THE UNIVERSITY OF TEXAS AT LOS ANGELES

ENTERTAINMENT INDUSTRY – THE BIG PICTURE

RTF 347C
UNIQUE #08890
INSTRUCTOR: STUART G. POLLOK
Phone: 323 842 3842
Email thru inbox in Canvas
UTLA CENTER, BURBANK, CALIFORNIA
Semester Credit Hours: 3
Office Hours Wednesday 6:00-6:45PM and By Appointment
Class Hours Wednesdays 6:45PM-10:00PM

FALL 2019

Course Overview
This class is an overview of the business of media content focused on past, present and emerging practices from the perspectives of the major motion picture studios, streamers, television and independent productions concentrating on the practical, legal, business, strategic, financial, economic and business models – “follow the money” - that drive show business. The class will also include exposure to the critical practical expertise required to satisfy the multi-faceted demands of producing content in the ever-changing media landscape. In addition, the disrupting influence of technological advances, changing consumer habits and the rise of international will be analyzed as well as the tensions between content/distribution, business/creative, and risk/reward, to name but a few paradigms, that are at the core of understanding the eternal beating heart of the entertainment industry.

Information will be presented in class from your instructor, handouts, reading assignments and industry professionals.

Learning Objectives
1. Identify, understand, manage and present critical legal, business, and practical issues with respect to development, packaging, production financing, production, physical production, and post production
2. Analyze the cost and revenue structures in the independent entertainment industry
3. Analyze the cost and revenue structures for the major motion picture studios
4. Monitor emerging disruption factors, critical issues and concepts and future trends within the entertainment industry
5. Identify recurring paradigms, business models, and the role of technology in entertainment
Assignments
Prior to each and every class (EXCEPT prior to the Mid-Term and Final Exam), please submit an article taken from the Recommended Industry Links (see below) in the past week that reflects a current business issue that you wish to discuss in class. One article will be selected each week for class discussion; be prepared to analyze your article in person in class if your article is the selected article that week. PLEASE NOTE THAT ON DAYS WITH GUEST SPEAKER'S THE DISCUSSION MAY OR MAY NOT TAKE PLACE AS TIME DICTATES AND TIME WITH THE GUEST SPEAKER IS PRIORITIZED. The article should be submitted via Canvas no later than midnight the night before class. If you are unable to provide an article due to extenuating circumstances, like illness, please notify me via text or via inbox in Canvas before the deadline so that the matter may be discussed.

Special Guest Speakers
Industry professionals will be scheduled to offer their insights and personal experiences. Owing to unpredictable schedules, there may be last minute changes which will be communicated to all students via Canvas. You will be expected to research the speakers, companies, and their work ahead of time to ask them questions. This is a unique opportunity for you to speak directly with professionals. These visits are highly valuable and you will be expected to participate in the Q&A for each speaker.

It will be a CLASS ASSIGNMENT automatically due after each Guest Speaker’s class to write a brief summary of insights (minimum 1 page per speaker) of what you learned from that Guest Speaker and post that to Canvas in advance of the class the following week.

Absences/Tardy
See above in "Assignments." If you have a legitimate scheduling problem (this does NOT include business lunches, family visits or screenings!) please contact me prior to class via inbox in Canvas, text, or a phone call to my cellphone. Unexcused absence from more than one (1) class will result in a deduction of up to 5 points from your overall grade for each individual absence. Likewise, being tardy or leaving early after the first such instance, will also, at my discretion, result in the deduction of overall grade points up to the same level as an absence. At NO time may your internship be used as an excuse for being late or missing class.

Required Texts
The Biz by Schuyler M. Moore, 5th Edition. In addition, there are often required readings that will be made available via Canvas. Canvas should be checked on a regular basis so that you are up-to-date with required readings.
Suggested Reading
Final Cut: Dreams and Disaster in the Making of Heaven's Gate by Stephen Bach (Faber Faber, Nov 3, 1986 0571145078)

Recommended Industry Links
Deadline Hollywood http://www.deadline.com
Variety http://www.variety.com
The Wrap http://www.thewrap.com
Screen International http://www.Screendaily.com (subscription)
Imdbpro.com http://www.imdbpro.com (subscription)
Box Office Mojo http://www.Boxofficemojo.com
The Numbers http://www.the-numbers.com
Forbes.com

Recommended Industry Bookstores
SAMUEL FRENCH: 7623 Sunset Blvd., L.A
WRITERS STORE: 2040 Westwood Blvd, West L.A.
LARRY EDMUNDS BOOKSHOP: 6644 Hollywood Blvd., Hollywood

Classroom Etiquette Policy
The use of cell phones, text messaging and all forms of outside-communication during class hours are NOT acceptable and will not be tolerated. Laptops ARE an acceptable form of note-taking in this class and access to the internet may be required for interactive portions of the class.

