



**Aaron D. Settipane** || Adjunct Lecturer  
USC Annenberg School for Communication  
School of Communication

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*Office Hours:* ASC 333 or by Arrangement

*Mondays 17:30-18:30 or by Appointment*

**COURSE DESCRIPTION**

Innovation is at the heart of American advancement – at the heart of any society or nationality. Societies engage in constant evolution, as do different business sectors. In the last ten years alone, the entertainment and the arts industries have experienced an unprecedented boon in technological and artistic innovation. Through this course, you will learn about some of the key and bleeding edge innovations in the entertainment and arts industries (including some of the various sub-industries and related businesses) of the last ten years. You will learn *some*: because we could not include all of these innovations in one course, as industries are constantly innovating. You will be exposed to the circumstances surrounding key innovations as a primer to be able to engage, recognize and foster invention and idea through innovative thinking.

**LEARNING OUTCOMES**

- ❖ Understand on a basic level the concepts of idea, invention, imagination and innovation as they relate to the modern entertainment and arts businesses
- ❖ Weigh the importance of innovation and imagination in the survival of a business model in the modern age
- ❖ Engage in new technologies and new inventions with a sense of wonder and curiosity towards a path to innovation
- ❖ Grasp the concepts and terminologies of key technologies and innovations in the modern entertainment industry
- ❖ Critically analyze a business, entrepreneurial or ideation situation for the possibilities of innovation and transformation of a business model, procedure or industry

**READING MATERIALS (SUBJECT TO CHANGE)**

- ❖ Westerman, G., Bonnet, D. McAfee, A. (2014). *Leading Digital: Turning Technology Into Business Transformation*. Harvard Business Review Press.
- ❖ Osterwalder, A. & Pigneur, Y. (2010). *Business Model Generation*. Wiley.

**HANDOUTS AND OTHER MATERIALS**

- ❖ Additional viewing materials, reading materials, case studies and recent articles will be posted in blackboard for additional viewing.

**ASSIGNMENTS & GRADING**

Each assignment will have a separate summary sheet, presented on the day of assignment, outlining the specific requirements of the particular assignment. A brief summary of the course assignments is below:

- ❖ Boomerang Paper

A paper will be assigned on a topic relating to a current trend of innovation. For this paper, you will write a 3-5 page (minimum 1000 word) paper, in APA style. Your initial submission draft is worth 100 pts and would be reviewed after submission, marked up, then resubmitted to you for redraft. Then you would submit a final draft for complete grading, increasing the size of the paper to 4-6 pages. Your initial draft would be graded on 2 categories: 1) Writing quality overall [50%]; and 2) Depth of revisions needed to improve the work (including grammar/punctuation errors, APA use, argument quality) [50%] [Total 100 pts].

Your final draft would be graded on 4 categories: 1) Fact Accuracy [25%]; 2) Grammar/Punctuation [25%]; 3) APA compliance [25%]; 4) Overall writing and analysis quality [25%]. The overall work would be finally graded (additional 100 pts) and the total points for the assignment is 200.

<u>Grading Rubric</u>	
91%+	A paper which had minimal issues with initial draft quality and was able to substantially 1) improve on the overall work quality as a whole; 2) drastically improve the strength of the paper when compared to the initial draft; or 3) be at a level which suggests publishability
80%-90%	A paper with significant or numerous initial draft issues which were either not fully corrected in the final submission draft; were all addressed, but not at a high level of quality; or did not address many key issues illustrated in the initial draft, or even created new issues not present or identified from the first draft
<79%	A paper which fails to meet all above criteria, fails to submit a final draft, or fails to improve issues identified in the initial draft or even degrade in overall quality.
Please note: The Overall Grading Rubric for the course, outlined below, will be used to determine the warranted grade.	

