

RTV 4500 Telecommunication Programming

Spring 2020

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This course looks at programming in the electronic media, with an emphasis on video platforms from traditional linear broadcast to broadband and web distributed services. As you will see from the course schedule, we will examine programming from a number of different angles.

Most modules will be two weeks. The first week should be *input*. Do the readings and view or listed to lectures and other video or audio content. The second week should be *output*. Complete and submit the assignment for that module.

Learning Outcomes. At the completion of this course your will be able to

- 1) Analyze and identify various media industries and their structures
- 2) Compare and contrast media content development and production, according to public interest and public consumption strategies
- 3) Conceptualize and create product development strategies
- 4) Implement basic competitive programming strategies utilized by media industry management professionals
- 5) Apply basic programming theory to the competitive electronic media marketplace
- 6) Analyze and critique the relationships between technology, policy, innovation, and competition within the media marketplace
- 7) Apply programming theory and competitive strategies to actual media industry scenarios
- 8) Assess the strengths and weaknesses of new and established content and its delivery platforms for specific demographic audiences
- 9) Critically assess the telecommunication industry, its structure, and management dynamics to effectively problem-solve programming and related challenges.

Textbook: Pamela Douglas, *The Future of Television: Your Guide to Creating TV in the New World* Studio City, CA: Michael Weise Productions, 2015

Other readings as assigned (see course schedule). In addition to those listed, additional articles from the trade and other media may be distributed as warranted.

Important: Several assignments will ask you to analyze programs and program schedules of various services and platforms. You do not need to subscribe to or watch these services. Your analysis for these assignments will be based on published program schedules readily and freely available on the Internet.

Grade Scale

Assignments for modules 1-7 are each worth 10 points

Assignment for module 8 is worth 30 points

TOTAL: 100

A 93+	C+ 77-79
A- 90-92	C 68-76
B+ 87-89	C- 64-67
B 82-86	D+ 60-63
B- 80-81	D 53-59
	D- 50-52

There are no extra credit assignments. Focus your attention and efforts on the published assignments.

Succeeding in an Online Course:

Taking a course online can be a lot of fun! Here are some tips that will help you get the most of this course while taking full advantage of the online format:

- Schedule "class times" for yourself. It is important to do the coursework on time each week. You will receive "0 points" for work that is turned in late!
- Read ALL of the material contained on this site. There is a lot of helpful information that can save you time and help you meet the objectives of the course.
- Print out the Course Schedule located in the Course Syllabus and check things off as you go.
- Take full advantage of the online discussion boards. Ask for help or clarification of the material if you need it.
- Do not wait to ask questions! Waiting to ask a question might cause you to miss a due date.

- Do your work well before the due dates. Sometimes things happen. If your computer goes down when you are trying to submit an assignment, you'll need time to get to another machine.
- To be extra safe, back up your work to an external hard drive, thumb drive or through a cloud service.

Online learning can present significant challenges, particularly if you are not a "self-starter." or do not possess good time management skills. The online classroom is available to you 24 hours per day. Unlike traditional instructional settings in which each student gets the same class, the online setting means that every student works when they want to work. In theory, this type of instruction should be more adaptable to a variety of schedules and learning styles. The reality is, however, that some students seem unwilling (we believe all are able) to create their own virtual classroom. This results in procrastination and low quality performance. Everyone learns differently, we won't prescribe the "best way" to approach the course. **You should note that this course is self-paced; however, you are expected to adhere to the weekly due dates. And, Deadlines DO CHANGE because of holiday breaks, technical difficulties, hurricanes and other inclement weather, etc., so...PAY ATTENTION TO ANNOUNCEMENTS and email messages posted by your facilitator. Stating "I didn't know" is an unacceptable excuse for this self-directed course.**

Expectations:

Complete readings and assignments on time, watch class lectures, participate in discussions, and complete collaborative Final Project. In addition, please:

- Purchase the text
- Read all assigned pages from the texts
- View all lectures and videos in their entirety
- Participate in all discussions
- Study for and take the quizzes prior to the due date
- Pay attention and adhere to ALL deadlines

Important Technical Help:

In the event that you have technical difficulties with your course, please contact the [UF Computing Help Desk \(Links to an external site.\)](#) either by filling out an [online request form \(Links to an external site.\)](#) or calling (352) 392-4357 - select option 1. The Help Desk is located on the ground floor of the Hub on the UF campus. If your technical difficulties will cause you to miss a due date, you **MUST** report the problem to the Help Desk and then email your instructor. Include the ticket number that you are given from the Help Desk in an e-mail to the instructor to explain the late assignment/quiz/test.

Class Policies

- *UNIVERSITY POLICIES REGARDING PLAGIARISM AND CHEATING WILL BE STRICTLY ENFORCED ON ALL ASSIGNMENTS. YOU ARE EXPECTED TO ABIDE BY THE UNIVERSITY'S HONOR CODE AND ACADEMIC HONESTY GUIDELINES. STUDENTS WHO VIOLATE THESE RULES WILL RECEIVE A GRADE OF "E" AND BE REFERRED TO STUDENT JUDICIAL AFFAIRS*

The University of Florida Honor Code was voted on and passed by the Student Body in the Fall 1995 semester. The Honor Code reads as follows:

Preamble: In adopting this Honor Code, the students of the University of Florida recognize that academic honesty and integrity are fundamental values of the University community. Students who enroll at the University commit to holding themselves and their peers to the high standard of honor required by the Honor Code. Any individual who becomes aware of a violation of the Honor Code is bound by honor to take corrective action. A student-run Honor Court and faculty support are crucial to the success of the Honor Code. The quality of a University of Florida education is dependent upon the community acceptance and enforcement of the Honor Code.