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<th>Learning Outcomes</th>
<th>Assessment</th>
<th>% of Grade</th>
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<td>A series of written questions with short and essay length answers that is open book/take home and that addresses the assigned readings, class room presentations, discussions and the various economic realities of the entertainment industries.</td>
<td>Final Exam</td>
<td>40%</td>
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An in classroom timed exam that will address the practical, legal and business realities of production in the media business | Mid-Term Exam | 25%

Discuss, identify, understand, manage and present critical legal, business, and practical issues with respect to the entertainment industry | Class Business Article Assignments; and Guest Speaker Summary of Insights | 20%

Engage in critical dialogue and collaborative knowledge-building | In-class participation | 15%

Total Course Grade is 100% and participation in the Final Exam is mandatory.

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**Services for Students with Disabilities**
Students with a documented disability may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 512-471-6259 (voice) or 512-410-6644 (video phone).
Please inform me before CLASS #3 if you have a physical, learning, sensory, or psychological disability and need accommodation to take part in or to complete the required work for this course.

**University Email Notification Policy:** All students should become familiar with the University’s official email student notification policy. It is the student’s responsibility to keep the University informed as to changes in his or her email address on inbox at Canvas. Students are expected to check their inbox on Canvas on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that the inbox on Canvas be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your inbox at Canvas address are available at [https://cio.utexas.edu/policies/university-electronic-mail-student-notification-policy](https://cio.utexas.edu/policies/university-electronic-mail-student-notification-policy). In this course, inbox within Canvas will be exclusively used as the written means of communication with students. You will be responsible for checking your inbox within Canvas regularly for class work and announcements.

**Religious Holidays:** Religious holy days sometimes conflict with class and examination schedules. If you miss an assignment or other project due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence. It is the policy of the University of Texas at Austin that you must notify your instructor at least fourteen days prior to the classes scheduled on dates you will be absent to observe a religious holy day.

**The University of Texas Honor Code:** The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

**Scholastic Dishonesty:** The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor. By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student’s learning experience and readiness for the future demands of a work-career. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. More information on student conduct and academic integrity is available at [http://deanofstudents.utexas.edu/conduct/academicintegrity.php](http://deanofstudents.utexas.edu/conduct/academicintegrity.php).
WEEKLY SCHEDULE (Subject to Change)

Reading Assignment: In advance of Class 1, Read Chapter 1 “Jargon Translation Guide” of The Biz by Schuyler M. Moore, 5th Edition and “Film History Presentation” and be prepared to answer questions in class regarding both. Both texts are available on Canvas.

CLASS #1 INTRODUCTION – WEDNESDAY, AUGUST 28

- Introductions
- Class Methodology
- A History of the Business of the U.S. Industry
- Current State of the film and media industry
- Terminology
- The Players (Talent, Representation, Distributors/Sales Agents, Financiers)

Class and Reading Assignment. In advance of Class #2, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #2 if your article is selected.

IN ADDITION, read “The Two Hollywoods” from The Big Picture by Jay Epstein and suggested (but not mandatory) reading is “The Clearinghouse Concept” from The Big Picture by Jay Epstein.

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CLASS #2 HOW THE MAJOR MOTION PICTURE SYSTEM WORKS – Part I – THURSDAY, SEPTEMBER 5 (DELAYED DUE TO LABOR DAY HOLIDAY)

Discussion of Class Assignment - Business Article.

Marketing in the Digital Age

How the Studio System Works: Studio Revenues & Costs (Domestic)

Class Assignment: In advance of Class #3, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #3 if your article is selected. SUBMIT GUEST SPEAKER SUMMARY TO CANVAS BY MIDNIGHT NIGHT BEFORE CLASS.
CLASS #3 HOW THE MAJOR MOTION PICTURE SYSTEM WORKS – Part II – WEDNESDAY, SEPTEMBER 11

Discussion of Class Assignment - Business Article.

How the Studio System Works: Studio Revenues & Costs (Domestic & International), Continued

Studio Comparables Analysis

Reading and Class Assignment. In advance of Class #4, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #4 if your article is selected.

IN ADDITION, read and be familiar with the assigned Option and Purchase Agreement handout posted to Canvas and be prepared to discuss it in detail in person during Class #4.

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CLASS #4 DEVELOPMENT (BUSINESS) – WEDNESDAY, SEPTEMBER 18

Discussion of Class Assignment - Business Article.

How to protect, create and develop your projects from idea to completed scripts: Pre-Initiation Agreements; Standard Writer Business Terms (creation & option)

Class and Reading Assignment. In advance of Class #5, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #5 if your article is selected.

IN ADDITION, read Chapter 17 “Copyright” and Chapter 18 “Right of Publicity” of The Biz by Schuyler M. Moore, 5th Edition, and be prepared to answer questions in class regarding the subject matter.

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CLASS #5 DEVELOPMENT (LEGAL) – WEDNESDAY, SEPTEMBER 25

Discussion of Class Assignment - Business Article.