❖ Reaction Postings

After each class, a question will be posted on Blackboard about some aspect of the week’s lectures, discussion or activity. Each student will write a one-page-equivalent response (approximately 250-500 words) reacting to the question or topic posed, which should include aspects of what was provided in that day’s class, class discussions or other related topics. No specific format style or references are required, but links to additional materials, videos, supporting info, etc., are encouraged. Postings from all students in the class are required, and comments are required to each posting – remember, this is a conversation, so every student should read and respond. Your response will be written in the corresponding section in Blackboard as a response to the posted question/comment/issue. Class members are expected to respond and engage in a digital dialogue. **Reaction postings are due within 48 hours from the topic posting time, as reflected in Blackboard.** Topics or questions are typically posted between 1-3 hours after the end of class. (15 assignments)

Grading Rubric	
91%+	A post which responds to a topic or question and provides a robust, thought-provoking response and may include external references, analysis or other relevant, in-depth subject matter. A top response causes further conversation in the thread or further conversation in the class as a topic of discussion.
80%-90%	A post which is a linear, direct response to the question, but does not provide any in-depth analysis or any analytical insight into the topic or questions presented. This response does not expand the conversation.
<79%	Failure to post a response, a response which does not address the topic or question at all, or a cursory response of only a sentence or two.
Please note: The Overall Grading Rubric for the course, outlined below, will be used to determine the warranted grade.	

❖ Final Exam: Terminologies

You will have a basic final examination: to demonstrate basic understanding of 100 key terms which are used in various areas of innovation technology/start-ups, entertainment, arts and digital arts, visual effects, and the emerging technology fields. This test will be a simple multiple-choice exam to select the best definition of the given term. These definitions will have been presented to you throughout the course and can be found on every lecture deck or ancillary handouts. *No summary sheet will be given*, but key definitions will be made clear as the course content is presented. This exam will be implemented through Blackboard and will be available for only a limited time (limited to the exam period of time allotted by the University).

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Grading Rubric	
91%+	Demonstrated mastery of all term definitions with a strong understanding of the content.
80%-90%	A good understanding of the key terms and concepts explored by this course. Some answers were not correct, but the student demonstrates a satisfactory level of understanding and grasp.
<79%	Student exhibits a lower understanding of the concepts and demonstrates some difficulty in defining key terms and concepts or does not understand many of the concepts and terms presented in the course.
Please note: The Overall Grading Rubric for the course, outlined below, will be used to determine the warranted grade.	

## ❖ Multimodal Transmedia Presentation

Each student will be put into a *randomized* group. Each group (approximately 2-4 people) will choose a topic on some aspect of the subjects we've been studying in this class. The groups will present this subject as an informal "pitch deck" outlining the strengths and weaknesses (or benefits and challenges) of a given innovation to some aspect of the entertainment industry or arts industry businesses. However, the "pitch deck" portion is only one aspect: the presentation must be created across a minimum of three different media, with a cohesive and applicable base to each aspect of the presentation. For instance, the presentation may begin on powerpoint, but have some aspects presented as a 2 minute video, or a social media account with a minimum of 20 relevant postings related to the subject matter or demonstrating the benefits thereof. These presentations will be showcased in class (but a full presentation is not required). These will be short presentations, outlining the definition, basic use, potential use as a SWOT (Strength, Weakness, Opportunities, Threats) analysis.

Grading Rubric	
95%+	Full participation in the activity, including collaboration and engagement with other team members and a firm comprehension of the elements being examined.
80%-95%	Participation in the activity, but does not collaborate and engage fully with the other team members or in their role. Arguments supporting responses are not fully-formed or logical.
<79%	Failure to adequately participate, absent or disruptive in the activity.
Please note: The Overall Grading Rubric for the course, outlined below, will be used to determine the warranted grade.	

❖ Bonus Opportunities

Throughout the term, there will be some opportunities to earn additional points on various assignments. Additionally, if students feel they need to earn extra points, a bonus assignment can be completed: write a 5-7 page paper analyzing one of the case studies presented (including responding to the issues posed by the case study). The paper must provide insight, analysis and propose a solution to the problems/issues raised in the chosen case study. The paper can be completed any time between the first class and the last class (before finals). The paper should be in APA format with no less than 8 verified academic or professional sources.

