

## **CMGT 599: MANAGEMENT, COMMUNICATION, AND TALENT**

Dr. Tom Kemper

### **Course Description**

Managing talent may represent one of the most important and challenging dimensions of modern media. In recent times, talent management has expanded to include not only musicians and movie talent, but athletes, television journalists, “personalities,” video game designers, bloggers, and reality-tv stars. This class examines the numerous managers involved in aiding and abetting the careers of modern media personnel: publicists, marketers, talent agents, managers, and lawyers. Topics include Hollywood talent agents, production managers, entertainment lawyers, management executives at media conglomerates, laws and business strategies applicable to agents and managers, and sports management, amongst other topics.

### **Course Readings:**

1. Robert Caves, *Creative Industries: Contracts Between Art and Commerce*
2. Timothy Davis & Kenneth Shropshire, *The Business of Sports Agents*
3. Course Reader (CR)

### **Course Requirements and Attendance:**

Students are required to attend all classes, to undertake the reading assignments seriously, and to participate fully in seminar discussions.

Papers will focus on management case studies based on individual student interests.

The final course grade will be based on the following distribution:

Class participation	10%
Presentations	15%
Case Study Paper 1 (10-15 pages)	35%
Case Study Paper 2 (20 pages)	40%

Case Study papers examine the managerial strategy governing particular media industry deals: production deals, media mergers, talent packages, etc. Modeled on Harvard Business School Case Studies, these assignments require research and analysis. Research involves documenting the key details (per their availability)—contracts, business arrangements, profits, competition, market factors—and the outcome. Analysis involves assessing the managerial and competitive strategy informing the deal.

## **DA Compliance Statement**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

## **Academic Integrity Statement**

The Annenberg School for Communication is committed to upholding the University's Academic Integrity code as detailed in the SCampus Guide. It is the policy of the School of Communication to report all violations of the code. Any serious violation or pattern of violations of the Academic Integrity Code will result in the student's expulsion from the Communication major or minor.

## **Tentative Schedule**

### **1. Management: Practice and Strategy**

Caves, “Artists, Dealers, and Deals”  
Richard Florida, “The Creative Ethos” (CR)  
Richard Florida, “Managing Creativity” (CR)

### **2. Hollywood Agents I**

Kemper, “The Flesh-Peddler’s Branch: The Emergence of Hollywood Agents” (CR)  
Kemper, “Revenge of the Agent” (CR)

### **3. Hollywood Agents II**

Kemper, “The Contract Industry” (CR)  
Barry J. Weitz, “The Talent Agent” (CR)

#### **4. Music Management I**

Excerpts from Geoffrey Stokes, *Star-Making Machinery: Inside the Business of Rock and Roll* (CR)

Excerpts from Robert Stephen Spitz, *The Making of Superstars: Artists and Executives of the Rock Music Business* (CR)

Donald S. Pressman, “Broad-Stroke Overview of the Record Business”(CR)

#### **5. Music Management II**

Excerpts from R. Serge Denisoff, *Tarnished Gold: Record Industry Revisited* (CR)

Excerpts from *Rockonomics: The Money Behind the Music* (CR)

A.J. Scott, “The US Recorded Music Industry: On the Relations Between Organization, Location, and Creativity in the Cultural Economy” (CR)

#### **6. Entertainment Lawyers**

Norman Garey, “Entertainment Lawyers” (CR)

Stephen Kravit, “Business Affairs” (CR)

David I. Kopaloff, “Negotiating for Talent” (CR)

#### **7. Casting Directors, Publicists, and Kin**

Joshua Gamson, “Industrial Strength Celebrity” (CR)

Joshua Gamson, “The Negotiated Celebration” (CR)

#### **8. Production Management**

Caves, “The Nurture of Ten-Ton Turkeys”

Caves, “Contracts for Creative Products: Films and Plays”

Caves, “Guilds, Unions, and Faulty Contracts”

#### **9. Conglomerate Management and Convergence Management**

Caves, “Entertainment Conglomerates and the Quest for Rents”

Steven Blume, “The Revenue Streams: An Overview”

Henry Manne, “Mergers and the Market for Corporate Control” (CR)

## **10. Copyright Management**

Caves, “Organizing to Collect Rents: Music Copyrights”  
Peter G. W. Keen, “Transforming Intellectual Property into Intellectual Capital: Competing in the Trust Economy” (CR)  
David Waterman, “Hollywood’s Digital Future” (CR)

## **11. Licensing**

Caves, “Durable Creative Goods: “Rents Pursued through Time and Space”  
Excerpt from Sydney Ladensohn Stern & Ted Schoenhaus, *Toyland: The High-Stakes Game of the Toy Industry* (CR)

## **12. Managing Audiences: Reception and Distribution**

Caves, “Payola”  
R.H. Coase, “Payola in Radio and Television Broadcasting” (CR)  
Caves, “Consumers, Critics, and Certifiers”  
Henry Jenkins, “Buying into *American Idol*: How We are Being Sold on Reality TV” (CR)

## **13. Programming & New Distribution Outlets**

Caves, “Artist and Gatekeeper: Trade Books, Popular Records, and Classical Music”  
Caves, “Creative Products Go to Market: Books and Records”  
Excerpts from Fredric Dannen, *Hit Men: Power Brokers and Fast Money Inside the Music Business* (CR)

## **14. Sports Management I**

Timothy Davis & Kenneth Shropshire, *The Business of Sports Agents* –Parts I & II

## **15. Sports Management II**

Excerpts from Adam Epstein, *Sports Law* (CR)  
Timothy Davis & Kenneth Shropshire, *The Business of Sports Agents* –Part III