Key legal concepts that must be addressed during the development process:

- Copyright
- Rights of Publicity
Class and Reading Assignment. In advance of Class #6, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #6 if your article is selected.

IN ADDITION, please review and be familiar with the assigned director agreement and actor offer handouts posted to Canvas and read Chapter 7 “Guilds” of The Biz by Schuyler M. Moore, 5th Edition, and be prepared to answer questions in Class #6 regarding the subject matter.

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CLASS #6 PACKAGING – WEDNESDAY, OCTOBER 2

Discussion of Class Assignment - Business Article.

Key strategies in getting a developed project into production: Packaging/Casting; Director Agreements; Actor Agreements; Producer Agreements; Talent Participations; Guild Agreements

Reading Assignment. In preparation for Class #7, (i) please check Canvas for assigned reading and (ii) review and be familiar with the assigned handout ‘Final Top Ten Production Incentive States 2015-2016’ and be prepared to discuss it in detail in person during Class #7.

IN ADDITION, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #7 if your article is selected.

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CLASS #7 PRODUCTION INCENTIVES – WEDNESDAY, OCTOBER 9

GUEST SPEAKER: Joe Chianese, Entertainment Partners

How production incentives drive the economic realities for projects: Purpose of Location Incentives; Types of Incentives

Discussion of Class Assignment - Business Article.

Class Assignment: Please review past class work and class and reading assignments in preparation for the Mid-Term Exam. SUBMIT GUEST SPEAKER SUMMARY TO CANVAS BY MIDNIGHT NIGHT BEFORE MID-TERM EXAM.
CLASS #8 MID-TERM EXAM – WEDNESDAY, OCTOBER 16

An Exam will be presented in class with questions based upon the curriculum and class work.

Class and Reading Assignment. In advance of Class #9, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #9 if your article is selected.

IN ADDITION, please review and be familiar with the assigned independent film financing model handout posted to Canvas and be prepared to discuss it in detail in person during Class #9.

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CLASS #9 INDIE PRODUCTION FINANCING – WEDNESDAY, OCTOBER 23

Discussion of Class Assignment - Business Article.

How the Independent System Works to Finance projects: Finance Plans; Recoupment Plan; Financing Agreements

Class Assignment. Reading and Class Assignment. In advance of Class #10, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #10 if your article is selected.

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CLASS #10 INDIE PRODUCTION FINANCING, THE INTERNATIONAL MARKETS – WEDNESDAY, OCTOBER 30

Discussion of Class Assignment - Business Article.

How the International Markets Work: Studio; Streamers; TV; Indie; Co-Productions and China

Class Assignment. In advance of Class #11, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion; please be prepared to present and discuss your article in person during Class #11 if your article is selected.
CLASS #11 HOW THE TELEVISION SYSTEM WORKS – WEDNESDAY, NOVEMBER 6
GUEST SPEAKER: Pamela Soper, SVP, Current Programming CBS

How the Television System Works: Network / Cable

Discussion of Class Assignment - Business Article.

Class and Reading Assignment. In advance of Class #12, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #12 if your article is selected.

SUBMIT GUEST SPEAKER SUMMARY TO CANVAS BY MIDNIGHT NIGHT BEFORE CLASS.

IN ADDITION, please check Canvas for assigned reading re physical production.

CLASS #12 PHYSICAL PRODUCTION – WEDNESDAY, NOVEMBER 13
GUEST SPEAKER: Andrew Golov, line producer

How to manage the process of physically producing a project; Practicalities of Director Vision; Breakdown; Scheduling; Budgeting; Cash Flow; Bond-ability

Discussion of Class Assignment - Business Article.

Reading and Class Assignment. In advance of Class #13, please submit to Canvas a Business Article from the past week from one of the Recommended Industry Links. One will be selected for class discussion each week; please be prepared to present and discuss your article in person during Class #13 if your article is selected.

SUBMIT GUEST SPEAKER SUMMARY TO CANVAS BY MIDNIGHT NIGHT BEFORE CLASS.

CLASS #13 POST PRODUCTION – WEDNESDAY, NOVEMBER 20
GUEST SPEAKER: Paul Leonard, VP Marvel TV Post Producer, and Mark Graziano, EVP Amblin Partners, Feature Executive in Charge of Post Production.

How to manage the process of post production: Practicalities of Post Production in TV and Film

Discussion of Class Assignment - Business Article.

Class Assignment. Prepare for your Final Exam. SUBMIT GUEST SPEAKER(S) SUMMARY TO CANVAS BY MIDNIGHT NIGHT BY MIDNIGHT TUESDAY NOV 26.
THANKSGIVING BREAK! NO CLASS!!! STUDY AND TAKE FINAL EXAM!!!
(GUEST SPEAKER SUMMARY)

CLASS #14 FINAL EXAM – WEDNESDAY DECEMBER 4

Final Assignment. In preparation for Class #14, please complete your Final Exam on your own time at home by no later than Midnight on Tuesday, December 3.

In class room review of the Final Exam.