**CLASS POLICIES AND PROCEDURES**

❖ Grade / Maximum Points Possible

Reaction Postings:	150 pts.
Boomerang Paper:	200 pts.
Multimodal Transmedia Project	200 pts.
Final Exam Presentation	200 pts.
Final Exam Terminology	200 pts.
Participation & Attendance	150 pts
<u>Total Points Available</u>	<u>1000 pts</u>
<i>Bonus Assignments</i>	
Opportunity Points Awarded within Each Activity	Varied
Bonus Paper	Up to 100 pts.

This course is designed to provide you an academic and practical foundation of the intricacies involved with the creation & distribution of content and the inherent culture of this business. Firm understanding of the class lectures, class projects, lecture notes, texts and presentations is crucial to ensure your future success as a working professional. You will demonstrate your understanding of these lessons and this class through your participation and completion of all assignments.

❖ Overall Grading Rubric for the Course

The grading rubric for this course is on a standard 90/80/70/60 scale:

100-94%	A	Exceptional performance in all areas
93-90%	A-	Excellent performance in all areas
89-87%	B+	Very good performance in all areas.

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86-84%	B	Good performance in all areas, with some areas of weakness found.
83-80%	B-	Good performance in all areas, with some significant areas of weakness or low performance.
79-77%	C+	Average performance in all areas, with strong weakness in academic performance in the class.
76-74%	C	Average to weak performance in all areas, with performance in some areas insufficient for course success
73-70%	C-	Below average performance in all areas, with significant performance insufficiencies.
Performance below a C- is not considered passing for this course, regardless of the actual letter grade. For this graduate program, all students must achieve a minimum of a 3.0 GPA (a "B" grade) earn the degree.		

### ❖ Grading Appeals

Any student may appeal any received grade at any time up until final grades are submitted. To appeal, a student must initially engage their appeal with the professor verbally or in writing and provide corresponding, written, applicable evidence which can support the justification for a changed, higher grade. Invalid justifications include "working very hard" on a project or assignment or "took a lot of time." Appeals with valid supporting evidence can result in a revised grade. Appeals without supporting evidence or unsuccessful appeals will only result in no changes in the awarded grade.

### ❖ Participation

Class participation is essential and is a portion of your grade. Everyone is expected to contribute questions or comments to the class – even if it is to clarify a statement or concept because you simply did not understand it. This class is not just instructional, but collaborative. Participation is a lesson itself: if you are not an active participant in the entertainment industry or any related industry and in the department and company in which you will work, your success will be stunted. If I do not know your name by the end of the semester, you did not participate sufficiently. Please make every effort to be present and participate in class. There is no dress code or other performance requirement which should inhibit your engagement with this class. Please be there, be present, and be engaged.

❖ *Absence and Lateness*

Class will begin promptly at the listed start time herein; therefore, being late will result in you missing a vital portion of the day's lesson. Nevertheless, being absent or late to class will invariably occur. The first unexcused absence is always forgiven. A sign-in sheet will be circulated during class to certify that you were present. More than one unexcused absence will result in a loss of that day's participation points (or fraction thereof). More than three unexcused absences during the term may result in you being dropped from the class. If you need to be absent for a period of time, please consult with me **ASAP** (via any of the provided methods of communication) so that we can make arrangements to continue your participation in the class so that you may finish the class.

If you arrive late (e.g., up to thirty minutes late) without notifying me, you will lose all participation points for that day. If you arrive very late (e.g., over one hour from the start of class) this is considered as absent, unless prior arrangements have been made with me. Please try to arrive on-time or no later than fifteen (15) minutes after class has begun. If there is some reason why you may have to arrive late on a consistent basis, please consult with me to make applicable arrangements.

❖ *Assignment Due Dates*

All assignments are due when specified on the assignment summary or as outlined herein. Assignments should be either posted to Blackboard or emailed to me directly (the preferred method will be outlined in the assignment summary in class). The timestamp from the server (via either Blackboard or the USC email server) shall act as your posting time.

