

MGMT 392 – Special Topic: Entertainment/Arts Production Management
Spring 2011 – Dr. Santo D. Marabella

QuickGuide to Success in MGMT 392

If you read nothing else in this syllabus, READ THIS...

Be There or Be Square

Attend all classes – call or email if you cannot attend before your absence (whenever possible)

Ferris Buehler’s (insert your name here) Day Off.

You get one “free pass” – a chance to blow off class without any hassles; BUT, like a day off from work, you must still notify your “boss” (professor) that you will not be coming in to “work” (class)

- The “Fine Print” about Free Passes. No free passes may be taken:
 - Day you have a presentation
 - Week before Spring Break
 - When final individual or group presentations are held

Go Outside, It’s Fun

You are intelligent and creative, but you need some “outside” help now and then, especially when you are preparing papers, cases, presentations; so, consult “outside” sources – that is, information written or prepared by a knowledgeable source (other than the professor) not already being referenced in this course.

Give Credit Where Credit is Due

You have to recognize your outside source. The only way to do that in this class is APA, as APA is the only approved, sanctioned, permitted, (are you getting the picture?); if you don’t know it, time for some new learning .

Picky Paper Procedures & Protocol

In preparing written assignments:

- No title pages, fancy covers or binders – save trees
- Name, date, course section, title of assignment on page 1 – helps in assigning grades
- Always number every page after the first – easy for referencing comments (e.g. “Great job on page 3...”)
- Staple, not clip, pages
- Type section headings as described in the syllabus.
- Use APA style of citing sources correctly

If any of the above guidelines are not followed, the paper will be returned and points deducted.

For classroom issues:

- Always notify the Instructor in advance if you will be absent from class (if advance notice is not feasible, as soon as possible)
- Ask the Instructor, rather than assume, if anything in class or in this syllabus is unclear.

Cell Phones & PDAs

Your cell phone/PDA must be silenced or off and may not be used during class (if there is an extenuating circumstance, please consult with the Instructor).

Laptops

You have a right to use your laptop to take notes during class. With that right comes the responsibility to use it appropriately. Students who surf the Internet, IM or engage in activities other than note-taking will lose their right to take notes electronically.

Course Information

Course Description

This course studies the planning, organizing, leading and controlling functions of entertainment and performing arts productions and organizations. It will also explore the development, operations and assessment of entertainment and arts productions. Specifically, we will study how they are created, planned, managed and evaluated. Students will assume a “critics” role in assessing TV, film, music, theatre and fine arts productions, and explore where and how improvements could be made from a business and management perspective.

Assignments that comprise the final grade include a research paper that applies management theory to one of the above entertainment/arts genre; a critical essay on the management effectiveness of an entertainment or artistic production; a group presentation that produces a short film, one act play or musical concert to teach one or more management principles or concepts. In addition, class participation will contribute significantly to the final grade (20%). A combination of in-class and online course delivery methods may be used (approximately 3/4 in class and 1/4 online).

Course Goals

The course goals are:

1. Expose students to the business, management and organizational aspects of film, music and theatre production.
2. Study "best" and worst business practices in film, music and theatre production.

Course Outcomes

The outcomes that are sought upon completion of this course are:

1. Be able to distinguish between effective and ineffective business, management and organizational practices in film, music and theatre production.
2. Understand how effective business, management and organizational practices can enhance the artistic quality and commercial success of film, music and theatre productions.
3. Have some expertise in business theories and practices that are applicable to film, music or theatre production.

Course Materials

Required Course Textbook:

Producing & Directing the Short Film & Video, David K. Irving and Peter W. Rea, 4th edition, 2010

How to Run a Theatre, Jim Woz, 2004

This Business of Music: Marketing & Promotion, Tad Lathrop, 2003

Required Reference:

Publication Manual of the American Psychological Association, 6th edition (2009 or later).

This reference is essential in preparing all written assignments for this course, and should be helpful in preparing assignments for other courses as well.

Course Expectations

Readings

Students will be responsible for preparing the assigned Reading(s) for each class. Assigned readings are indicated in the "Assignment" column of the Course Schedule. Students should be prepared to discuss Readings on the date listed for that particular topic.

Total Quality Participation

Students are expected to attend all class sessions and participate in class discussions. Participation quality is measured by a student's classroom activity (e.g. responsiveness to questions) and initiative (e.g. preparing additional reading and sharing this with the class).

Students begin the semester with the maximum points possible for Quality Participation. Attendance will be taken and absences recorded. Points will be deducted for each session a student does not attend and does not have an Excused Absences (an illness; a medical or family emergency; a scheduled athletic game/match, a professional obligation). Students are not penalized for Excused Absences which are approved by the Instructor and accompanied by appropriate documentation. Each semester, students are permitted one Free Pass (absence from class without excuse and for any reason). A Free Pass may not be used during a class session in which a student's Strategy in Action presentation, a team's case analysis or the final Capstone presentations are made.

