TELE-MEDIA: STRATEGIC AND CRITICAL ANALYSIS
CMGT 574 / SPRING 2020 / 21792
MONDAY 6:30-9-20PM | ASC 228

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Communication Management Master's Program
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Office Hours: ASC 333 or by Arrangement
Monday 17:30-18:30 or by Appointment

COURSE DESCRIPTION

Once upon a time, nearly every family had a glowing box in their households; and gathering around the dinner table, or the TV dinner, or just sitting on the couch was the past-time of choice for many families, enjoying the programming on one of the 3 networks... which became 13 channels... which became 200+ channels all neatly bundled together, which became a constantly churning nexus of technological innovation and content distribution exhibition. In this course, we will examine the current state of televised media: not just television but content exhibition and distribution; and not just television, but linear TV via cable, satellite, over-the-air, and the streaming wars.

LEARNING OUTCOMES

❖ Gain a deep understanding between the different types of televised media business models: linear, over-the-air, owned-and-operated, cable, and streaming

❖ Realize a functional and actionable comprehension of the current SVOD (streaming) content models and the differences in the primary and secondary VOD markets (Subscription, Free, Ad-Supported, Transactional)

❖ Be able to identify and discern the key advantages and disadvantages of the main players in the SVOD, Satellite, Network/Cable, and local station markets.

❖ Have a deep understanding of the rights structures which underpin the business of television, including DVR, On Demand, Catch-Up, Streaming, Stacking rights as they relate to both linear and streaming business models

❖ Familiarization with the different disruptions caused by changes in research and rating methodologies and by the introduction of new technologies like AI/Machine Learning and how they influence the viewing and discovery experiences

❖ Gain awareness of the international SVOD markets and other markets in the US SVOD arena in the overall television marketplace

READING MATERIALS (SUBJECT TO CHANGE)
- ❖ From Networks to Netflix: A Guide To Changing Channels (Derek Johnson) [2018]
- ❖ Streaming, Sharing, Stealing: Big Data and the Future of Entertainment (Michael D. Smith and Rahul Telang) [2017]
- ❖ TV Outside The Box: Trailblazing in the Digital Television Revolution (Neil Landau) [2015]

HBS CASE STUDIES (IN READER FOLDER IN BLACKBOARD)
- ❖ Impact of Digital Tech on The Paid Content Market: Examining the Netflix Paradigm
- ❖ Amazon.com (2019)
- ❖ Comcast Corporation
- ❖ Video Streaming Wars – Can Disney Catch Netflix?
- ❖ AMC Networks – The Walking Dead Problem
- ❖ Disney & 21st Century Fox: Reshaping Disney Strategy for a Digital Age
- ❖ Cinepolis SA de CV and KLIC: Rising to the Streaming Challenge
- ❖ Canadian TV Industry Confronts SVOD
- ❖ NBCU Telemundo: Transforming Latino Television

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 the changing television/streaming marketplace. For this paper, you will write a 4-6 page (minimum 1000 word) paper, in APA style. Your initial submission draft would then be reviewed, resubmitted to you, and then you would submit a final draft for complete grading. 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). 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 graded in two parts: 1) The initial draft [30% Overall]; and 2) Final Draft [70% Overall]

Grading Rubric	
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.

❖ Reaction Postings

After each class, a question will be posted on Blackboard about some aspect of the day's lecture, discussion or activity. Each student will write a one-page-equivalent response reacting to the question posed, which should include aspects of what was provided in that day's class, class discussions or other related topics. No specific format style is required. The 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 of the end of class.** These will occur at the end of each class per the schedule. (10 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.

❖ Mini Case Study

You will examine one of the new streaming services: Disney+, Quibi, Peacock, HBOMax or another by arrangement, and create a case study analysis of this product analyzing the potential (or evidenced potential) of the offering and present your theory about how it can succeed and expand in today's non-traditional market. In your case study, you'll present elements such as: 1) The depth and variety of catalog; 2) Interesting or moving product offerings; 3) Audience/Demographic Analysis (from available data, including speculative); 4) Merchandise and other goods potential; 5) Potential social media impact; 6) Potential for viability and

longevity 7) Strength of show executives. Your mini-case study should be no more than 5-7 pages in length of text and can have an unlimited number of Exhibits/Schedules/Appendices at the end. One can also perform this analysis as a SWOT analysis, using the foregoing 7 elements as a guide. This project can *also* be presented as a multi-modal presentation of 5-7 minutes in length (i.e., a video, prezi/powerpoint presentation, comic, etc.)

Grading Rubric	
91%+	A post which creates a strong visual expression, allowing the reader/viewer to think about what is being presented/discussed in the submission and to cause conversation or discussion on blackboard.
80%-90%	A post which is a basic response, but is short (i.e., under 2 minutes or is considered reasonably cursory in nature). Participant does not discuss any subject on blackboard or does so with very kurt responses.
<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 and fails to participate in blackboard.

❖ Jeopardy

For this graded activity, the class will be divided into two teams, and each team will compete against each other in a live activity in the format of the American game show "Jeopardy" using a similar facsimile of the visual game seen on television. Several rounds of questions (to be determined) and a bonus round will be played, with the questions all derived from lecture materials, assigned readings (including provided handouts) and certain case studies. Teams will be allowed to confer with each other to answer questions, consistent with the rules of the television game show entitled "Jeopardy." You are not graded by right/wrong answers *necessarily*, but by how you play the game and your arguments for your responses.