❖ *Late Assignments/Corrupted Files/Emergencies*

**No late assignments will be accepted.**

If you have a legitimate and verifiable emergency that makes it impossible to turn in your assignment on time you must: (1) email me before the beginning of class of the day the assignment is due to notify me of your emergency, (2) provide official proof (doctor's note or other evidence to certify the emergency) if required, and (3) arrange to complete the assignment at a time to be determined.

As a future professional, you are expected to have verified that the file to which you are submitting to me is in readable, executable condition, and not corrupted. If a corrupted file is received by me it is treated as if the file never arrived. You will be notified that the file is corrupted only if there is time for you to re-submit the file (e.g., more than 1 hour prior to the

deadline time), and only if I detect the file is corrupted in time, both at my sole election. It is your responsibility to determine if your deliverables are ready and readable.

❖ Recording Policy

No recording of any lecture, guest speaker, or presentation, via any media, now known or hereafter devised, (including, but not limited to via iOS/Android devices, through any application, device, platform, or any other recording device/method, etc.) is permitted during this class. Lecture and other class materials will be provided online via blackboard, but this will not replace the discussion value in the class and you cannot pass the class without attending. Attendance is strongly encouraged. I reserve all rights in connection with any use of my personal or professional name & likeness rights (and pursuant to CVC 3344) and any such use of my name, voice and/or likeness in any and all media now known or hereafter devised, in any territory throughout the universe, is prohibited without my prior express written consent.

**OFFICE HOURS & QUESTIONS**

Office hours are 5:30-6:30PM on Monday nights or by appointment, just before class. Arrangements can be made in the event you have questions or need to discuss a concept further prior to class or at a mutually convenient time on or off-campus (including at Sony Studios or at my general meeting location in Hermosa Beach). Meetings can also be arranged via Google Hangout, Facetime, Skype, etc., or for a different day, around the same time. Please feel free to email me with any questions or issues for which you require answers or clarification. I always make myself available to support your academic success.

**LAPTOP POLICY**

All undergraduate and graduate Annenberg majors and minors will be required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Digital Lounge for more information. To connect to USC's Secure Wireless network, please visit USC's Information Technology Services [website](#). Notwithstanding the foregoing, laptops (or other tablet devices) are not to be used in class for note taking or recording of lectures without prior approval. Please refer to the Recording Policy above.



**ADD/DROP DATES FOR SESSION 001 (15 WEEKS: 1/13/20 – 5/1/20)**

**Friday, January 31:** Last day to register and add classes for Session 001

**Friday, January 31:** Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

**Tuesday, February 4:** Last day to drop a Monday-only class without a mark of “W” and receive a refund for Session 001

**Friday, February 28:** Last day to drop a course without a mark of “W” on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, February 28:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, April 3:** Last day to drop a class with a mark of “W” for Session 001

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

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*

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[studenthealth.usc.edu/sexual-assault](https://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](https://equity.usc.edu), [titleix.usc.edu](https://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](https://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](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.

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*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://annenberg.usc.edu/current-students/resources/additional-funding-resources>

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.

*Breaking Bread Program [undergraduate students only]*

<https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally “breaking bread” over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

### **PROFESSOR BIOGRAPHY**

[Mindful USC](#) is a service from the Provost’s Office with a mission to empower the USC community to make positive change in the world by building a culture of mindfulness and compassion. It offers ongoing training, practice groups and special events throughout USC. Mindfulness practices help us to be aware of ourselves in ways that lead to stress reduction and workplace happiness. They increase attentiveness in the classroom, deepen the quality of teaching and learning, and encourage creativity and innovation. They improve our ability to collaborate effectively and they enhance physical and mental wellness. And they help us to discover the universe at the university.

