



Master of Entertainment Industry Management

<p>Course Information</p>	<p>LIVE MUSIC: TOURING & REVENUE STREAMS CLASS 93-844 A3 – Mini 3 (SPRING 2024) 6 Thursdays, 6:30 – 9:20pm and 1 Saturday, 1:30 – 4:30pm Room: HbH 2008</p> <p>Instructor: John Baab jbaab@andrew.cmu.edu (973) 368-3400 <i>Zoom office hours by appointment</i> Teachers Assistant: Christi Welter cwelter@andrew.cmu.edu</p> <p>Class 1: Thursday, January 18 6:30 – 9:20pm Class 2: Thursday, January 25 6:30 – 9:20pm Class 3: Thursday, February 1 6:30 – 9:20pm Class 4: Thursday, February 8 6:30 – 9:20pm Class 5: Thursday, February 15 6:30 – 9:30pm Class 6: Saturday, February 24 1:00pm-3:00pm Class 7: Thursday, February 29 6:30 – 9:20pm</p>
<p>Description</p>	<p>Many music industry executives assert that while the top 5% of music artists can still make money selling records, the other 95% go on tour. The changes in the music industry have affected everything from how people listen to their favorite artists to the profit revenue streams for labels, promoters and artists.</p> <p>This course will examine the live music touring industry on various levels, from DIY, to mid-level road dogs, to arena giants. There will also be a focus on the personnel behind a successful tour including the management team, booking agents, promoters, publicists, venue owners, roadies, and technicians. We'll discuss life on the road from the artist's perspective and how each team member can best interact with and support the artist. Students will be able to understand the practical aspects of touring deals and the intricacies of a tour budget. Students will also work to identify and optimize touring monetization and identify best practices for promotion and merchandising, including the importance of sponsorship and branding.</p> <p>*Course material will reflect a pre-COVID-19 live music and touring world with discussions addressing the impact and implications of the pandemic.</p>

Learning/Course Objectives*	By the end of this course, students will be able to:	
	Learning Objective	How Assessed
	Objective #1 Identify the players and their roles in tour planning and execution including: the managers, booking agents, talent buyers/concert promoters, publicists, merchandisers, technicians, road crew, and media.	Class discussion, in-class project, and Group Tour Planning Project
	Objective #2 Analyze tour dynamics and how professional roles shift based on the band's level of fame and business potential, from DIY, to mid-level road dogs, to arena giants.	Class discussion, in-class project, and Group Tour Planning Project
	Objective #3 Understand typical types of touring deals and identify the economics of a music tour including revenue streams and shares for concert promoters, agents, management, and artists as it relates to live performance.	Class discussion, in-class project, and Group Tour Planning Project
	Objective #4 Understand the intricacies of a tour budget and articulate the logistics involved in developing, budgeting, marketing, and producing a music tour in today's competitive economy.	Class discussion, in-class project, and Group Tour Planning Project
	Objective #5 Understand day-of-show venue operations, positions and protocols, as well as how the Band, the Promoter, and the Venue camps interact and work together to create a successful event.	Venue visit, class discussion, in-class project, and Group Tour Planning Project
	Objective #6 Identify and optimize touring monetization including the importance of sponsorship, branding, merchandising, promotions and gaining media attention.	Class discussion, in-class project, and Group Tour Planning Project
Objective #7 Plan and present a 6-city tour for a popular band based on Pollstar tour history including tour documents such as show contracts, budgets, settlement sheets, travel itinerary and routing, etc.	Final Group Tour Planning Project: & Presentation	