The Honor Code: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:

"On my honor, I have neither given nor received unauthorized aid in doing this assignment."

For more information about academic honesty, contact, Student Judicial Affairs, P202 Peabody Hall, 392-1261.

Individual attention to the particular needs of each student, and monitoring of each student's progress is often difficult **unless you make me aware of a special problem**. If you are unclear about material in lectures and/or readings, if you have other questions, or you need assistance please contact us as soon as possible.

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting disability.ufl.edu/students/get-started. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester

University policies regarding grades can be found at <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Course schedule (subject to modification)

As you know, this is a fast-moving field. Readings listed here are subject to change. *Use the modules in e-learning for exact reading assignment.*

Module 1 (January 6-January 18): The Television Content Eco-System

View lecture

Read: Textbook Ch 1 and 2

Read: *The Washington Post*, “*The Ways We Watch*”

“CBS and Viacom are merging... but they’re still not big enough to compete with Netflix, Apple, or Disney”

Assignment. Discuss, What is “television” today? What is a “television” program. How are people you have observed from older and younger generations different or similar to you in their consumption of “television.”

Module 2 (January 19-February 1): The Purposes of Programming

View lecture

View Video “The Streaming Wars” <https://www.cnn.com/video/2019/08/10/how-will-apple-and-disney-fare-in-the-streaming-war-against-netflix.html>

Read: Textbook Ch 3 and 5

Assignment: Audience and Advertising: List the commercials shown in two programs from different dayparts selected from affiliates of the broadcast networks (NBC, CBS, ABC, FOX, CW), and discuss how the products/services, and the form of the commercial, differs between the two programs. Discuss these differences in the context of the target audience and program genre.

Module 3 (February 2-February 15): Scheduling Strategies

View lecture

Read:

Robert Affe, “Television Station Programming Strategies,” in in Susan Tyler Eastman and Douglas A Ferguson, *Media Programming Strategies and Practices*, 9th Edition

“The Programming Schedule Remains an Important Part of TV”

“Meet 5 Prime-Time TV Schedulers whose Decisions will Make or Break the Next Season”

Assignment: Schedule analysis: You will be assigned a program idea. You will examine the schedule of selected outlets, and identify explain the best possible network and timeslot for your program

Module 4 (February 16-February 29): Program Procurement

Read: Pamela Douglas, *Writing the Network TV Drama Series* 4th edition: Chapter 2 “How Shows Get on TV and the TV Season

Neil Landau, *The TV Showrunner’s Roadmap*, “Introduction: What is a Showrunner?”

Hillary Atkin, “CBS Makes a Case for the Broadcast Model”

Discussion. In “Size May Not Be Deciding Factor in Streaming TV,” the author discusses the extent to which the number of available programs/episodes/films is important in people’s selection of a streaming service. Do you agree or disagree? Why?

Spring Break February 29-March 7):

Module 5 (March 8-March 21): Syndication

View lecture

Read: John von Sooston and Douglas A. Ferguson, “Syndication for Stations, Cable, and Online,” in Susan Tyler Eastman and Douglas A Ferguson, *Media Programming Strategies and Practices*, 9th Edition

Los Angeles Times, “The \$400-million-plus reason your favorite TV shows are exiting Netflix and maybe Hulu”

Deadline, “Off-Net Spree: HBO Max Zeroes In On Mega Deal For ‘The Big Bang Theory’ & ‘Two And A Half Men’ As ‘Seinfeld’ Hits Marketplace”

Assignment: Compare and contrast the series content (not feature films, regardless of source). available on Netflix and Amazon Prime. What are the similarities and differences in terms of genre and target audience (You do not have to be a subscriber to see what’s available—they want you to be able to see it!

Assignment

Module 6 (March 22-April 4): International Program Production and Distribution

View lecture

Read: Pamela Douglas, *Writing the Network TV Drama Series* 4th edition Ch 8 “International Television

Scott Roxborough. “Bans, Censorship and Boycotts: Netflix Faces Increased Scrutiny Overseas”

Kristin Brzoznowski, “HBO Latin America’s Focus: Innovation in Content”

Assignment: Compare and contrast one-week’s prime-time schedule for one of the big four networks with the following: Discovery, HGTV, and BBC America

Module 7 (April 5-April 18): Radio and Audio

Read, Mark Challinor, “12 Content Ideas for Podcasts”

Gregory D. Newton and Matthew T. Kaiser, “Music Radio Programming” in Susan Tyler Eastman and Douglas A Ferguson, *Media Programming Strategies and Practices*, 9th Edition

Assignment: compare and contrast the formats of two broadcast radio stations. The stations should be of the same format and advertising-supported (they have commercials). You may not use listener-supported stations (public radio, many religious stations), internet-stations, or satellite radio.

Select two broadcast radio stations available to you which have the same format. Format examples include: Music, News/Talk, or Sports. The music stations do not have to play the same type of music. For example, one could be Today’s Hits, and one Country.

Listen to each station for one hour at the same time of day, but on different days. For example, you would listen to one station on Monday at 9 AM, and the second station on Tuesday at 9 AM.

Module 8 (April 19-29): The Future

Read: Textbook Ch 6

“Jonah Weiner, “The Great Race to Rule Streaming TV”

“The State of Digital Lifestyles—2019”

“Market Snapshot: The Changing World of Pay TV”

Assignment: In 5-7 text pages address the following: We began this course by describing the television programming “eco-system” of today. Imagine that it is 2025. What would you expect that system to be like then? For example, how will the current linear system of locally-based television stations that distribute programs from centralized networks look in 2025? How will the upcoming “streaming wars” have played out by 2025? How important will international production and distribution be? What will happen to sports programming?