



**CTPR 461: Managing Television Stations
and Internet Media – Units: 2**

Fall 2020, Wednesday, 6:30 – 9:30 pm

Location: Online

OnlineInstructor: Dick Block

Office: Online

Office Hours: By request.

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Assistant: Angela Rabano

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Course Description

CTPR 461 is an overview of legacy electronic mass media, TV, cable, and digital mass media, from a management point-of-view

The five pillars on which the course is structured are:

- (1) Entertainment Industry guest speakers
- (2) Industry news from sources with high editorial standards
- (3) A continuously updated Lexicon
- (4) Optional to including news item in WSA: *Leading Local Television* by Hank Price (On loan from instructor)
- (5) A virtual field trip to the studios of KCBS/KCAL

Learning Objectives

- (1) Familiarity with management issues of broadcasting stations and networks, cable networks, digital media, and content production
- (2) Understanding the creative marketing, financial, regulatory, legal, and research fundamentals of news and entertainment programming
- (3) Confidence in what to expect if a career in electronic mass media is chosen

Recommended Preparation

1. Write approximately 250 words on how you perceive TV has changed during your lifetime, and how you anticipate it will change in the next five years. Due no later than September 9 for 10 points extra credit.

2. Critically watch a local newscast for a half-hour, and submit your report to the instructor for discussion.
3. Suggested readings include: Bloomberg BusinessWeek, Deadline Hollywood, The Hollywood Reporter, the Los Angeles Times, The New York Times, The New Yorker, The Wall Street Journal, TVNewsCheck.com, and Variety

Description and Assessment of Assignments

WSAs are due before the next class. Submit in the body of your email, **not as an attachment**. Subject line should read, e.g. WSA 8 / Your Name

Word count is discretionary.

WSAs will be graded and returned with comments. Additional points may be awarded when warranted, e.g., 10/12, with 10 as the target and 12 indicating extra points for exceptional work.

WSAs have two parts worth five points each, for a total of ten, and should be separated.

Part 1: A report on the Guest Speakers and Field Trip.

Part 2: A write-up of one item from TVNewsCheck.com, or a fact-checked publication such as The New York Times, citing its significance to the industry or write-ups on 1-2 chapters (22 chapters total) of *Leading Local Television* by Hank Price.

Grading Breakdown (Subject to change)

Assignment	Points	Percent of Grade
WSA 1	10	3.33%
WSA 2	10	3.33%
WSA 3	10	3.33%
WSA 4	10	3.33%
WSA 5	10	3.33%
WSA 6	10	3.33%
WSA 7	10	3.33%
WSA 8	10	3.33%
WSA 9	10	3.33%
WSA 10	10	3.33%
WSA 11	10	3.33%
WSA 12	10	3.33%
WSA 13	10	3.33%
WSA Total	130	43.33%
Midterm	75	25.00%
Final	95	31.67%
Total	300	100%

Grading Scale

Course final grades will be determined using the following scale:

A=91-100%

B=82-90%

C=71-81%

D=61-70%

Sample WSA

To: dblock@earthlink.net
From: Your Name <email >
Date: Mon, 16 Mar 2020
Cc: arabano96@gmail.com
Subject: WSA 2/ Your Name

Part 1

Guest Speakers: Carol Ciriaco & Shanna Prevé – Google Stadia

I was blown away by Shanna and Carol's presentation last Wednesday. I was so interested in everything they are doing, as I am trying to be in a similar field to them, and they explained it so accessibly and easily. I was so engaged during their presentation, and even tried out Stadia after hearing them talk about it! They started out with their journeys to Google, starting with Carol's. Carol is a USC alum who got a Starz internship her junior year, then went to work at CBS and CAA afterwards. She started in the mailroom in CAA and then worked her way up, and along the way she applied to meet Shanna who was working at Google at the time and still is. She really like their compatibility and chose to go work for Google as her Executive Assistant, which she was then promoted from to her current position. Shanna graduated from Stanford and then went to work at Univision. UNI was fun during her last summer at Stanford. After graduation she went back to Florida, her home state, and worked at a West Palm Beach TV station, that she learned to hate. She then applied to be an assistant at Google as well, then climbed the ladder at Google, working on such projects as the search engine, YouTube and Chromecast.

Carol and Shanna also explained the amazing capabilities of Stadia, such as being able to play high fidelity games from anywhere on any device, and this was so interesting to me. They say they have encountered many problems along the way, but they have grown to expect them which has made them better businesspeople in the long run. They also said they both had to adjust in the Google environment, since it is male dominated, and had to prove themselves a little more than usual. Overall, I'm excited to see what happens with Stadia and am excited to try it out myself.

Part 2

Source: <https://techcrunch.com/2020/04/15/google-announces-a-journalism-emergency-relief-fund-for-local-newsrooms/>

Google has a subsection called the Google News Initiative that is offering financial support to local newsrooms that have been hit hard by the Coronavirus pandemic. The company is calling this the Journalism Emergency Relief Fund and are giving thousands and tens of thousands of dollars to newsrooms depending on their size. Their rationale for this is that the local news is really important right now especially, but they can't all afford to keep all of their employees because of the economic crash that is a result of the virus. Facebook is also committing money to support local news organizations.

Production Division Attendance Policy

Students are expected to be on time and prepared for each class. Two absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional absence. Two late class arrivals equate to one full absence.

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Excused absences: Please email the instructor and TA if known in advance, or if not, a brief notice as soon as possible. No medical or other documents are required.

- Make-up WSAs are due prior to the next class.
 - Part 1: One item from five different chapters of the Lexicon, for a total of five, describing each and indicating the reason for choosing each one
 - Part 2: A news item or textbook chapters, as if the class were attended

Asynchronous Learning

All class sessions will be Zoom recorded and made available for asynchronous viewing until end of the grading period in early December. Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time zones. Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

Course Schedule: A Weekly Breakdown (Updated 7/7/2020)

	SPEAKER(S)/FIELD TRIP	ASSIGNMENT	DUE DATE
Week 1: Aug 19	JD Roth , Founder-CEO, GoodStory Entertainment	WSA 1	Aug 26
Week 2: Aug 26	Odetta Watkins , Executive Vice President, Current Programs, Premium Cable & Streaming, Warner Bros TV	WSA 2	Sept 2

Week 3: Sept 2	Danielle Sanchez-Witzel , Consulting Producer & Executive, 20 th Century Fox TV	WSA 3	Sept 9
Week 4: Sept 9	Nir Caspi , Packaging Agent, WME (William Morris Endeavour Entertainment LLC)	WSA 4	Sept 16
Week 5: Sept 16	Virtual Field Trip to KCBS/KCAL Note: If conditions warrant, students able to attend will meet at Rock & Reilly in USC Village for food and drink while others will be online.	WSA 5	Sept 23
Week 6: Sept 23	1. Midterm Study Guide Distributed 2. Speaker from Wieden & Kennedy , Portland, OR, the number one advertising agency in the US in 2020, 2019 and 2018	WSA 6	Sept 30
Sept 25	Optional Midterm Study Group Online: Noon-1:30PM		
Week 7: Sept 30	1. Midterm 2. Joe Lewis , Co-Founder, Amplify Pictures (Joe was also the Co-Founder of Amazon Studios)	WSA 7	Oct 7
Week 8: Oct 7	Joey Chavez , Executive VP, Dramatic Programming, HBO Max, & Assistant Kate Oh	WSA 8	Oct 14
Week 9: Oct 14	Patrick Burns , Product Manager, formerly at Snapchat and Google, now at Solve, the Venice based film producer of interactive productions,	WSA 9	Oct 21
Week 10: Oct 21	Jen Celotta , Writer/Producer, worked on <i>The Office</i> for many years, now developing an animated feature for Netflix on Trees.	WSA 10	Oct 28
Week 11: Oct 28	Shanna Prévé , Global Managing Director & Product Partnerships, Google & Carol Ciriaco , Partner Manager	WSA 11	Nov 4

Week 12: Nov 4	Tamerlin Godley , Partner, Munger, Tolles & Olson, LLC	WSA 12	Nov 11
Week 13: Nov 11	Final Study Guide Distributed Scott Zabeleski , Comedy Writer/Director/Showrunner	WSA 13	Nov 18
Nov 13	Optional Final Study Group Noon-1:30PM		
Week 14: Nov 18	Final 7-9pm		

Updated – 7/7/2020

Covid Safety Compliance Understanding and Agreement

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease’s spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members – students, staff and faculty, including those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We’re all in this pandemic together and need to behave accordingly.