Guest Speakers	There may be occasional guest speakers in class when appropriate to the topic.
Course Materials (Required Text)	<p><u>This Business of Concert Promotion and Touring</u> - Waddell, Barnet, Berry</p> <ul style="list-style-type: none"> ● <i>This book is the primary source for most reading in the course.</i> ● <i>It can be ordered from Amazon.com in Hardcover or Kindle.</i> ● <i>This book also is available digitally through the Hunt Library: https://bit.ly/LiveMusicAndTouringTextBooks</i>
Suggested Reading:	<p><u>All You Need to Know About the Music Business</u> - Donald S. Passman</p> <ul style="list-style-type: none"> ● <i>This book can be ordered from Amazon.com in Hardcover or Kindle.</i> ● <i>Will need for MEIM year 2</i> ● <i>This book also is available digitally through the Hunt Library: https://bit.ly/LiveMusicAndTouringTextBooks</i> <p><u>Career Opportunities in the Music Industry</u> - Field, Shelly</p> <ul style="list-style-type: none"> ● <i>You are not required to purchase this book however it is an excellent reference for information on just about every job in the music industry.</i> ● <i>It can be ordered from Amazon.com in Hardcover or Kindle.</i> ● <i>This book also is available digitally through the Hunt Library: https://bit.ly/CareerOpportunitiesMusicIndustryCMUreserves</i> ● <i>Similar information is available here: https://www.careersinmusic.com</i> <p><u>21-Hit Wonder: Flopping My Way to the Top of the Charts</u> - Sam Hollander</p> <ul style="list-style-type: none"> ● <i>You are not required to purchase this book however, the author is one of best known multi-platinum songwriters and producers in the game and he's also been a past guest in this class.</i> ● <i>Sam Hollander has written and produced for the likes of Panic! At The Disco, One Direction, Katy Perry, Ringo Starr, Def Leppard, Carole King, Weezer, blink-182, Jewel, Train, Fitz and the Tantrums, Billy Idol, Tom Morello, and many others.</i> <p>Pollstar.com, Billboard.com, DigitalMusicNews.com, MusicBusinessWorldwide.com, and HitsDailyDouble.com to stay abreast of current issues in the music industry.</p>

Absences/ Tardy:	Each class gives the foundation of knowledge you need for the next week. Under normal circumstances attendance is mandatory, however due to the extenuating circumstances exceptions can be made with proper communication and remediation. Additionally, efforts must be made to communicate with your project group regarding assignments, progress, and necessary interactions for the positive development of the group project. Failure to take the above measures will be reflected in the class participation portion of your grade and may have an adverse effect on your grade for the Group Tour Planning Project.
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	<p>If you know you are going to be late or absent, please contact me prior to class via email: jbaab@andrew.cmu.edu</p> <p>In the event of an unexcused absence due to a COVID-19 related emergency, you must make every effort to communicate with me within 48 hours.</p> <p>Each unexcused absence, unexcused lateness or unexcused early exit from class will result in a one-third step down in grade (e.g., A- to B+). A student who misses a graded class activity, without prior notification or any attempt to remediate within 48 hours, will be given no credit for that activity.</p>								
<p>Computer and Phone Use</p>	<p>This semester involves regular use of technology during class. Research has shown that divided attention is detrimental to learning, so I encourage you to close any windows not directly related to what we are doing while you are in class. Please turn off your phone notifications and limit other likely sources of technology disruption, so you can fully engage with the material, each other, and me. This will create a better learning environment for everyone.</p>								
<p>Evaluation* Method</p>	<table border="1" data-bbox="375 894 946 1083"> <tr> <td>Class Participation</td> <td>20%</td> </tr> <tr> <td>In-class Assignments</td> <td>25%</td> </tr> <tr> <td>Homework Assignments</td> <td>25%</td> </tr> <tr> <td>Course Project and Final Presentation</td> <td>30%</td> </tr> </table>	Class Participation	20%	In-class Assignments	25%	Homework Assignments	25%	Course Project and Final Presentation	30%
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<p>Class Participation Rubric</p>	<p>Grading for Class Participation – Participation is a major factor in the grading of this class.</p> <ul style="list-style-type: none"> ● Unexcused absences will affect your grade unfavorably. ● Participating in group discussions, completing in-class assignments, and attentive listening and interaction during lectures will affect your grade favorably. ● All cell phones, pagers, and other personal communication devices must be switched to silent mode during the class period, and interaction with these devices should be kept to a minimum. Violation of this may affect your class participation grade. 								

		A Grade	B Grade	C Grade	D/R Grade
	Frequency and Quality	Attends class regularly and <i>always contributes</i> to the discussion by raising thoughtful questions, analyzing relevant issues, building on others' ideas, synthesizing across readings and discussions, expanding the class' perspective, and appropriately challenging assumptions and perspectives	Attends class regularly and <i>sometimes contributes</i> to the discussion in the aforementioned ways.	Attends class regularly but <i>rarely contributes</i> to the discussion in the aforementioned ways. Causes distractions such as cell phone interaction.	Attends class regularly but <i>never contributes</i> to the discussion in the aforementioned ways. Causes many distractions such as cell phone interaction.
Grading Scale*	A+ 99.0-100% A 94.0-98.9% A- 91.0-93.9% B+ 88.0-90.9% B 84.0-87.9% B- 81.0-83.9% C+ 78.0-80.9% C 74.0-77.9% C- 71.0-73.9% R below 71 pts (< 71%)	Exceptional Excellent Very Good Good Acceptable Fair Poor Very Poor Minimum Passing Failing			
Grading Policy	All assignments have due dates indicated on the syllabus. In general, submitting assignments on time lets the instructional team provide feedback in a more timely and efficient manner. Assignments build on each other, so timely submissions are crucial to your progress in the class. However, sometimes life happens. If you cannot submit an assignment on time, the default will be that you will be eligible for 90% of the grade the first 48 hours that the assignment is late.				
Units and Quality Points	Carnegie Mellon has adopted the method of assigning a number of "units" for each course to represent the quantity of work required of students. For mini courses that run for only seven weeks, the conversion from units to number of hours per week during the mini involves multiplying by 2. For example, a 6-unit mini course should on average involve 12 hours of student engagement. In this case the instructor requires 3 hours of in-class time, allowing the students to spend 9 hours outside of class per week. This much time will not be necessary every week, but it is a possibility for some weeks.				