In any case, a student should inform the Instructor of anticipated absences in advance (whenever possible) so that it can be determined if an absence will be excused. A student using a free pass should inform the instructor before or after the absence. Also, a student who misses a class session for any reason is responsible for preparing readings, obtaining discussion notes and handouts and completing and submitting (on time) assignments for the session missed.

Grading Policies

Measurement and Grading

Total Quality Participation	20%
Individual Performance [individual, presentation]	25%
"Development" Paper [individual, research paper]	25%
Untitled Project [team, presentation]	30%
TOTAL	100%

Numerical and Corresponding Letter Grades: 93 and above - A - Excellent
Exceptional performance in all aspects of the course

90 - 92 - A-
86 - 89 - B+ - Very Good

80 -85 - B - Good
Sound performance in all aspects of the course.

78 - 79 - B-

76 - 77 - C+

70 - 75 - C - Marginal Work

Acceptable grasp of subject matter and its practical application.

68 - 69 - C-

65 - 67 - D - Little or no evidence of acceptable level of learning; however substantive effort is demonstrated.

64 and below - F -

No evidence of an acceptable level of learning or effort.

Special Notes

Academic Honesty:

Integrity and honesty are qualities considered to be the "norm" among students. However, any students who choose to deviate from that "norm" risk automatic failure in the course. Bottom line – do not cheat or plagiarize; if you do, you will significantly and adversely impact your final grade.

Accommodations:

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

Subjective Discretion:

It is within the Instructor's purview to apply qualitative judgment in determining grades for assignments or for the course. In addition, this syllabus is my best effort at presenting a definitive statement on the course's policies, assignments and schedule; however, circumstances may arise that necessitate changes; if this occurs, students will be given as much advanced notice as possible.

Top of Form

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Office Location Comenius 203

Office Hours Tuesday 4pm to 5pm Wednesday 1:30 to 2:30pm

Thursday 9:45am to 10:15am

Personal Link <http://>

Notes

Other times available by appointment. While students may "drop in" at any time during office hours, scheduled appointments are highly recommended and ensure adequate time and attention to address student needs.

General Guidelines

Research Guidelines

[APA Info Link](#)



It is important that classroom and textbook learning are augmented by literature, data and information that has been obtained or developed by credible, quality outside (in the field or from the "academy") sources.

The Internet is an excellent tool for identifying and acquiring research effectively and efficiently. It can save time and connect you with quality sources of literature and information. However, websites sponsored by organizations or individuals normally have little credibility or value in providing literature or information about anything other than the sponsoring individual or organization. The exception is if the website contains data from professional research studies or projects sponsored by the website owner, in which case it will be clear that the information is research rather than opinion or propaganda. All research that students do needs to be cited according to the 2001 (5th edition) of the APA Publication Manual.

The research you consult should be listed as citations for References. Unlike citations for Bibliographies that may permit all consulted sources, References include only those sources you have actually used. Citations are listed in a References list at the end of a written work or paper in alphabetical order, with the second line of text indented. Citations listed in the text of your work are listed as (last name and year) e.g. (Smith, 2005) or last name (year) e.g. Ramirez (2005).

↑ [APA Quick Guide](#)

Attached Files:  [APA Quick Guide](#) (15.735 KB)

↑ [Sources](#)

Sources to consult for assignments:

- Hollywood Reporter
- Variety
- LA Times
- NY Times
- Playbill.com
- Broadway.com
- Yahoo Sports
- ESPN.com
- ArtsJournal.com
- TCG.org

Assignments

Assignments

NOTE: In at least one of the following assignments, students will select an industry that is NOT the topic of their Untitled Project (team presentation).

Performance [individual, presentation, 25%] - select an industry (music, film or theatre) and a production or "product" within that industry; prepare a critical essay on the management effectiveness demonstrated in that production, and present your opinion, along with the evidence that substantiates it. Some examples: how effective is the cantankerous style of ____ (specify one) film director in drawing out the best performances from actors? Is the use of sequels an effective production extension strategy in sustaining a film franchise? Is MySpace (or other social networking platforms) a profitable approach to music distribution? (10 minute maximum, no paper due, submit PowerPoint presentation slides, 5 to 7 outside sources)

"Development" Paper [individual, paper, 25%] - select an industry and an issue, technology or practice and develop a research question (which must be approved by the Professor); e.g. film - What is the criteria for "greenlighting" a film? music - What attracts an A&R person from a major label to an unknown singer/songwriter? theatre - What factors determine when to close a Broadway show? (5 page maximum, no presentation, submit paper on day due as stated in the Course Schedule, approx. 10 sources)

Untitled Project [team, presentation, report, 30%] - within the industry you have selected, pick a production or project in which you can develop, enhance or improve the practice, technology, artistic quality, etc. by using good business/management/organizational competencies and theories. Demonstrate your contribution through a one-act

play, short film or musical performance. (20 minute maximum, 12 page maximum, at least 5 outside sources/references minimum, only APA style accepted)

↕ **Film Treatment**

Attached Files:  [Film Treatment](#) (64.5 KB)

The link below contains the completed draft of the film treatment for "Location! Location! Location!" Please read for our class discussion on Monday, March 23. Thanks.

