SYLLABUS

**Course Title:** EIS 2350.01 – Creative Entertainment Technologies (3)

**Semester:** Spring 2010

**Instructor:** Pinky Gonzales

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**E-mail:** mail@pinkygonzales.com

**Office Hours:** by appointment

**Course Credit:** 3 Units

**Class Location:** Massey 103

**Meeting Time:** Tuesday and Thursday 3:30 PM – 4:45PM

**Final Presentations:** May 4, 2010

**Educational Objectives of the Mike Curb College of Entertainment & Music:**

1) To provide a personalized, career-oriented and practical education that emphasizes leadership, innovation, private enterprise and entrepreneurship.

2) To equip students with the tools to think critically, communicate effectively, accept responsibility, make successful decisions, and prosper in diverse work environments.

3) To emphasize quality classroom instruction within the parameters of ethical Christian principles.

**Course Description:**

A study in entertainment marketing trends and techniques applied in theoretical and workshop format. Guest speakers will augment each of three primary areas of expertise, including brand development, social media and community management strategies.
Learning Outcomes:

Each class participant will gain real-world experience in developing and marketing an artist’s brand online. The course of study will serve as a general overview of the most significant opportunities available to artists and their representatives online today, while underscoring the critical thinking and leadership necessary to identify and exploit future opportunities in this rapidly evolving landscape.

Performance Criteria:

Students will be observed, tested and judged based on the following criteria:

1) Class participation and attendance
2) Course work
3) Test scores
4) Collective score on three papers written throughout the semester
5) Final presentation quality, thoroughness and quantifiable results of the marketing effort.

Honor Code:

It is the responsibility of each student to abide by the Belmont University Honor Code. “In affirmation of the Belmont University Statement of Values, I pledge that I will not give or receive aid during examinations; I will not give or receive false or impermissible aid in course work, in the preparation of reports, or in any other type of work that is to be used by the instructor as the basis of my grade; I will not engage in any form of academic fraud. Furthermore, I will uphold my responsibility to see to it that others abide by the spirit and letter of this Honor Pledge.”

Accommodation of Disabilities:

In compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act, Belmont University will provide reasonable accommodation of all medically documented disabilities. If you have a disability and would like the university to provide reasonable accommodations of the disability during this course, please notify the Office of the Dean of Students located in Beaman Student Life Center (460-6407) as soon as possible.

Attendance:

Class attendance follows university policy as stated in the current Undergraduate Bulletin. Class participation is expected; attendance and absence will be noted. Lectures are only given once,
and it is the student’s responsibility to obtain any missed notes from a fellow student. You are responsible for all material covered in class and class readings.

**Notebook:**

A paper notebook or electronic equivalent is suggested for use in documenting class discussion and areas of study covered during class time throughout the semester.

**Reading Materials:**

Online articles and handouts including but not limited to:

- DigitalMusicNews.com
- TechCrunch.com
- MediaWeek.com
- Billboard.com
- Excerpts from “The Tipping Point”, “Purple Cow”, “Made To Stick” and others (materials to be provided)

**Grading Procedure:**

There will be four tests during the semester based on weekly lectures. If the student misses a test without prior clearance, no make-up tests will be given. Papers will be judged on quality and quantity of detail provided. Papers that do not meet the required number words and/or pages will be disqualified. Final presentations will be judged by 5 independent industry professionals and the class professor. The final course grade will reflect the combined score of all graded assignments turned in throughout the semester.

**Three Term Papers:**

Three papers will be expected during the semester. Each will focus on one primary area study, including brand development, social media and community management. **Papers must be in Times New Roman, 12pt Type, at least 4 pages in length with 1” margins on top and bottom, 1.25” margins on each side. Excessive document titles and headers do not count toward paper length.** The following guideline may be helpful in crafting each:

**Brand Development**

“Who” is your artist?  
Who are their fans?  
What brands do they represent?  
Why?  
What brands have they represented historically?  
Were they a match?  
Where did they represent those brands?
How long have they represented those brands?
What are your thoughts and opinions about the choices your artist has made in connecting their audience with their own brand and the brands they associate themselves with?