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.

❖ Final Exam Project

Each student will create a final project to showcase on the final exam day(s) which will be to present your mini-case study transformed as a pitch to potential (hypothetical) network/streamer executives who are trying to create opportunities for the owned IP, an exhibiting show or a case for developing IP. You will present a multi-modal presentation of no

more than 5-6 minutes in length using any media you find fit to present your arguments (completed short film, Powerpoint, Prezi, Keynote, etc.) Further detailed description will be provided at least 4 weeks prior to the final exam dates.

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.

❖ 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:	100 pts.
Boomerang Paper:	150 pts.
Mini-Case Study:	200 pts.
Jeopardy Quiz	200 pts.
Participation & Attendance	150 pts
Final Exam Project	200 pts
Total Points Available	1000 pts
Bonus Assignments	
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.
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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

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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
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 Support and Advocacy - (213) 821-4710
uscsa.usc.edu

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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) 442-120 – 24/7 on call
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.

MINDFUL USC – STRESS MANAGEMENT & MEDITATION

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 to be completed for this Week
REMEMBER: EACH WEEK A REACTION PAPER IS DUE WITHIN <u>72 HOURS</u> FROM THE END OF CLASS UNLESS STATED OTHERWISE. EACH REACTION PAPER IS ASSIGNED IN BLACKBOARD 1 HOUR (or so) AFTER THE END OF CLASS.		
Week 1 1/13-1/17	Introduction to the Course – What is TV? **_Reaction Posting_**	TV Outside the Box: Chapter 1 (pp. 1-73)
Week 2 1/20-1/24	_Lecture/Activity:_ _USC Holiday – No class_	From Networks to Netflix: pp. 3-53 SSS: Ch. 2 & 3
Week 3 1/27-1/31	_Lecture/Activity:_ The Television Business Primer – Legacy Business Models & Digitization **_Boomerang Paper Assigned_** **_Reaction Posting_**	TV Outside the Box: Chapter 2 (pp. 73-104) Ch. 8 (pp. 335-348); Ch. 12 (pp. 385-389)
Week 4 2/3-2/7	_Lecture/Activity_ Key Business Models (Streaming, VOD, DVR/CatchUp, Device-Centered) **_Reaction Posting_**	From Networks to Netflix: pp. 137-185 Case Study: Can Disney Catch Netflix SSS: Ch. 5 -

Week 5 2/10-2/14	*Lecture/Activity:* Business of TV Revenue & Research Overall (Nielsen, Advertising, Digital Analytics & Programmatic Targeting) ***Boomerang Paper*** ***Assign Mini-Case Studies***	From Networks to Netflix: pp. 255-405 Case Study: Impact of Digital Tech on The Paid Content Market: Examining the Netflix Paradigm
Week 6 2/17-2/21	*Lecture*: USC Holiday – No Class ***Reaction Posting***	From Networks to Netflix: pp. 355-405 Case Study:
Week 7 2/24-2/28	*Guest Speaker:* *Kavi Settipane, Esq.* *Executive Director, Business* *Affairs* *Disney Channels Worldwide* ***Reaction Posting***	From Networks to Netflix: pp. 187-228 Case Study: Disney & 21st Century Fox: Reshaping Disney Strategy for a Digital Age
Week 8 3/2-3/6	*Lecture/Activity:* International, Streaming & Local Disruption ***Reaction Posting*** ***Mini-Case Studies Due***	From Networks to Netflix: pp. 255-318, 343-354 Case Study: Canadian TV Industry Confronts SVOD & NBCU Telemundo: Transforming Latino Television

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Week 9 3/9-3/13	*Speaker*: *David Ducar, Esq.* *Attorney* *Mattel Productions* **Assign Group Jeopardy!** **Assign Final Project** **Presentation**	Case Study: The Walking Dead Problem
Spring Break 3/16-3/20	*Activity:* USC Spring Break – No Class	Take a break!
Week 10 3/23-3/27	**Mini-Case Study** **Presentations** **Reaction Posting**	
Week 11 3/30-4/3	*Lecture:* Technological Disruption: (Influence of AI/Machine Learning, DeepFakes, Piracy, VFX/Production Costs, UGC & Participatory Cultures **Reaction Posting**	Case Study: Amazon & Comcast SSS: Ch. 6 - 9
Week 12 4/6-4/10	*Speaker*: *Streaming Exec* **Reaction Posting**	From Networks to Netflix: pp. 321-342 SSS: Ch. 1

Week 13 4/13-4/17	Activity: **Group Jeopardy!**	Review materials
Week 14 4/20-4/24	Speaker: *Natalie Popovich* *Star/Executive Producer* *Macabre Theatre* **Final Reaction Posting**	SSS: Ch. 10-11
Week 15 4/27-5/1	*Final Project Presentations –* *Day 1*	
Study Days 5/3-5/5 FINAL EXAM PERIOD 5/6-5/13	*Study Days – No Class*	
FINALS DAY 5/11	*Final Project Presentations –* *Day 2*	

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 3rd 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.