

Creative Industries

at The Creative School

Course Number	Course Title	Semester	Year
CRI 530	Talent Management	Winter	2022
Section	Day of Week	Time	Classroom
070	Wednesday	15:00 - 18:00	KHE 119
Professor	Ryerson Email	Phone	Office & Office Hours
Liam Killeen	Liam.Killeen@Ryerson.ca	Emails preferred	By Appointment (Virtual)
GA/TA	GA/TA Email	GA/GA Phone	Office Hours
<i>Only Ryerson emails are to be used for communication between faculty, staff, and students (policy 157). All news and announcements will be posted on class D2L.</i>			

Course Description

This course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on the roles of personal manager, booking agent, talent agent, casting agent, road manager, and company manager. Additional topics will include the organization and business practices of talent agencies, talent career development, artist unions, and terms specific to the contracting of talent.

Course Details

Teaching Methods

- Lecture and Group Discussion to take place in-class (Zoom will be used based on Public Health guidelines if we are not able to attend class in person. All classes that are held virtually will be recorded for those who may not be able attend live and will be posted to D2L at the end of each lecture.

Plagiarism Detection

- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. It is a tool to assist instructors in determining the similarity between students' work and the work of other students who have submitted papers to the site (at any university), internet sources, and a wide range of books, journals and other publications. While it does not contain all possible sources, it gives instructors some assurance that students' work is their own. No decisions are made by the service; it generates an "originality report," which instructors must evaluate to judge if something is plagiarized.
- Students agree by taking this course that their written work will be subject to submission for textual similarity review to Turnitin.com. Instructors can opt to have student's papers included in the Turnitin.com database or not. Use of the Turnitin.com service is subject to the terms-of-use agreement posted on the Turnitin.com website. Students who do not want their work submitted to this plagiarism detection service must, by the end of the second week of class, consult with their instructor to make alternate arrangements.
- Even when an instructor has not indicated that a plagiarism detection service will be used, or when a student has opted out of the plagiarism detection service, if the instructor has reason to suspect that an individual piece of work has been plagiarized, the instructor is permitted to submit that work in a non-identifying way to any plagiarism detection service.

Required Readings, Resources & Materials

Required readings:



- ❑ Reading #1 Roussel, V., 2017. *Representing Talent: Hollywood Agents and the Making of Movies*. University of Chicago Press. [Book available in Ryerson Bookstore]

Weekly Schedule (Subject to change)



DELIVERY UPDATE FOR WINTER 2022 - As per the message from President Lachemi on Friday December 16th, all classes for Winter will be held virtually until January 30th. Further updates to this as they are released.

<https://www.ryerson.ca/news-events/news/2021/12/president-mohamed-lachemi-announces-a-measured-approach-to-winter/>





WEEK ONE Wednesday January 19, 2021

	TOPICS	What is Artist Management? Who are the other players in the industry, and what do they do? How do I assess talent / the need for management? How to sign & retain clients. Pay structures for Artist Managers. Important terminology in the Music Business.
	DISCUSS	How Artist Management has changed over the years, and how the manager is the most vital team member in an artist's career. The importance of building a team to help with the heavy lifting. What does talent look like to you, and how can you monetize it?



WEEK TWO Wednesday January 26, 2021

	TOPICS	Case Study: USS (Ubiquitous Synergy Seeker) The importance of data capture and analytics when it comes to assigning a monetary value to your client in markets around the world.
	DISCUSS	When our clients are putting out music and playing shows, we're often at a crossroads when it comes to how much money we can confidently ask for. We worry that we'll offend promoters by over-asking, or under value our client and take too little. We'll discuss this band's history from 2010 until 2020, and how analytics helped them educate buyers / promoters on how much they're truly worth. It's scalable for artists of any size.




WEEK THREE Wednesday February 2, 2022

	TOPICS	Business Canvas for the Live Event industry. How to market an event (concert, tour, fan experience, etc.)
	WORKSHOP	Guest lecturer – Christopher Gibbs We will walk through the necessary steps, from idea to execution, to put on an event.
	DISCUSS	How do we put on a successful event that will make money? Going through cost structure, value proposition, marketing ideas, and raising capital – how financially sound is our idea?
	DUE	Multiple Choice and Short-Answer Quiz at the beginning of class, covering music industry terminology and specific management questions.

