



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

**Spring 2021, Wednesday, 6:30 – 9:30 pm PT**

**Location: Online**

**Instructor: Dick Block**

**Office:** Online

**Office Hours:** By request.

**Contact Info:** [dblock@earthlink.net](mailto:dblock@earthlink.net); No Text: 310 452  
3355

**Assistant: Angela Rabano**

**Contact Info:** arabano96@gmail.com; Text OK: 714 916  
7489

## **Course Description**

CTPR 461 is an overview of legacy electronic mass media, TV, cable, and contemporary 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) *Leading Local Television* by Hank Price
- (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 February 24 for 10 points extra credit.

- 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 and should be about 200 words each part, for a total of about 600 words. Submit in the body of your email, **not as an attachment**. Subject line should read, e.g. WSA 8 / Your Name. Late WSAs will only be accepted with extreme extenuating circumstances and no WSAs are accepted after May 5.

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 three parts worth a total of ten points, 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

Part 3: Write-up 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 14	10	3.33%
WSA Total	140	46.67%
Midterm	70	23.33%
Final	90	30.00%
<b>Total</b>	<b>300</b>	<b>100%</b>

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](mailto:dblock@earthlink.net)  
**From:** Your Name <email >  
**Date:** Fri, 6 Nov 2020  
**Cc:** [arabano96@gmail.com](mailto:arabano96@gmail.com)  
**Subject:** WSA 2/ Your Name

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## Part 1

*Guest Speakers: Carol Ciriaco & Shanna Prevé – Google Stadia*

It was great to hear from Shanna and Carol who had great insight into how technology and entertainment companies are starting to merge into the same space (and they were USC alums!). It was also great to hear Carol did not study Cinema as her major but was still able to enter into this field of work. Shanna's discussion on the process of creating video games for Google's Stadia from the perspective of working for a tech company was very interesting because it is yet another avenue of storytelling that each one of us could explore. I also found it really interesting that when Carol was applying, Stadia was so under-wraps that it didn't even come up in the interview! It makes me excited to get a position and be at the forefront of a project right when starting. Finally, I picked up on the fact that just like in Hank Price's book we are reading, Shanna emphasized that content is king (maybe something Quibi should have taken more seriously).

## Part 2

*Source:* <https://www.newscaststudio.com/2020/11/06/election-night-augmented-reality-roundup/>

I found this article on tvnewscheck.com. This was a very interesting read because it discusses how local and national news stations are utilizing new technology to enhance their ability to show and tell information to their viewers who may be flipping from channel to channel. During this election process, TV stations have started heavily relying on AR (Augmented Reality) to show data and statistics as they come in. This new technology serves in a few ways. On the one hand, it allows the station to be more visually engaging for their audience. On the other, less focus is put specifically on the anchors, with less need to hang on to every word they are saying to know the full story!

## Part 3

Chapter 23

The last chapter!! Chapter 23 focused on "The Future." Price discusses how local news is still a thriving and viable business. He states no media compares to television and the connection local stations have with their communities. He suggests that consumers are now more willing to pay for their media and information and that people value stations that they deem "trustworthy sources" which is achieved by creating a successful brand. He ends the chapter, and the book, by discussing how local news television isn't about new technology and competing with new technology, it is about relationships with your viewers.

## Course Schedule: A Weekly Breakdown (Updated 1/15/2021)

\*Some speakers awaiting confirmation

	<b>SPEAKER(S)/FIELD TRIP</b>	<b>ASSIGNMENT</b>	<b>DUE DATE</b>
Week 1: Jan 20	<b>JD Roth</b> , Founder-CEO, GoodStory Entertainment	WSA 1	Jan 27
Week 2: Jan 27	<b>Odetta Watkins</b> , Executive Vice President, Current Programs, Premium Cable & Streaming, Warner Bros TV Sami Schechter, Assistant	WSA 2	Feb 3
Week 3: Feb 3	<b>Danielle Sanchez-Witzel</b> , Consulting Producer & Executive, 20 <sup>th</sup> Century Fox TV	WSA 3	Feb 10
Week 4: Feb 10	<b>Nir Caspi</b> , TV Packaging Agent, WME (William Morris Endeavour Entertainment LLC)	WSA 4	Feb 17
Week 5: Feb 17	<b>Jarrod Higgins Wieden &amp; Kennedy</b> , Portland, OR, the number one advertising agency in the US in 2020, 2019 and 2018	WSA 5	Feb 24
Week 6: Feb 24	<b>1. Midterm Study Guide Distributed</b> <b>2. Joe Lewis</b> , Co-Founder, Amplify Pictures (Joe was also the Co-Founder of Amazon Studios)	WSA 6	Mar 3
Feb 26	<b>Optional Midterm Study Group</b> Online: Noon-1:30PM		
Week 7: Mar 3	<b>1. Midterm</b> <b>2. Joey Chavez</b> , Executive VP, Dramatic Programming, HBO Max, & Assistant <b>Kate Oh</b>	WSA 7	Mar 10
Week 8: Mar 10	<b>Virtual Field Trip to KCBS/KCAL</b>	WSA 8	Mar 17
Week 9: Mar 17	<b>Patrick Burns</b> , Co-Founder, Commons, a WFH platform currently in beta	WSA 9	Mar 24

Week 10: Mar 24	<b>Jen Celotta</b> , Writer/Producer, worked on <i>The Office</i> for many years, now developing an animated feature for Netflix on Trees.	WSA 10	Mar 31
Week 11: Mar 31	<b>Carol Ciriaco</b> , Partner Manager, Stadia Global Partnerships, Google	WSA 11	April 14
Week 12: April 14	<b>Tamerlin Godley</b> , Partner, Paul Hastings LLP	WSA 12	April 21
Week 13: April 21	<b>Brandon Riegg</b> , VP, Unscripted & Documentary Series, Netflix	WSA 13	April 28
Week 14: April 28	<b>Final Study Guide Distributed</b> <b>Scott Zabieleski</b> , Comedy Writer/Director/Showrunner	WSA 14	May 5
April 30	<b>Optional Final Study Group</b> Noon-1:30PM		
Week 15: May 5	<b>Final 7-9pm</b>		

Updated – 1/15/2021

### **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 and are based on the recording of the missed class session. Link to the class playlist will be [provided](#).
  - Part 1: Watch the recording of the lecture and
  - Part 2: A news item, as if the class were attended
  - Part 3: Textbook (Hank Price) 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.

### **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](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).

#### **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.”

**1/15/2021**