



-

**CNTV 522**

**The Television Industry: Networks, Cable and the Internet**

**Units: 4.0**

**1/11 – 4/26, Tuesdays 7-10pm PT**

**Professors: Lauren Fox & Tony Etz**

**Office Hours: TBD**

By appointment for other times.

**Contact Info:**

**Lauren Fox**

lauren.fox@caa.com

**Tony Etz**

tony.etz@caa.com

**Assistants: David Troyer & Alix Winschel**

David – lauren.foxasst@caa.com

Alix – tony.etzasst@caa.com

## Course Description

The business of television, stable in its first few decades of existence, has become a fluid and unpredictable world in which no participant – buyer, seller, executive or creative, has a clear path to success. How shows are made – both in the creation and in the financing – has become much less “one size fits all” and much more about finding individual and innovative ways to make programming work.

## Learning Objectives and Outcomes

By hearing from a series of guest speakers, and by class discussion, we will work to understand in depth the problems confronting both conglomerates and the working artists and hopefully find, by learning of their struggles, some sense of where the future of the television business is going.

## Course Notes

Exam questions will be based on class lectures and guest speakers. Students are expected to take comprehensive notes and ask questions if further understanding of concepts are needed.

## Required Readings and Supplementary Materials

[www.deadline.com](http://www.deadline.com)

Other Articles will be distributed in class.

## Course Evaluation

### Grading Breakdown

Assignment	% of Grade
Homework	15%
Mid Term	30%
Final	40%
Classroom Participation/Attendance	15%
<b>TOTAL</b>	<b>100%</b>

## Grading Scale

Course final grades will be determined using the following scale

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

## Attendance

Class attendance is essential to your success in this course and is part of your grade. Students are responsible for the course materials, including lectures, from the first day of this class, forward. It is the student's obligation to bring oneself up to date on any missed coursework.

**More than two unexcused absences will result in a failing grade.**

## ZOOM Protocol

During class, you will be expected to keep your video cameras on and your mics on mute unless you are speaking. You can also use the chat function for questions during class. If you are not able to keep your camera on during synchronous Zoom sessions, please contact me prior to class.

In class contribution is a significant part of your grade and an important part of our shared learning experience. Your active participation helps me to evaluate your overall performance.

You can excel in this area if you come to class on time and contribute to the course by:

- Providing strong evidence of having thought through the material
- Advancing the discussion by contributing insightful comments and questions
- Listening attentively in class
- Demonstrating interest in your peers' comments, questions, and presentations
- Giving constructive feedback to your peers when appropriate

## Course Schedule: A Weekly Breakdown

Each class will include a section to discuss weekly current events in the television business ranging from deal announcements, leadership changes and show premieres. Students are expected to come prepared to discuss topics related to their assigned company which they will follow in the news and on [www.deadline.com](http://www.deadline.com) This will also be an opportunity for questions and about the background and context for these events.

