

Course Number	Course Title	Semester	Year
CRI 530	Talent Management	Winter	2021
Section	Day of Week	Time	Classroom
070	Thursday	6:30-9:30PM	Online
Professor	Ryerson Email	Phone	Office & Office Hours
Prof Liam Killeen	Liam.Killeen@ryerson.ca	Emails preferred	By appointment at a mutually convenient time
Prof Steven Sparling	Steven.sparling@ryerson.ca	Emails preferred	By appointment at a mutually convenient time
<p><b>Only Ryerson emails are to be used for communication between faculty, staff, and students.</b>  <b>All news (announcements) posted on class D2L.</b></p>			

## 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 Objectives

<b>Introduction (I)</b> <b>Reinforcement (R)</b> <b>Proficiency (P)</b>	<b>By the end of this course, students will be able to:</b>	<b>And in doing so will fulfil the following program learning outcome (at least in part):</b>
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<b>R</b>	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	<b>Contribute productively to the Creative Industries</b>
		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;
<b>I</b>	Consider different revenue streams available to managers and their talent and build a sustainable business model based on multiple revenue streams	<b>Demonstrate an entrepreneurial capacity</b>
		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.
<b>P</b>	Establish and communicate a value for your clients and practice effective negotiating skills	<b>Facilitate the work of artists, writers, designers and media makers by</b>
		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

		<p>LO 3b- develop strategies to access funding and investments; to facilitate the work of artists, writers, designers and media makers,</p> <p>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>
<b>P</b>	Effectively pitch yourself to potential partners both verbally and in a written capacity	<b>Communicate</b>
		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
<b>I</b>	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	<b>Conduct research relevant to cultural and industry issues,</b>
		LO 5a- formulate appropriate research questions and conceptual frameworks; employing appropriate data collection techniques
		LO 5c- apply appropriate qualitative tools and methodologies
<b>I</b>	Understand crisis management as a component of talent management	<b>Implement and manage projects</b>

		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
<b>I</b>	Assess talent, determining both artistic and commercial potential and how the manager might guide and develop that talent	<b>Apply skills and knowledge</b>
		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
<b>R</b>	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;	<b>Autonomy, Professional Capacity, and Social Responsibility</b>
		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

## Required Readings and Resources

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)

WEEK ONE *Thursday 21 January 2021 – Steven Spurling*

TOPICS	Introduction to 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)
SCREENINGS (in class)	Clips from <i>Entourage</i> and <i>Call My Agent!</i>

## WEEK TWO

*Thursday 28 January 2021 – Liam Killeen*

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 THREE

*Thursday 4 February 2021 – Liam Killeen*

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 FOUR

*Thursday 11 February 2021 – Liam Killeen*

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.

**Study Week – No classes** *Thursday 18 February 2021*

**WEEK FIVE** *Thursday 25 February 2021 – Steven Sparling*

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

**WEEK SIX** *Thursday 4 March 2021 – Steven Sparling*

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 SEVEN** *Thursday 11 March 2021 – Steven Sparling*

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 EIGHT** *Thursday 18 March 2021 – Liam Killeen*

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?
DUE	1 page business plan (Due before Class Starts)



## WEEK NINE

*Thursday 25 March 2021 – Steven Sparling*

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 TEN

*Thursday 1 April 2021 – Liam Killeen*

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?
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?
WORKSHOP	Pitch Assignment issued: Due on April 15

## WEEK ELEVEN

*Thursday 8 April 2021 – Steven Sparling*

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.

**WEEK TWELVE** *Thursday 15 April 2021 – Liam Killeen*

TOPICS	Crisis Management – when your careful planning takes an unfortunate turn. Using a real-world experience of artists behaving badly, we discuss how we have to be the quarterback when things go wrong, and 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?

## Assignments, Evaluation, Marking

Assignment	Brief Description	Due Date	% of Final Grade
		Start of class unless noted	
#1	In-class terminology quiz	11 February 2021	20
#2	One-page business plan for new talent agency (group project)	18 March 2021	25
#3	3 minute promo video of new talent agency (group project)	25 March 2021	25
#4	Pitch assignment	15 April 2021	30

# 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**

- Description of the assignment
- This assignment will be assessed on the following dimensions:

**Assignment #2 - 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 #3 - 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?

**Assignment #4 - Pitch assignment**

- Description of the assignment
- This assignment will be assessed on the following dimensions:

## Handing in Papers, Late Policy Other Relevant Information

- It is the student's responsibility to contact the professor or the Academic Manager, Student Affairs (Paula) or the Student Affairs Assistant (Angella) promptly concerning any situation that may have an adverse impact upon their academic performance as soon as the issue becomes known. Please note that when a student formerly requests consideration on health grounds the University requires a Health Certificate of letter from an appropriate health professional to be submitted to the School (in this case, Paula or Angella). The form can be found <http://www.ryerson.ca/senate/forms/medical.pdf>
- Any considerations for academic accommodation for religious reasons must be requested by the end of the second week of the term.
- 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.
- Turnitin.com is a plagiarism prevention and detection service to which Ryerson subscribes. Students who do not want their work submitted to this service must, by the end of the second week, consult with the instructor to make alternate arrangements.
- 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.
  - ❖ **NO** eating in class. Coffee or water are fine.

### **Technology Statement**

At the discretion of the instructor, computers, tablets, and other electronic devices are allowed in class to take notes, annotate lecture slides, and do quick internet searches of relevant materials only. All devices should be on silent/mute. Computers and tablets should not be used to email or message during class. Phones are not to be used, including for texting and messaging. Students on Facebook or Youtube, watching the hockey game or texting distract not only themselves but also their colleagues. Any student who gratuitously "multitasks" will not be allowed to use electronic devices in the classroom.

No electronic recording of any segment of lectures / sessions without the express prior agreement of the instructor.

It is expected that assistive technologies as detailed in Ryerson Senate Policy 159 (Academic Accommodation of Students) are to be used in keeping with this technology statement.

*This course is conducted in accordance with all relevant University academic policies and procedures and students are expected to familiarize themselves with them and adhere to them. Students should refer online ([ryersoncreative.ca](http://ryersoncreative.ca)) to the Creative Industries Student handbook for specific information with respect to the following policies:*

- [Policy #60](#): Student Code of Academic Conduct
- [Policy #61](#): Student Code of Non-Academic Conduct
- [Policy #134](#): Undergraduate Academic Consideration and Appeals.
- [Policy #157](#): Ryerson's E-mail Accounts for Official Communication
- [Policy #159](#): Academic Accommodation of Students with Disabilities