 2</i>. London: British Film Institute: 50-64.</p>

<b>Week 2</b>	<b>Hollywood around the world</b>
<b>Screening</b>	<i>Mulan</i> (Bankcroft & Cook, 1998)
<b>Lecture</b>	What is Global Hollywood?
<b>Readings</b>	<p>Miller, T. et al. (2005) 'Introduction'. <i>Global Hollywood 2</i>. London: British Film Institute. 1-49.</p> <p>Miller, T. (2007) 'Global Hollywood 2010'. <i>International Journal of Communication</i>. (2007)1 <a href="http://ijoc.org/index.php/ijoc/article/download/52/24">ijoc.org/index.php/ijoc/article/download/52/24</a>.</p>

<b>Week 3</b>	<b>Hollywood's Global Rights</b>
<b>Screening</b>	N/A
<b>Lecture</b>	Copyright and Media Policy
<b>Readings</b>	<p>McCalman, P. (2004) 'Foreign Direct Investment and Intellectual Property Rights: Evidence from Hollywood's Global Distribution of Movies and Videos'. <i>Journal of International Economics</i> 62(1) 107-123.</p> <p><u>Optional</u>: Miller, T. et al. (2005) 'Hollywood's Global Rights'. <i>Global Hollywood 2</i>. London: British Film Institute: 213-258.</p>

<b>Week 4</b>	<b>Getting the Audience</b>
<b>Screening</b>	<i>Exporting Raymond</i> (Rosenthal, 2010)
<b>Lecture</b>	Marketing, Distribution and Exhibition

<b>Readings</b>	Scott, A. (2004) Hollywood and the World: The Geography of Motion-picture Distribution and Marketing, <i>Review of International Political Economy</i> , 11(1): 33-61  <u>Optional</u> : Miller, T. et al. (2005) 'Getting the Audience'. <i>Global Hollywood 2</i> . London: British Film Institute: 259-300.
-----------------	--

<b>Week 5</b>	<b>Cultural and Media Imperialism</b>
<b>Screening</b>	<i>Black Hawk Down</i> (Scott, 2001)
<b>Lecture</b>	Cultural and Media Imperialism
<b>Readings</b>	Boyd-Barrett, O. (1998) 'Media Imperialism Reformulated', in Thussu, D.K. (ed.) <i>Electronic Empires: Global Media and Local Resistance</i> . London: Arnold: 157-176.  Lisle, D. and Pepper, A. (2005) 'The New Face of Global Hollywood: <i>Black Hawk Down</i> and The Politics of Meta Sovereignty'. <i>Cultural Politics</i> . 1(2): 165-192.

<b>Week 6</b>	<b>Cultural contraflows</b>
<b>Screening</b>	<i>Bride and Prejudice</i> (Chada, 2004)
<b>Lecture</b>	Cultural contraflows
<b>Readings</b>	Thussu, D.K. (2006) 'Contraflow in Global Media'. <i>International Communication: Continuity and Change</i> . London: Hodder Arnold: 180-206.  Thussu, D.K. (2007) 'Mapping Global Media Flow and Contra Flow'. <i>Media on the Move: Global Flow and Contra Flow</i> . New York: Routledge: 11-32.

<b>Week 7</b>	<b>The New International Division of Cultural Labour</b>
<b>Screening</b>	N/A
<b>Lecture</b>	The New International Division of Cultural Labour
<b>Readings</b>	Miller, T. et al. (2001) 'The New International Division of Cultural Labour'. <i>Global Hollywood</i> . London: British Film Institute: 44-83.

**\*\* MID-TRIMESTER BREAK \*\* MID-TRIMESTER BREAK \*\* MID-TRIMESTER BREAK \*\***

<b>Week 8</b>	<b>Local Hollywoods</b>
<b>Screening</b>	N/A

<b>Lecture</b>	Local Hollywoods 1: Introduction
<b>Readings</b>	<p>Goldsmith, Ben et al. (2012) 'Global and Local Hollywood' <i>Global Film and Television Industries Today</i>. 1(1). <a href="http://inmedia.revues.org/114">http://inmedia.revues.org/114</a></p> <p>O'Regan, T. &amp; Ward, S. (2007) Servicing 'the other Hollywood': The Vicissitudes of an International Television Production Location. <i>Journal of Cultural Studies</i>, 2007(10): 167-185.</p>

<b>Week 9</b>	<b>Local Hollywoods</b>
<b>Screening</b>	N/A
<b>Lecture</b>	Local Hollywoods 2: Film Friendliness
<b>Readings</b>	<p>Goldsmith, Ben et al. (2012) 'Film Friendliness'. <i>Local Hollywood: Global Film Production and the Gold Coast</i>. St. Lucia: University of Queensland Press: 152-185.</p>

<b>Week 10</b>	<b>Local Hollywoods: Case Study</b>
<b>Screening</b>	N/A
<b>Lecture</b>	Case Study: Wellington and New Zealand (Guest Lecture TBC)
<b>Readings</b>	<p>Dunleavy, T. and Joyce, H. (2011) 'New Zealand Cinema and Internationalism (1998-2010)' <i>New Zealand Film and Television: Institution, Industry and Cultural Change</i>. Bristol: Intellect Books: 209-241.</p> <p>Petrie, D. (2008) 'New Zealand', in Hjort M. and Petrie, D. (eds.) <i>The Cinema of Small Nations</i>. Bloomington, IN: Indiana University Press: 160-178.</p>

<b>Week 11</b>	<b>Location and Global Hollywood + Conclusions</b>
<b>Screening</b>	N/A
<b>Lecture</b>	Location and Global Hollywood (Guest Lecture Associate Professor Thierry Jutel)
<b>Readings</b>	<p>Chung, H. J. (2012) Media Heterotopia and Transnational Filmmaking: Mapping Real and Virtual Worlds. <i>Cinema Journal</i> 54(4): 87-109.</p>

<b>Week 12</b>	<b>Presentations: Local Hollywood Case Study</b>
<b>Screening</b>	N/A
<b>Lecture</b>	N/A
<b>Readings</b>	N/A