	Topics
<b>Week 1</b> <b>1/11</b>	<b>OVERVIEW – PAST/PRESENT</b> A brief history of the television business, how we watch television now and its cultural significance. We will discuss how business models have changed over the years and the impact of 2020 as a result of corporate mergers and COVID-19.  *Students will be assigned in groups to follow a company over the course of the semester.
<b>Week 2</b> <b>1/18</b>	<b>THE STREAMING WARS (Part 1) – Netflix, Apple, Amazon</b>
<b>Week 3</b> <b>1/25</b>	<b>THE STREAMING WARS (Part 2) – CONSOLIDATION &amp; CORPORATIONS (Disney+, Hulu, Peacock, Paramount +, HBO Max)</b> We will discuss the impact of consolidation and the evolution of legacy studios into the streaming space. How does broadcast television fit in?
<b>Week 4</b> <b>2/1</b>	<b>A STUDIO PERSPECTIVE ON THE FINANCIAL MODELS</b> We will hear from a studio executive about the role of studios (independent and legacy) in today's television business model. We will discuss their creative goals and priorities, the process of choosing projects and how to support while paying attention to their company's economic bottom line.
<b>Week 5</b> <b>2/8</b>	<b>SHOW ME THE MONEY</b> How do artists and studios make money in a changing landscape? We will examine how new business models affect creative decisions for studios and creators and the ongoing struggle between maintaining artistic integrity and maximizing profit.
<b>Week 6</b> <b>2/15</b>	<b>THE BUSINESS OF REPRESENTATION – AGENTS &amp; MANAGERS</b> March 2019 marked the beginning of the most seismic shift in the business of representing writers in film and television during the biggest changes in the entertainment business itself. What happened? How has it changed everything from the role of representatives, who they want to represent and how to represent them.
<b>Week 7</b> <b>2/22</b>	<b>MIDTERM</b> <b>Simulated Pitch in your buyer groups</b>
<b>Week 8</b> <b>3/1</b>	<b>GLOBAL TELEVISION</b> It's not "international" anymore, the business is "global". A hit television show can come from anywhere these days. With NETFLIX far in the lead, more streamers going global and the content creator business becoming increasingly decentralized, what are the economics of making these shows and the value for the platforms? We will look at examples of non-English language shows that have become worldwide hits, how those

	shows were put together, and what they meant financially for the creators, financiers and distributors.
<b>Week 9</b> <b>3/8</b>	<b>SPORTS IN TELEVISION</b>
<b>Week 10</b> <b>3/15</b>	<b>NO CLASS</b>  <b>WELLNESS DAY</b>
<b>Week 11</b> <b>3/22</b>	<b>THE SHOWRUNNER - CREATING FOR NETWORK, CABLE, STREAMING</b>
<b>Week 12</b> <b>3/29</b>	<b>REALITY TELEVISION</b>
<b>Week 13</b> <b>4/5</b>	<b>THE PRODUCER – Selling and producing TV from concept to air.</b>
<b>Week 14</b> <b>4/12</b>	<b>THE PRESENT &amp; FUTURE OF TELEVISION</b>
<b>Week 15</b> <b>4/19</b> <b>Last Class</b>	<b>STAR POWER</b> We will examine the convergence of the film and television business and the financial and artistic opportunities in television vs film. We will discuss how talent relations still matter in a television business controlled by tech companies and media conglomerates and the value of being a multi-hyphenate: producer, actor, director.
<b>Week 16</b> <b>4/26</b>	<b>STUDY DAY (no class)</b>
<b>Week 17</b> <b>5/11</b>	<b>FINAL</b>  <b>Simulated Investor Day Upfront Meetings in your buyer groups</b>

## 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).

### Class Recordings Policy for Asynchronous Learning:

USC policy requires that all classes conducted online be recorded for asynchronous viewing with transcriptions made available. Recordings ensure that all classes are ADA compliant, and can be freely accessed at all times by students irrespective of the region or time zone they are studying from.

These recordings are exclusively for students enrolled in this class and only to be used for class purposes. Appropriate use and handling of these recordings under existing SCampus policies regarding class notes (<https://policy.usc.edu/scampus-part-c/>). Any misuse, inappropriate dissemination, or attempted sale of class recordings, as well the appropriation of intellectual property and any other violations will be met with the appropriate disciplinary sanction.

### **Support Systems:**

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*

[engemannshc.usc.edu/counseling](http://engemannshc.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](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 Services (RSVP) - (213) 740-4900 – 24/7 on call*

[engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help a survivor of 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.

*Bias Assessment Response and Support - (213) 740-2421*

[studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://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*

[studentaffairs.usc.edu/ssu](http://studentaffairs.usc.edu/ssu)

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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.

### **Diversity and Inclusion**

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail [diversity@cinema.usc.edu](mailto:diversity@cinema.usc.edu). You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

### **Disruptive Student Behavior:**

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

#### **PLEASE NOTE:**

**FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX**