

**Master of Entertainment Industry Management**

<p><b>Course Information</b></p>	<p><b><u>Navigating the Practical Realities of the Film Industry</u></b>          Course Number: 93.879 Credit Hours: 3 (Pass/Fail) Fall 2024          Instructor: Paula Wagner <a href="mailto:pwagner@chestnutridge.biz">pwagner@chestnutridge.biz</a>          Teaching Assistant: Suzy Yaako: <a href="mailto:pwasst@chestnutridge.biz">pwasst@chestnutridge.biz</a></p> <ul style="list-style-type: none"> <li>• <b>Monday, August 26<sup>th</sup> – 3pm – 6pm</b></li> <li>• <b>Friday, September 6<sup>th</sup> – 10am – 1pm</b></li> <li>• <b>Friday, September 13<sup>th</sup> – 10am – 1pm</b></li> </ul> <p>*Syllabus subject to change, readings will be assigned closer to the date to ensure current issues are covered.</p>
<p><b>Description</b></p>	<p>This course will be an analysis of the entertainment industry, specifically looking through the lens of the film business, how it is evolving, and how streaming is changing the landscape of both the film and theatre businesses. The class will highlight talent representation (key agencies, agents, and a brief discussion about their interaction with managers, lawyers, etc.), packaging, and the modern studio system. The class is an immersion in the language and dynamics of the industry through the eyes of an insider with the goal of preparing students for the practical realities of entering, building, and sustaining a career in the entertainment. In other words, this class focuses on examining the basic ‘nuts and bolts’ of the industry and the changing landscape due to evolving distribution models.</p>
<p><b>Course Materials</b> <b>(Required Viewing)</b></p>	<ul style="list-style-type: none"> <li>• <i>Marshall (2016) directed by Reginald Hudlin Produced by Paula Wagner Written by Michael Koskoff and Jacob Koskoff</i></li> <li>• <i>Marshall</i> is available in the MEIM library and on Amazon Prime.</li> </ul>
<p><b>Course Materials</b> <b>(Suggested Viewing)</b></p>	<ul style="list-style-type: none"> <li>• <i>Hamilton (2020) Disney+</i></li> <li>• <i>Mission: Impossible (1996)</i></li> <li>• <i>Shattered Glass (2003)</i></li> <li>• <i>The Last Samurai (2003)</i></li> <li>• <i>The Others (2001)</i></li> <li>• <i>Moguls &amp; Movie Stars: A History of Hollywood (2010)</i></li> </ul> <p>All (except Hamilton) are available in the MEIM library. <i>Moguls &amp; Movie Stars</i> is on Amazon Prime and iTunes. <i>Hamilton</i> can be viewed on Disney+.</p>
<p><b>Course Materials</b> <b>(Suggested Reading)</b></p>	<p>The following are <i>strongly</i> suggested books which will benefit you tremendously in your appreciation of how the business works and how you can navigate it. <i>Powerhouse</i> will be referenced in depth. They are also fascinating and insightful reads.</p> <ul style="list-style-type: none"> <li>• <i>A Life in Movies: Stories from 50 Years in Hollywood</i> by Irwin Winkler</li> <li>• <i>The Big Picture: The Fight for the Future of Movies</i> by Ben Fritz</li> <li>• <i>Creativity, Inc.</i> by Ed Catmull</li> <li>• <i>Powerhouse: The Untold Story of Hollywood’s Creative Artists Agency</i> by James A. Miller</li> </ul> <p>Copies should be in the MEIM library, but these are great books to own and keep for reference.</p>

<b>Evaluation* Method</b>	<p><i>Though our class is pass/fail, this is how you will be evaluated. The following weights would be applied to each student if a grade were to be given.</i></p> <table border="1" data-bbox="350 247 875 344"> <tr> <td>Student Presentation</td> <td>60%</td> </tr> <tr> <td>Guest Speaker Questions</td> <td>20%</td> </tr> <tr> <td>Class Participation</td> <td>20%</td> </tr> </table>				Student Presentation	60%	Guest Speaker Questions	20%	Class Participation	20%																								
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<b>Course Outline*</b>	<b>Class 1 – Monday, August 26<sup>th</sup>, 3pm – 6pm</b>	
	Topics	<p>Paula Introduction, Student Introductions, State of the Industry overview, Assign student presentations.</p> <p><u>The goals of the class</u></p> <ul style="list-style-type: none"> <li>• Introduction – Discuss career trajectory. Students share about themselves.</li> <li>• The state of the industry overview</li> <li>• The history &amp; importance (Compare and Contrast) two agencies: CAA/WME.</li> <li>• The interaction of Agents, Lawyers, Managers and Publicists.</li> <li>• How do you find a good actor, writer, director, producer, composer, or project?</li> <li>• Student Presentations for Class 2 &amp; 3 - description below</li> </ul> <p><u>Presentation:</u></p> <ul style="list-style-type: none"> <li>• Students assigned into 5 groups by Mary Ryan</li> <li>• Paula will assign a topic discussed during the state of the industry. She will review the topics and assignment in class.</li> </ul> <p><u>Requirements for all groups</u></p> <ul style="list-style-type: none"> <li>• No more than 6 slides total (not counting title slide)</li> <li>• No more than 8 minutes per group</li> <li>• Group A and B, send PDF of presentation to Mary Ryan at <a href="mailto:maryryan@andrew.cmu.edu">maryryan@andrew.cmu.edu</a> and Suzy at <a href="mailto:pwasst@chestnutridge.biz">pwasst@chestnutridge.biz</a> by 12pm Thursday 9/5/24.</li> </ul>
	Required Viewings	<ul style="list-style-type: none"> <li>• Required viewing: <i>MARSHALL</i></li> </ul>
	Suggested Reading	<ul style="list-style-type: none"> <li>• <i>Powerhouse: The Untold Story of Hollywood's Creative Artists Agency</i> by James Miller</li> </ul>
	Deliverable	<ul style="list-style-type: none"> <li>• For next class: Be prepared to discuss <i>MARSHALL</i>/ Presentation Group A&amp;B</li> </ul>
	<b>Class 2 – Friday September 6<sup>th</sup> – 10am – 1pm</b>	
Topics	<p>Producing A-Z, Marshall Case Study, and Student Presentations</p> <p><u>The goals of the class</u></p> <ul style="list-style-type: none"> <li>• The role of producer as both Artist and Businessperson. “I have a script I want to produce – what’s next?” <ul style="list-style-type: none"> <li>A) The producer's role in bringing the script to life.</li> <li>B) How do I raise money?</li> <li>C) How do I option a screenplay or story Idea?</li> </ul> </li> <li>• Case Study: The story of MARSHALL from idea to script to screen</li> <li>• Student questions about the film</li> <li>• PRODUCING A-Z cont...how do you assemble the creative team on a film? (not the writer, director or cast), but putting together the DP, Prod Designer, Costume Designer, Editor, Composer, etc.</li> <li>• Presentation: Group A and Group B (each group 6 students)</li> </ul>	

	<p><u>Requirements:</u></p> <ul style="list-style-type: none"> <li>Send PDF of presentation from Group C, D, and E to Mary Ryan at <a href="mailto:maryryan@andrew.cmu.edu">maryryan@andrew.cmu.edu</a> and Suzy at <a href="mailto:pwasst@chestnutridge.biz">pwasst@chestnutridge.biz</a> by 12pm Thursday 9/12/24.</li> </ul>																					
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Topic	<p>Producing A-Z Cont., Student Presentations, Wrap up Q&amp;A.</p> <p><u>The goals of the class</u></p> <ul style="list-style-type: none"> <li>Marshall Film Budget – Overview</li> <li>Marshall Options – Writer, Producer, Actor</li> <li>Discuss Film Pitching. Discuss where you are with THE MESSAGE.</li> <li>PGA - discuss the points for the PGA MARK, board experience/membership and how to gain access.</li> <li>NUMBERS: Streamer movie ratings v Box Office sales.</li> <li>Presentation: Group C, Group D, and Group E (6 students per group)</li> <li>Class Wrap-up and Q&amp;A.</li> </ul>																					
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<b>Course Policies &amp; Expectations</b>	<p><b><u>ABSENCES/ TARDY:</u></b> If you know you are going to be late or have to miss a class, please contact me prior to class via email or leave a message for me at the MEIM Center.</p>																					

