

# USC Cinematic Arts

## **Land Acknowledgement**

USC acknowledges that we are on the traditional land of the Tongva People. For thousands of years, the Tongva people lived on this land we occupy today and were considered the most powerful indigenous peoples to inhabit the Los Angeles basin. Along with the Tongva, we also recognize the Chumash, Tataviam, Serrano, Cahuilla, Juaneño, and Luiseño People, for the land that USC also occupies around Southern California. To learn about the Indigenous land on which your learning location resides, please visit [Native-Land.ca](https://www.usc.edu/native-land) to discover the Original People of your home.

## **CTPR 461: Managing Television Stations and Internet Media**

**Units: 2**

**Fall 2024, Wednesday, 6:30-9:30pm PT**

**Location:** Online

**Instructor: Dick Block**

**Office:** Online

**Office Hours:** By Appointment via Zoom - Monday through Sunday, 12pm – 4pm

**Contact Info:** dickblocksc@gmail.com; Landline: 310 392 3645

**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) A virtual field trip to the studios of KTLA CW5
- (3) Industry news from sources with high editorial standards
- (4) A continuously updated Lexicon
- (5) TV station management supported by *Leading Local Television* by Hank Price. The book is available in SCA 429, from Vanessa Lopez, who will sign them out, to be returned by Dec 11.

## **Learning Objectives**

- (1) Familiarity with management issues of broadcasting stations and networks, streaming services, 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 and On-Going Reference Sources:**

CNN Reliable Sources Newsletter, Deadline Hollywood, The Hollywood Reporter, the Los Angeles Times, The New York Times, The New Yorker, The Wall Street Journal, TVNewsCheck.com, and Variety

## **Required Readings and Supplementary Materials**

- Leading Local Television by Hank Price. The book is available in SCA 429, from Vanessa Lopez, who will sign them out, to be returned by Dec 11.

### Description and Assessment of Assignments

WSAs are due before the next class. 150 words usually suffice, fewer or more is ok. No attachments please - submit in the body of your email.

Subject line should read: WSA # / Your Name. Be sure to send to: dickblocksc@gmail.com, and cc: arabano96@gmail.com

WSAs will be evaluated, graded, and returned with comments by the instructor. WSAs are required for each of the 15 Guest Speakers and the Field Trip.

There will be 15 assigned written reports, WSAs, each comprised of 2 parts, worth a maximum of 10 points:  
 Part 1: A WSA on the Guest Speakers and the TV Station Field Trip.  
 Part 2: Report on one or two chapters weekly of Leading Local Television, each chapter clearly identified and separate, by Hank Price (distributed free), so that all 23 are covered by the end of the course.

WSAs must be submitted on time – making deadlines is a prerequisite for success in all endeavors – for full credit and account for 50% of the grade.

Two weeks is the limitation for late reports, and result in deduction, respectively of 2 and 5 points. No mid-or-end-of-semester make-ups will be credited. Exceptions will be limited to medical or extreme hardship.

Excused absences require make-up WSAs due prior to the next class.

- Part 1: If there is a recording, report on it. If not, write a critical report on a relatively new TV show on any platform or a 30-minute local or network news broadcast.
- Part 2: Textbook (Hank Price) chapters, as if the class were attended

### Grading Breakdown

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%
Total	300	100%

Grading Scale	
Course final grades will be determined using the following scale:	
A	100% to 94%
A-	93% to 90%
B+	89% to 87%
B	86% to 83%
B-	82% to 80%
C+	79% to 77%
C	76% to 73%
C-	72% to 70%
D+	69% to 67%
D	66% to 63%
D-	62% to 60%
F	59% to 0%

### Assignment Submission Policy

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## **Attendance**

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.

Timely attendance is mandatory and failure to attend all class sections from beginning to end may affect grades.

- Exemptions will be allowed on a case-by-case basis and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).
- Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments. Faculty are no longer required to provide an option for students to zoom into class. However, Faculty may choose to use zoom at their discretion in an effort to help students stay current in their course work.

**Students must contact the professor or SA 24 hours prior to class start time if they need to miss class for any reason.**

## **Academic Integrity**

[The first 5 paragraphs are required to be included on your syllabi.]

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

## **AI Policy**

Since creating, analytical, and critical thinking skills are part of the learning outcomes of this course, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