***COURSE OUTLINE – (SUBJECT TO CHANGE: ALL SPEAKERS ARE TENTATIVE)***

Course Week	What We Will Learn In Class	Reading Assignment for this Week
<p><b>REMEMBER: EACH WEEK A REACTION POSTING IS DUE WITHIN <u>48 HOURS</u> FROM THE TIME A TOPIC OR QUESTION IS POSTED IN BLACKBOARD UNLESS OTHERWISE STATED.</b></p> <p><b>EACH REACTION POSTING IS ASSIGNED IN BLACKBOARD 1-3 HOURS AFTER THE END OF THE THURSDAY CLASS.</b></p>		
<p><b>Week 1</b> 1/13-1/17</p>	<p><u>Tue (1/14)</u> Introduction to the Course Syllabus Review</p>	LD: Introduction: Are You Ready
	<p><u>Thu (1/16)</u> What is Innovation and Entertainment Business models</p> <p><b><i>Reaction Posting Assigned</i></b></p>	<p>BMG: pp. 14-44 LD: Ch. 1</p>
<p><b>Week 2</b> 1/20-1/24</p>	<p><u>Tue (1/21)</u> Artificial Intelligence</p>	LD: Ch. 2-3
	<p><u>Thu (1/23)</u> Implementation of AI</p> <p><b><i>Reaction Posting Assigned</i></b></p>	LD: Ch. 2-3
<p><b>Week 3</b> 1/27-1/31</p>	<p><u>Tue (1/28)</u> Deepfakes &amp; Simulation</p> <p><b><i>Assign Boomerang Paper</i></b></p>	LD: Ch. 4
	<p><u>Thu (1/30)</u> Vocaloids, and Auditory Simulation</p> <p><b><i>Reaction Posting Assigned</i></b></p>	Reading/Viewing materials in Blackboard
<p><b>Week 4</b> 2/3-2/7</p>	<p><u>Tue (2/4)</u> VFX, Digital Immortality &amp; Celebrity</p>	Reading/Viewing materials in Blackboard

	<p><u>Thu (2/6)</u> VFX, Holographics &amp; Simulation</p> <p><b>Reaction Posting Assigned</b></p>	Reading/Viewing materials in Blackboard
<p><b>Week 5</b> 2/10-2/14</p>	<p><u>Tue (2/11)</u> Content Distribution (Legacy)</p> <p><b>Boomerang Paper (Initial Draft) Due</b></p>	BGM: 56-108 LD: Ch. 5
	<p><u>Thu (2/13)</u> Content Distribution (Current &amp; Future)</p> <p><b>Reaction Posting Assigned</b></p>	BGM: 200-232
<p><b>Week 6</b> 2/17-2/21</p>	<p><u>Tue (2/18)</u> Content Production Technologies</p>	LD: Ch. 7
	<p><u>Thu (2/20)</u> PGC, UGC, and Ownership</p> <p><b>Re-Assign Boomerang Redraft</b></p> <p><b>Reaction Posting Assigned</b></p>	Reading/Viewing materials in Blackboard
<p><b>Week 7</b> 2/24-2/28</p>	<p><u>Tue (2/25)</u> Transmedia &amp; Transnarrative Storytelling</p>	LD: Ch. 8
	<p><u>Thu (2/27)</u> Fair Use, Mixed Media &amp; Transformative Value</p>	Reading/Viewing materials in Blackboard

	<p><b><i>Boomerang Paper Redraft Due</i></b></p> <p><b><i>Reaction Posting Assigned</i></b></p>	
<p><b>Week 8</b> 3/2-3/6</p>	<p><u>Tue (3/3)</u> AR &amp; VR</p> <p><b><i>Assign Multimodal Presentation</i></b></p>	Reading/Viewing materials in Blackboard
	<p><u>Thu (3/5)</u> No Class – Presenting at a Conference</p> <p>Review the AR/VR additional materials</p> <p><b><i>Reaction Posting Assigned</i></b></p>	BGM: 244-273
<p><b>Week 9</b> 3/9-3/13</p>	<p><u>Tue (3/10)</u> Immersion, Gaming &amp; VR</p>	LD: Ch. 9-10
	<p><u>Thu (3/12)</u> Immersion, IRL &amp; Theming</p> <p><b><i>Reaction Posting Assigned</i></b></p>	Reading/Viewing materials in Blackboard
<p><b>Spring Break</b> 3/16-3/20</p>	<p><u>Tue (3/17)</u> Spring Break No Class</p>	
	<p><u>Thu (3/19)</u> Spring Break No Class</p> <p><b><i>Reaction Posting Assigned – Due by Tuesday, 9AM</i></b></p>	