↕ **Runaway Productions Article**

Attached Files:  [Runaway Productions](#) (51 KB)

Click on the link for the article on Runaway Productions.

↕ **Broadway & 9/11**

Attached Files:  [Broadway and Sept 11](#) (37 KB)

Please click the link to read the article on how Broadway bounced back from Sept 11.

↕ **PA Tax Credit Editorial**

Attached Files:  [Tax Credit Editorial](#) (23.5 KB)

Please click on the link to read the article on the PA Tax Credit Incentive program for film production in the Commonwealth.

↕ **Readings Discussion Questions**

Discussion questions for reading assignments can be found in this folder.

↕ **Untitled Project Teams**

Film:

Music:

Theatre:

MGMT 392 – SPRING 2011 - COURSE SCHEDULE

<u>Week</u>	<u>Date</u>	<u>Topic</u>	<u>Readings</u>			<u>Activities/Deadlines</u>
			<u>Film</u>	<u>Music</u>	<u>Theatre</u>	
1	1/18	COURSE OVERVIEW: Film, Theatre and Music Production INTRODUCTIONS: student interest in the course				
	1/20	OVERVIEW & INTRODUCTIONS (cont'd) See Note*	Intro xvii-xxiv	Chap 1, 2	Chap 1	form 1-2 person teams (film, music & theatre) determine project scope
2	1/25	COURSE CONTENT Scripts, Music & the Game/Match – the Products	Chap 1	Chap 4	Chap 2	Review film & theatre scripts, sheet music
	1/27	Scripts & Music (cont'd)		Chap 5	Chap 3	
3	2/01	Raising Funding	Chap 2		Chap. 6	
	2/03	Raising Funding (cont'd)				IP #1: Wes
4	2/08	Planning <ul style="list-style-type: none"> • film – breakdowns, schedules • music – preview the total marketing program • theatre – strategic planning for the arts 	Chap 3, 4	Chap 3	Chap 4	DP #1: Wes
	2/10	Planning (cont'd)				IP #2: Justin B

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			<u>Film</u>	<u>Music</u>	<u>Theatre</u>	
5	2/15	Financial Management <ul style="list-style-type: none"> • film – budget • music – pricing, payouts, profit • theatre – company budget 	Chap 5	Chap 6	Chap 8	DP #2: Gregg
	2/17	Financial Management (cont'd)				IP #3: Tumi
6	2/22	Human Resources <ul style="list-style-type: none"> • film – crew, cast, art direction • music – A & R • theatre – company manager, actors 	Chap 6, 7, 8	A&R	Chap 5	DP #3: Justin B
	2/24	Human Resources (cont'd)				IP #4: Matt
8	3/01	Locations/Venues <ul style="list-style-type: none"> • film – on set or on location • music – recording studios or “home” (garage bands) • theatre –proscenium (traditional) and black box 	Chap 9			DP #4: Matt
	3/03	Locations/Venues (cont'd)	Chap 14			IP #5: Justin H
7	3/08	SPRING BREAK				
	3/10	SPRING BREAK				
9	3/15	Legal Issues <ul style="list-style-type: none"> • film - safety, music licensing and insurance • music – licensing fees • theatre – licensing from MTI, Samuel French, Dramatists Play Service 	Appendix E, F	Chap 16		DP #5: Tumi

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			<u>Film</u>	<u>Music</u>	<u>Theatre</u>	
	3/17	Legal Issues (cont'd)				IP #6: Gregg
10	3/22	Distribution <ul style="list-style-type: none"> • film – distribution/marketing combined • theatre – no “distribution” per se 	Chap 19	Chap 7, 8, 9		DP #6: Justin H
	3/24	Distribution (cont'd)				
11	3/29	Marketing & Promotions		Chap 10-14	Chap 7	
	3/31	Marketing & Promotions (cont'd)				
12	4/05	Surviving & Thriving <ul style="list-style-type: none"> • film – runaway productions • music – indie labels • theatre – 9/11 & recession on B'Way 			Chap 9	
	4/07	CONTEMPORARY ISSUES: ethics of censor-free art (theatre, music and film)				student generated readings
13	4/12	CONTEMPORARY ISSUES: competition among community theatres for limited audiences and ticket revenue				student generated readings
	4/14	CONTEMPORARY ISSUES: impact of do-it-your-self technology on filmmaking and music (handycams, easy editing, MySpace, YouTube)				student generated readings
14	4/19	FIELD TRIPS film, music, theatre				To be determined
	4/21	FIELD TRIPS film, music, theatre				To be determined

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			<u>Film</u>	<u>Music</u>	<u>Theatre</u>	
15	4/26	TEAM PRESENTATIONS				
	4/28	TEAM PRESENTATIONS				
16	5/02-07	FINAL EXAMS				

*At the beginning of each session, students will offer information on topics in the news related to film, music or theatre productions from newspapers, TV or radio. Also, each week, students should bring a song, film or theatre clip or scene that has particular relevance for them to share with the class.