WEEK FOUR Wednesday February 9, 2022


	TOPICS	Business Structures & Finances for Creative Entrepreneurs: Sole Proprietorship vs. Partnership vs. Incorporating: How to structure your business, what are legitimate expenses? How do I pay my taxes? Pros and Cons of each structure, and how to protect yourself while running a business. This class is valuable for anyone in the Creative Industries looking to open their own business, whether it be in management or another facet.
	DISCUSS	Considering our business and social lives intersect, how do we distinguish eligible expenses when it comes to taxes? How important is it to formalize my business if I'm attempting to access grant money in Canada?


WEEK FIVE Wednesday February 16, 2022

	TOPICS	How to pitch yourself or your client. We go through actual pitches received and have an open discussion about each. Was it clear? Do we know what the expected outcome is? Does this elevator pitch warrant a reply?
	WORKSHOP	Pitch Assignment issued: Due on March 2 via D2L
	DISCUSS	In an age where almost any LinkedIn posting for jobs in the music industry will result in well over one-hundred applications to go through, how does yours stand out?




Study Week – No classes Saturday, February 19 to Friday, February 25

WEEK SIX Wednesday March 2, 2022





	TOPICS	Crisis Management – when your careful planning takes an unfortunate turn. Using a real-world experience of artists behaving badly, we discuss how we must be the quarterback when things go wrong, and
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		how to protect your artist, while also addressing the sensitivity of the situation, and answering the hard questions before a narrative is chosen for you by the press / online.
	DISCUSS	Using our real-world experience as an example, how would you - as the Artist Manager - react to a tragic scenario with a hard deadline to make a statement?



WEEK SEVEN Wednesday March 9, 2022



	TOPICS	Introduction to theatrical Talent Management. Examination of the broad scope of fields where managers operate. Understanding key roles of a manager, particularly related to actors.
	DISCUSS	How do managers get paid? Establishing a pipeline of talent - how do you determine commercial and artistic potential? How do you support that talent to develop and commercialize it? Big Hollywood/Little Hollywood - how do they differ? Talent Assessment exercise in class. Introduction of 1-page business plan and promo video assignments
	READINGS	Read Prologue, Chapters 1 & 2 - Rousell, V. <i>Representing Talent: Hollywood Agents and the Making of Movies</i> . (I recommend you start reading the rest of the book now)

WEEK EIGHT Wednesday March 16, 2022





	TOPICS	Relationships in talent management and the role of social capital. Finding and wooing talent. Issues of power/structure/agency.
	WORKSHOP	Guest speaker: Talent Agent (Pending Availability)
	DISCUSS	How do junior agents build up their relationships? With whom do they seek to have relationships? What is the value and purpose of these relationships?
	READINGS	Read chapter three (The Making of Professionals in Talent Agencies) in Rousell, V., 2017. <i>Representing Talent: Hollywood Agents and the Making of Movies</i> . University of Chicago Press. [Book available in Ryerson Bookstore]

WEEK NINE Wednesday March 23, 2022






	TOPICS	What does a casting director do? How a screenplay or script gets populated with actors. What does the selection process involve?
	WORKSHOP	Matching an agency's clients to a casting breakdown - who gets submitted and why? What assumptions do we make in the process? In class script breakdown assignment and breakdown submission assignments.

	DISCUSS	What is the filtering process that happens in the casting and talent management process? How does unconscious bias and stereotype contribute towards issues of equity, diversity and inclusion within the performing arts?
	READINGS	Read before class. Chapter 5: Agents & Artists: Enchanted bonds and power relations in Roussel, V., 2017. Representing Talent: Hollywood Agents and the Making of Movies. University of Chicago Press.




WEEK TEN Wednesday March 30, 2022

	TOPICS	Getting clients into the room. Negotiating. Putting together deals.
	WORKSHOP	Guest Speaker - Equity/ACTRA (Pending Availability)
	DISCUSS	What can you negotiate with an actor's contract?
	READINGS	Read Chapter Four: Agenting as Relationship work in Roussel, V., 2017. Representing Talent: Hollywood Agents and the Making of Movies. University of Chicago Press.

WEEK ELEVEN Wednesday April 6, 2022

	TOPICS	Ethics, legalities, codes of conduct.
	WORKSHOP	Guest Speaker - TAMMAC (Pending Availability)
	DISCUSS	Case studies of manager/actor relationships - what's gone wrong and why?
	READINGS	Read Chapter six: Naming Quality and Pricing Talent in Roussel, V., 2017. Representing Talent: Hollywood Agents and the Making of Movies. University of Chicago Press.
	DUE	Promo video due (before start of class)

WEEK TWELVE Wednesday April 13, 2022

	TOPICS	Agent as Producer. 'Packaging deals'.
	DISCUSS	Writer's Guild of America/Association of Talent Agents - discussion of their dispute. Amazon/Netflix production in Canada - a boon?
	READINGS	Read Chapter seven: Agents of change: The formation of new evaluation committees in Roussel, V., 2017. Representing Talent: Hollywood Agents and the Making of Movies. University of Chicago Press.

Assignments, Evaluation, Marking

Evaluation

Work that is submitted after the deadline will receive a 5% deduction of marks per day that it is late. Anything over 7 days late will be marked at zero.

All assignments will have marks posted to D2L no later than 7-days after the due-date.

Assignment	Brief Description	Due Date Start of class unless noted	% of Final Grade
#1	In class terminology quiz	Wednesday February 2	20
#2	Pitch Assignment	Wednesday March 2	30
#3	One-page business plan for new talent agency (group project)	Wednesday April 6	25
#4	2-minute promo video of new talent agency (group project)	Wednesday April 13	25

Description of Assignments

Please note that additional details / information on assignments may be posted on the Course D2L. Different sections may assign students for team projects in different ways. Professors reserve the right to (re)assign students to balance numbers and skills.

Assignment #1 – In-class terminology quiz

- Multiple choice + short answer, all on terminology covered in-class.

Assignment #2 - Pitching

- Using 500 words or less, write an effective pitch to a potential business contact with the goal of receiving a reply, and securing a meeting / phone-call.

Assignment #3 – One-page business plan

- Working in a small group, you will develop a business idea for a talent management business (talent can be defined widely). You will decide on the business model and target markets, as well as determining where you will source your talent pipeline for this business. You will identify key partners for your business. Your business idea will be presented as a one-page business plan (a template will be provided in class).
- This assignment will be assessed on the following dimensions: demonstration of research and understanding of the relevant market and how a new agency might work within (or disrupt) an existing market or create a new market for talent management. Ability to present complex business thinking in a succinct manner.

Assignment #4 – Promo Video

This is a promo video (2 minutes max) created with your partners from Assignment 2, to launch your new talent management business idea. You will need to highlight what makes your business idea unique and demonstrate understanding of the market you wish to enter.

This assignment will be assessed on the following dimensions: presentation skills, pitching skills and the soundness of the business presented. How clearly (and succinctly) can you state the USP of your talent business?

Handing in Papers, Late Policy Other Relevant Information

- Religious or cultural observations accommodations must be requested by the end of the second week of the term.
<https://www.ryerson.ca/humanrights/religious-cultural-observances/>
- We expect that all communications by e-mail and in person between students, their colleagues, and instructors will be civil and professional as per *Senate Policy #61*.
- Grades are posted on the D2L. Not all materials submitted for marking will be returned, so make extra copies for your records.
- Assignments submitted late, without extension, will result in a penalty of (5% deducted per day, 10% for a weekend). Do not wait until the last moment to submit your paper. Allow for technical glitches. Missed presentations without permission will result in a 0;
- Check with your individual professor to see if they require hard copies or not of the assignments.
- Students are required to retain a copy of all work undertaken as well as *all rough materials, references, sources, and notes* until the marked original has been returned.
- The professors reserve the right to modify the syllabus and assignments as required over the course of the term, but any changes to the course assignments, due dates, and/or grading scheme will be discussed with the class prior to being implemented.
- On occasion guest speakers may attend our class. Students should refrain from contacting these guests after the class, unless invited to do so.
- The unauthorized use of intellectual property of others, including your professors', for distribution, sale, or profit is expressly prohibited, in accordance with Policy 60 (Sections 2.8, 2.10). Intellectual property in this context includes, but is not limited to: slides, lecture notes, presentation materials used in and out of class, lab manuals, course packs, and exams.
- **Students are expected to show respect for their fellow students:**
 - Arrive on time (before 10 minutes after the hour). Be ready to start.
 - Do not indulge in side conversations in class. Disruptive students will be asked to leave. We reserve the right to adjust a student's overall mark if they interfere with their colleagues' learning. Please minimize eating in class as much as possible. Coffee or water are fine.

University Policies

Students are reminded that they are required to adhere to all relevant university policies found in their online course shell in D2L and/or on [the Senate website](#).

Students should refer online to for specific information with respect to the following policies:

- [Policy #60](#): Academic Integrity
- [Policy #61](#): Student Code of Non-Academic Conduct
- [Policy #135](#): Final Examinations
- [Policy #157](#): Ryerson's E-mail Accounts for Official Communication
- [Policy #159](#): Academic Accommodation of Students with Disabilities
- [Policy #166](#): Course Management
- [Policy #167: Academic Consideration](#)
- And all other course outline policies:
<https://www.ryerson.ca/senate/course-outline-policies/>

Important Resources Available at Ryerson

- [The Library](#) provides research workshops and individual assistance. If the University is open, there is a Research Help desk on the second floor of the library, or go to [Library Online Workshops](#).
- [Student Life and Learning Support](#) offers group-based and individual help with writing, math, study skills, and transition support, as well as [resources and checklists to support students as online learners](#).
- You can submit an [Academic Consideration Request](#) when an extenuating circumstance has occurred that has significantly impacted your ability to fulfill an academic requirement. You may always visit the [Senate website](#) and select the blue radial button on the top right hand side entitled: Academic Consideration Request (ACR) to submit this request).

Please note that the Provost/ Vice President Academic and Dean's approved a COVID-19 statement for Fall 2020/Winter 2021/Fall 2021/Winter 2022 related to academic consideration. This statement has been built into the Online Academic Consideration System and is also on the [Senate website \(www.ryerson.ca/senate\)](#):

Policy 167: Academic Consideration for Fall 2020/Winter 2021/Fall 2021/Winter 2022 due to COVID-19: Students who miss an assessment due to cold or flu-like symptoms, or due to self-isolation, are currently not required to provide a health certificate. Other absences must follow Senate [Policy 167: Academic Consideration](#).

Also NOTE: Outside of COVID-19 symptoms, the new Policy 167: Academic Consideration does allow for a once per term academic consideration request without supporting documentation if the absence is less than 3 days in duration and is not for a final exam/final assessment. In the absence is more than 3 days in duration and/or is for a final exam/final assessment, documentation is required. For more information please see Senate [Policy 167: Academic Consideration](#).

- [Ryerson COVID-19 Information and Updates for Students](#) summarizes the variety of resources available to students during the pandemic.
- [Ryerson COVID-19 Vaccination Policy](#)
- If taking a remote course, familiarize yourself with the tools you will need to use for remote learning. The [Continuity of Learning Guide](#) for students includes guides to completing quizzes or exams in D2L Brightspace, with or without [Respondus LockDown Browser and Monitor](#), [using D2L Brightspace](#), joining online meetings or lectures, and collaborating with the Google Suite.
- Information on Copyright for [Faculty](#) and [students](#).
- *At Ryerson, we recognize that things can come up throughout the term that may interfere with a student's ability to succeed in their coursework. These circumstances are outside of one's control and can have a serious impact on physical and mental well-being. Seeking help can be a challenge, especially in those times of crisis. Below are resources we encourage all Ryerson community members to access to ensure support is reachable.*
 - [Ryerson Mental Health and Wellbeing](#)