## **Course Content Distribution and Synchronous Session Recordings Policies**

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

## **Course Schedule**

	<b>SPEAKER(S)/FIELD TRIP</b>	<b>ASSIGNMENT</b>	<b>DUE DATE</b>
Week 1: Aug 28	<b>*JD Roth</b> , GoodStory Entertainment, production company founded by award winning exec producers, JD Roth and Adam Greener in partnership with Scooter Braun and management company, SB Project	WSA 1, Preface & Chpt 1	Sept 4
Week 2: Sept 4	<b>Kiersten Robinson</b> , Senior VP, Current Scripted Programming, Universal Television Studio	WSA 2, Chpt 2	Sept 11
Week 3: Sept 11	<b>Nir Caspi</b> , Partner, Unscripted, WME (William Morris Endeavour)	WSA 3, Chpt 3 & 4	Sept 18
Week 4: Sept 18	<b>Danielle Sanchez-Witzel</b> , TV comedy Writer/Producer with an overall long-term deal at Netflix after same at 20th TV. Credits include key role on <i>The Carmichael Show</i> , <i>New Girl</i> , and <i>My Name is Earl</i>	WSA 4, Chpt 5 & 6	Sept 25
Week 5: Sept 25	<b>* Rachel Joy Victor</b> , Co-Founder, FBRC.ai, Independent Strategist, Designer, and Worldbuilder	WSA 5, Chpt 7 & 8	Oct 2
Week 6: Oct 2	<b>Michael Spiegelman</b> , VP Studio Product Innovation, Netflix	WSA 6, Chpt 9 & 10	Oct 9
Week 7: Oct 9	<b>Kevin Frazier</b> , Host, <i>Entertainment Tonight</i> , produced by CBS syndication	WSA 7, Chpt 11 & 12	Oct 16
Week 8: Oct 16	<p><b>1. Midterm Study Guide Sent Out</b></p> <p><b>2. 5:30 PM Field Trip</b>, KTLA CW5 hosted by VP/GM Janean Drafis, Erica Hill-Rodriguez, VP News; Chris Reilly, Director of Production, Wendy Burch, News Reporter 5800 Sunset Blvd Los Angeles, CA 90028 323 460 5500 - Office</p> <p><b>8:30 PM Dinner</b>, Musso &amp; Frank. famous Hollywood eatery 6667 Hollywood Blvd, at Cherokee, parking lot in back Hollywood, CA 90028 323 467 7788</p>	WSA 8, Chpt 13 & 14	Oct 23
Oct 18	<b>Midterm Study Group</b> Online: Noon-1:30PM		

Week 9: Oct 23	<b>1. Jen Celotta</b> , Writer/Director, <i>The Office</i> , currently writing and directing such shows as <i>Abbott Elementary</i> <b>2. Midterm</b>	WSA 9, Chpt 15 & 16	Oct 30
Week 10: Oct 30	<b>*Joey Chavez</b> , Executive VP, Drama, HBO Max, and formerly at TNT and NBC	WSA 10, Chpt 17 & 18	Nov 6
Week 11: Nov 6	<b>*Tamerlin Godley</b> , “Super Showbiz Lawyer,” Partner, Litigation Department, Paul Hastings, global law firm	WSA 11, Chpt 19 & 20	Nov 13
Week 12: Nov 13	<b>Tom Lieber</b> , Head of Genre Series, Amazon Studios	WSA 12, Chpt 21 & 22	Nov 20
Week 13: Nov 20	<b>*Jon Wylie</b> , Goodby Silverstein & Partners Advertising Agency, San Francisco	WSA 13, Chpt 23	Dec 4
Nov 27	<b>Thanksgiving Break</b>		
Week 14: Dec 4	<b>1. Final Study Guide Distributed</b> <b>2. Hank Price</b> , Television Consultant, <i>TVNewsCheck</i> Columnist, and Author of <i>Leading Local Television</i>	WSA 14	Dec 11
Dec 6	<b>Final Study Group</b> Online: Noon-1:30PM		
Week 15: Dec 11	<b>1. *Scott Zabieleski</b> , Producer/Director, <i>The Jim Jeffries Show</i> , and film <i>Where’s The Money</i> <b>2. Final Exam</b>	Optional WSA	N/A

## The School of Cinematic Arts Support Systems and Statements

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 persons 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) or anonymously submit a report on SCA Community: <https://scacommunity.usc.edu/secure/diversityEquity/> You can also read more about how to report discrimination based on a protected class here: <https://eeotix.usc.edu/get-help/what-are-my-choices-text/>

### SCA Office of Student Services

213-740-8358 or [StudentAffairs@cinema.usc.edu](mailto:StudentAffairs@cinema.usc.edu)

### SCA Embedded Therapists

Students enrolled in an SCA major program can schedule an appointment with an embedded therapist for the School of Cinematic Arts through the student health portal [MySHR](#).

### **SCA Community**

For additional SCA resources please visit [scacommunity.usc.edu](http://scacommunity.usc.edu)

### **Creative Technology and Support**

(213) 821-4571

[creativetech@cinema.usc.edu](mailto:creativetech@cinema.usc.edu)

Location: SCA 128

Support Hours: Monday - Friday, 8:30 AM - 8:30 PM

<https://knowledgebase.sca.usc.edu/>

<https://workstations.sca.usc.edu/>

### **Physical Production Office**

The Physical Production Office assists students and faculty with production-related matters including production numbers, locations, permits, insurance, gear and equipment vendors, safety issues, and crew and actor policies. More information can be found by visiting the online [Production Procedures and Safety Handbook](#). The Physical Production Office is located at SCA 304 and is open every weekday from 9am-5pm (Fridays 9am-1pm). You can also reach the Office by calling 213-740-1298 or by email at [spo@cinema.usc.edu](mailto:spo@cinema.usc.edu).

### **Office of Industry Relations**

School of Cinematic Arts - SCA 235

(213) 740-4432

[ir@cinema.usc.edu](mailto:ir@cinema.usc.edu)

### **Cinematic Arts Library Research Guide**

<https://libguides.usc.edu/cinema>

### **Statement on Academic Conduct and Support Systems**

#### **Academic Integrity:**

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

### **Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodation is not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### **Support Systems:**

*COVID-19 Resource Center* - <https://coronavirus.usc.edu/what-should-i-do/>

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101



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

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

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

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.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

**PLEASE NOTE:**

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