	<p><b><u>PARTICIPATION:</u></b>  Class participation, which includes your General Attitude, Communication Skills, Organizational Skills and Creativity and Innovativeness, is weighted heavily in this class because in the real world there are many group dynamics and meetings that will require your input in the room – as a writer, producer, agent or executive. The industry is a collaborative medium and in order to be successful you will need to have the ability to think on your feet, present your ideas articulately and succinctly, and contribute to group brainstorming sessions. You will also need to give and receive critiques with diplomacy and grace. My assessment of you will reflect all of these aspects of participation in addition to professional presentation, enthusiasm, improvement throughout the course and punctuality.</p>
<p><b>Plagiarism and cheating notice*</b></p>	<p>Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another’s work as one’s own is widely recognized as among the most serious violation. The violation is clearly flagrant when it occurs as plagiarism on a required paper or as cheating on an examination, including take-home as well as in class examinations.</p> <p>The punishment for such offenses can involve expulsion from the MEIM Program and Heinz School.</p> <p>Cheating includes, but is not limited to:</p> <ol style="list-style-type: none"> <li>1. Plagiarism (explained below);</li> <li>2. Submission of work that is not the student’s own;</li> <li>3. Submission or use of falsified data;</li> <li>4. Unauthorized access to an exam or assignment;</li> <li>5. Use of a stand-in for an exam;</li> <li>6. Use of unauthorized material in the preparation of an assignment or during an examination;</li> <li>7. Supplying or communicating unauthorized information to another student for use in an assignment or exam</li> <li>8. Unauthorized collaboration on an assignment. Collaboration must be explicitly permitted by an instructor for it to be considered authorized.</li> <li>9. Submission of the same work for credit in more than one course.</li> </ol> <p>Plagiarism is the failure to indicate the source of work either with quotation marks or footnotes. The source can be a phrase, a graphic element, a proof, specific language, or an idea derived from the work of another person. Note that material on the web is another person’s work and is therefore equally subject to the rules on plagiarism and cheating as any other source material.</p> <p><b>Cheating and/or plagiarism on an essay assignment will result in a failing grade (0 points) for that assignment.</b> The essay in which the cheating occurs will <i>not</i> be excluded from the offending student’s assignments included in grade calculations; the points for that essay zero (0) will be factored into the grade. Furthermore, the cheating student’s final grade will be reduced one full letter grade. A cheating student’s final grade will be impacted significantly. In addition, cases of cheating and plagiarism will be submitted to and reviewed by the Dean’s Office; more severe penalties may be imposed, <i>up to and including expulsion from the Heinz School.</i></p> <p><i>Academic Dishonesty:</i> Students are expected to maintain the highest ethical standards inside and outside the classroom. Cheating on exams and term papers (i.e. plagiarism and unauthorized collaboration) is obviously discouraged and will be treated appropriately. The usual penalty for violations is a failing grade for the particular assignment in question; however, in some instances, such actions may result in a failing grade for the course.</p>
<p><b>Artificial Intelligence Policy</b></p>	<p>In this class, you are welcome to use generative AI programs such as ChatGPT or DALL-E. Suggested uses include:</p> <ul style="list-style-type: none"> <li>• Brainstorm new ideas.</li> <li>• Develop example outlines or approaches to your work.</li> <li>• Research topics, or generate different ways to talk about a problem.</li> </ul> <p>You may not use AI to:</p>

- Generate content that you cut and paste into an assignment with a written component without quotations and a citation.
- Generate content that is not adequately paraphrased without a citation.
- Generate bibliographies for topics that you haven't researched yourself.
- Generate other content (images, video, others) unless expressly permitted and following provided guidance.
- Otherwise use or present generative AI content that you pass off as your own work, when really it is not.

If you use AI:

- You must acknowledge the use of AI tools within your work.
- You should recognize that large language models often provide incorrect information, fake citations, contradictory statements or incorporate plagiarized materials.