If support is needed immediately, you can access these outside resources at anytime:

- **Distress Line** — 24/7 line for if you are in crisis, feeling suicidal or in need of emotional support (phone: 416-408-4357)
- **Good2Talk**- 24/7 hour line for postsecondary students (phone: 1-866-925-5454)

For more information on CI Academic Policies & Procedures and links to resources please see: <https://www.ryerson.ca/creativeindustries/academic-advising/>

Course Objectives

Introduction(I) Reinforcement (R) Proficiency (P)	By the end of this course, students will be able to:	And in doing so will fulfil the following program learning outcome (at least in part):
R	Understand business structures relevant to talent management and make choices as to how to structure a possible business venture in this area of the creative industries	Contribute productively to the Creative Industries
		LO 1a- critically analyze and synthesize knowledge of the cultural, economic, legal, political, and technological environments in which the Creative Industries function,
		LO 1b- recommend how Creative Industries as sectors or as individual enterprises should best manage interactions with cultural, economic, legal, governmental and technical spheres and work confidently with industry, government and community organizations in the Canadian and international contexts;
I	Consider different revenue streams available to managers and their talent and build a sustainable business model based on multiple revenue streams	Demonstrate an entrepreneurial capacity
		LO 2a- engage in independent learning
		LO 2b- transform creative ideas into commercial products and services through the application of business and management concepts and practices applicable to media and cultural production.

P	Establish and communicate a value for your clients and practice effective negotiating skills	Facilitate the work of artists, writers, designers and media makers by
		LO 3a- apply an integrated knowledge of creative and production processes (both individual and system-base to facilitate the work of artists, writers, designers and media makers
		LO 3b- develop strategies to access funding and investments; to facilitate the work of artists, writers, designers and media makers,
		LO 3c- recognizing and responding to future challenges and opportunities in their sectors including technological change to facilitate the work of artists, writers, designers and media makers.
P	Effectively pitch yourself to potential partners both verbally and in a written capacity	Communicate
		LO 4a- verbally communicate within and to creative enterprises, academia and industry effectively and persuasively
		LO 4b- in written form, communicate within and to creative enterprises, academia and industry effectively and persuasively

		LO 4c- communicate by preparing and conducting presentations using a range of appropriate media, within and to creative enterprises, academia, and industry effectively and persuasively
I	Read scripts and break them down into casting breakdowns, determining suitable audition materials, and consider how unconscious bias and stereotype negatively impact representation and how this can be addressed	Conduct research relevant to cultural and industry issues,
		LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques
		LO 5c- apply appropriate qualitative tools and methodologies
I	Understand crisis management as a component of talent management	Implement and manage projects
		LO 6a- problem-solving - implement and manage projects requiring
		LO 6b- team building - implement and manage projects requiring
		LO 6c- negotiation - implement and manage projects requiring
		LO 6d- collaborative work practices - implement and manage projects requiring

I	Assess talent, determining both artistic and commercial potential and how the manager might guide and develop that talent	Apply skills and knowledge
		LO 7a- critically evaluate the aesthetic quality of creative works
		LO 7b- apply fundamental business and management skills within organizations and as entrepreneurs,
		LO 7c- integrate an aesthetic sensibility and business acumen to the practical realities of production, promotion, and distribution of commercial or noncommercial cultural products with an understanding of the theoretical and historical underpinnings of one or more creative industry sectors;
		LO 7d -Recognize when more information is required to address the limits of one's own knowledge, abilities, and analyses and determine appropriate next steps

R	Understand ethical obligations of talent management as well as develop a sociological understanding of how structure and agency, and the inherent tension between them, impact the management of creative talent;	Autonomy, Professional Capacity, and Social Responsibility
		LO 8a-Develop a personal plan for continuing development of professional skills and flexible ongoing career paths
	Understand how managers play a role in championing equality, diversity and inclusion within the creative industries	LO 8b -act as socially responsible citizens with integrity and strong ethical mores
		LO 8c -Work towards creating diverse and inclusive cultural opportunities accessible to all