<b>Week 10</b> 3/23-3/27	<u>Tue (3/24)</u> Theme Park Imagineering & Animatronics	LD: Ch. 10-11
	<u>Thu (3/26)</u> Digital Marketing Analytics (DMA)  <b>Reaction Posting Assigned</b>	Reading/Viewing materials in Blackboard
<b>Week 11</b> 3/30-4/3	<u>Tue (3/31)</u> DMA, Programmatic Advertising & Predictive Analytics  <b>Multimodal Projects Due</b> <b>Assign Final Projects &amp; Final Terminology Exam</b>	Reading/Viewing materials in Blackboard
	<u>Thu (4/2)</u> Programmatic Advertising & Predictive Analytics  <b>Reaction Posting Assigned</b>	Reading/Viewing materials in Blackboard
<b>Week 12</b> 4/6-4/10	<u>Tue (4/7)</u> Case Study Exploration WDI and Walt Disney World innovations	Reading/Viewing materials in Blackboard
	<u>Thu (4/9)</u> Guest Speaker WDI  <b>Reaction Posting Assigned</b>	Reading/Viewing materials in Blackboard
<b>Week 13</b> 4/13-4/17	<u>Tue (4/14)</u> Guest Speaker Influencer	Reading/Viewing materials in Blackboard

	<p><u>Thu (4/16)</u>  <i>No Class – Presenting at a Conference</i></p> <p><b>Reaction Posting Assigned</b></p>	Reading/Viewing materials in Blackboard
<p><b>Week 14</b>                      4/20-4/24</p>	<p><u>Tue (4/21)</u>                      The Bleeding Edge – What may be next?</p> <p><b>FINAL Reaction Posting Assigned</b></p>	LD: Ch. 12 Reading/Viewing materials in Blackboard
	<p><u>Thu (4/23)</u>  <b>FINAL PROJECT PRESENTATION Day 1 (3-5 people)</b></p>	
<p><b>Week 15</b>                      4/27-5/1</p>	<p><u>Tue (4/28)</u>  <b>FINAL PROJECT PRESENTATION Day 2 (10 People)</b></p>	
	<p><u>Thu (4/30)</u>  <b>FINAL PROJECT PRESENTATION Day 3 (10 People)</b></p>	
<p><b>FINALS WEEK</b>                      5/2-5/8</p>	<p><u>Tue (5/5)</u>                      Study Days – No Class</p>	



	<p><u>Thu (5/7)</u> <b>FINAL TERMINOLOGY EXAM</b></p>	
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***PROFESSOR BIOGRAPHY***

Aaron Settipane, a California native, is a veteran of the entertainment business for nearly 25 years, with hands-on experience in TV, Film, location-based entertainment and the worlds of entertainment journalism, marketing and publicity. He has handled over 150 motion pictures, analyzed over 300 radio, film and television productions, spanning over 100 years. He's worked at five major studios, one international broadcasting library, one television network, two wire services, run two independent businesses, consulted and advised countless executives, celebrities and lawyers, and even managed a punk rock band from their arrival in Hollywood to signing their first national distribution and touring agreement. Settipane holds a BA in Criminal Justice from CSU Fullerton, a Master of Communication Management from USC Annenberg and certifications in Business of Entertainment from Harvard Business School and USC School of Cinematic Arts. He is currently a 3<sup>rd</sup> year Doctoral Student at Clemson University in Rhetorics, Communication and Information Design and an Executive Certificate candidate in Management and Leadership at the MIT Sloan School of Management, Executive Education. Settipane currently manages the Legal Delivery department at Sony Pictures Worldwide Acquisitions.