All of SCA’s production work, whether “Virtual” or “in-person, will be governed by rules laid out in each course syllabus. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in SCA-Covid Production Protocols, which follows SAG/DGA and other industry protocols, and are being interpreted by a SAG-certified SCA Covid Advisor.

Students indicate their agreement to abide by these regulations by enrolling in the production program fall semester 2020.

Statement on Academic Conduct and Support Systems

Academic Conduct:

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” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Safety:

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

Stressful Times:

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34 th Street, 213-740-9355.

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.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

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

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.symplicity.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 Campus Support & Intervention - (213) 821-4710

campussupport.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) 442-1200 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Virtual Production and Safe Bubble defined

Student film production continues during this pandemic, including quarantine or lockdown conditions. Because of the current situation in Los Angeles County, filmmaking in Fall 2020 will be done with Virtual Production. This will provide a safe environment for the students and cast. It will also be in compliance with SAG's regulations working with their members. Students will receive instruction in the crafts and artistry of traditional filmmaking as well as new virtual production while collaborating to make their films.

Filming plans during the time of coronavirus are subject to change.

Virtual Production:

- Pre-production will be done completely online.
- Production is filmed remotely with students fulfilling their roles from their homes. Each student will work on computers from their separate homes. The communication between the students and the performers is through Zoom, Facetime or another remote service. Actors** in their own homes will perform and assist in lighting and recording sound. Performers will capture the performance with smartphones or approved personal or rental cameras as directed by the students. If the director chooses not to use professional actors, they may cast themselves and/or their own housemates.
- Additional photography, such as establishing shots and B-roll, may be shot in the students' own houses or approved safe locations. Projects may also include stock footage, still photographs, self-generated VFX and animation.
- Post-production will be done completely online: picture editing on Avid, sound editing on ProTools, remote color grading on Avid, and sound mix.
- Workflow will be modified to support different cameras available to students & actors.
- As with any SCA production class, students will follow current safety and health guidelines for LA County, USC and SCA.

Bubble Definitions:

- Student **Safe Bubbles** are zones within which safe contact normally occurs for each participant. These are your housemates (people with whom you live and interact without a mask or physical distancing on a daily basis). Each student has their own **Safe Bubble**. They must not meet in person with other students.
- Each actor in a film is also in their own **Safe Bubble**. Students may not interact in-person with their actors. Unless actors live with one another, they will not have any in-person interaction with each other.

- Note: When you cast an actor, you are also casting a location (their house, yard, apartment, stairway, etc.) available to that actor for production as well as others in the actor's bubble – their roommate, housemate, spouse, etc.
- Students will sign a **Bubble Lock Agreement** signifying who is in their Bubble at the beginning of the semester. Actors will sign a Bubble Lock Agreement certifying that everyone in their Bubble has been in it at least 14 days prior to the start of production; thereafter actors will not be able to add anyone to their Bubble.
- Students will cast, rehearse, block and shoot remotely as defined above.
- Actors may use their own faculty-approved equipment. Students may furnish actors with production gear purchased or rented (from SAG approved houses). Students may use your own faculty-approved gear when filming, and/or may send actors their gear directly. All equipment sent must be sanitized and transferred back to students or sent to another actor for additional filming. Equipment transfer will follow SCA guidelines.
- Physical location work must be approved by your producing faculty on a case-by-case basis and comply with COVID Precautions (i.e. masks & physical distancing) and conform with all LA County Dept. of Public Health Guidelines & SCA Safety Rules.

**“Actor” also refers to “Documentary Subjects.”

8/16/20