Social Media
On which networks do they maintain a presence?
Are they branded?
Are they cross-promoted?
Do they feed into the official website?
How do their stats compare to their peers?
What could they be doing to build a larger base on each of their chosen profiles?
Which sites should they build a presence if they haven’t already done so?
What process should they go through in order to build that presence?

Community Management
Discuss the official website
Do the colors/themes reflect the brand?
Is the site based on the artist or their album(s)
Is it user-friendly?
Does that matter?
Is it contemporary or outdated?
How does its traffic perform against its peers? (Compete.com)
How has it evolved over time? (Archive.org)
Are the fans engaged and ENGAGING in the site? How?
Does the artist maintain a street team?
What activities does the artist engage their fans in?
Does it appear to be managed in-house or through a 3rd party?
What COULD they be doing that they are not?
What ARE they doing that you would like to see more of?
Does the artist maintain a fan club?
What benefits are offered and at what price?
How does their model compare to their peers?
Does the artist participate in their own club?
Does the club reinforce or detract from the artist/fan experience? How?
Does the artist maintain an official email list?
How often is it used?
Is it used effectively?
What is the tone of a typical message?
What is the average length of an email?
Do they include merchandise upsells?
Should they?
How might they further maximize the use of their email list?
Conclusion:
How do all of the above activities combine to create and develop the artist/fan experience? Rate your artist on the overall job they’re doing. Describe the areas of weakness and strength. And tell me how you would manage this account if the artist hired you personally to manage their brand online.

Final presentation:

1) Choose an artist with whom you can physically interact. Not only will it afford you a deeper understanding of how and why they have made the decisions they have, you should actually be of service to them in the process, especially if you intend to pursue a career in this field.

2) Suggesting partner sites or strategies outside of those covered during the course, as long as they are actionable and well thought-out, will receive extra notice.

3) Interviews with industry professionals (managers, label execs, etc.) may be of value in justifying your reasoning behind certain strategic decisions. The use of quotes from such individuals throughout your paper will help to reinforce your assumptions while giving you reason to approach and/or learn from executives in the field. However, quotes and cited material may not be used as “filler.” Paper length will be judged on your own observations rather than images, quotes and citations. This is extremely important to keep in mind.

4) Above all, this course is about critical thinking and strategy in a digital world. Those with a demonstrated understanding of the reasoning behind the promotional efforts chosen and/or analyzed will score more highly than those that simply state the obvious.

Percentage of Point Values:

Class Participation 15%
Coursework: 10%
Tests 25%
Papers 30%
Final Presentation 30%

Grading Scale:

94% - 100% = A
90% - 93% = A-
87% - 89% = B+
84% - 86% = B
80% - 83% = B-
77% - 79% = C+
74% - 76% = C
70% - 73% = C-
67% - 69% = D+
64% - 66% = D
60% - 63% = D-
Below 60% = F

**Topics and Lectures:**

Schedule and speakers are **subject to change**, but will typically be structured as follows:

1/14   Opening Class/Introduction – Landscape Familiarity Survey
1/19   History of Technology in the Entertainment Industry
1/21   History Quiz & Current Events and Future Trends lecture

*** SECTION ONE – BRAND DEVELOPMENT ***

1/26 – 1/28   Defining a Brand
2/2 – 2/4     Brand Consistency and Cross Promotion
2/9 – 2/11    Team building and artist brand assignment
2/16   Guest Speaker
2/18   Test: Brand Development

*** SECTION TWO – SOCIAL MEDIA ***

2/23   Defining Social Media, Core Tenets and Strategies
2/25 – 3/2   MySpace
3/4 – 3/9   Facebook
3/11 – 3/16   Twitter
3/18 – 3/23   YouTube/Vevo
3/25   Strategic Applications of Bebo, Hi5, Orukut, iLike, and Friendster
3/30   Content Distribution and Syndication; Widgets
4/1   Guest Speaker
4/6   Easter Break
4/8   Test: Social Media

*** SECTION THREE – Community MANAGEMENT ***

4/13   Email Communication – Tools and Techniques
4/15   Street Team Strategies
4/20   Fan Clubs and Subscription Services
4/22   Text messaging and Mobile Communication
4/27   Guest Speaker
4/29   Test: Community Management
5/4   Final Presentations