Accommodat ions for Students with Disabilities	<p>If you have a disability and have an accommodations letter from the Disability Resources office, I encourage you to discuss your accommodations and needs with me as early in the semester as possible. I will work with you to ensure that accommodations are provided as appropriate.</p> <p>If you suspect that you may have a disability and would benefit from accommodations but are not yet registered with the Office of Disability Resources, I encourage you to contact them at access@andrew.cmu.edu.</p>
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Course/Topi cal Outline	<table border="1"> <tr> <td colspan="2" data-bbox="357 478 1523 598" style="background-color: #e0e0e0;"> Class 1: Thursday, January 18 6:30 – 9:20 pm </td> </tr> <tr> <td data-bbox="357 598 592 1113"> Topic </td> <td data-bbox="592 598 1523 1113"> <p>Introductions, Class Overview and Expectations</p> <p>Tour Profile Case Studies</p> <ul style="list-style-type: none"> ● DIY -vs- Road Dogs -vs- Arena Giants ● Shows, Cities, Travel Routing <p>The Artist’s Team: Job Profiles</p> <ul style="list-style-type: none"> ● Artist Manager ● Publicist ● Booking Agent ● Tour Manager ● Business Manager ● Talent Buyer </td> </tr> <tr> <td data-bbox="357 1113 592 1522"> Deliverables </td> <td data-bbox="592 1113 1523 1522"> <p><i>In class:</i></p> <ul style="list-style-type: none"> ● Knowledge, Interest & Schedule Assessment (<i>must be completed during class to receive full credit</i>) <p><i>Assignments:</i></p> <ul style="list-style-type: none"> ● Tour Comparison Chart (<i>begin in class, continue at home, due week 2</i>) ● Job Variations Chart (<i>ongoing assignment due week 6</i>) ● Week One Reading Review (<i>due week 2</i>) ● Spotify Collaborative Playlist (<i>ongoing</i>) </td> </tr> <tr> <td data-bbox="357 1522 592 1869"> Required Reading <i>(to be done after class)</i> </td> <td data-bbox="592 1522 1523 1869"> <p><u>This Business of Concert Promotion and Touring -Waddell, Barnet, Berry</u></p> <ul style="list-style-type: none"> ● Chapter 1: Key Representatives for Touring Artists -pg. 12 – 28 ● Chapter 3: Why, When, Where to tour -pg. 41 -53 ● Chapter 8: Launching the Tour > Tour Publicist -pg. 106 -107 <p><u>All You Need to Know About the Music Business -Donald S. Passman</u></p> <ul style="list-style-type: none"> ● Chapter 23: Roles of Team Members -Pg. 395 - 400 </td> </tr> </table>	Class 1: Thursday, January 18 6:30 – 9:20 pm		Topic	<p>Introductions, Class Overview and Expectations</p> <p>Tour Profile Case Studies</p> <ul style="list-style-type: none"> ● DIY -vs- Road Dogs -vs- Arena Giants ● Shows, Cities, Travel Routing <p>The Artist’s Team: Job Profiles</p> <ul style="list-style-type: none"> ● Artist Manager ● Publicist ● Booking Agent ● Tour Manager ● Business Manager ● Talent Buyer 	Deliverables	<p><i>In class:</i></p> <ul style="list-style-type: none"> ● Knowledge, Interest & Schedule Assessment (<i>must be completed during class to receive full credit</i>) <p><i>Assignments:</i></p> <ul style="list-style-type: none"> ● Tour Comparison Chart (<i>begin in class, continue at home, due week 2</i>) ● Job Variations Chart (<i>ongoing assignment due week 6</i>) ● Week One Reading Review (<i>due week 2</i>) ● Spotify Collaborative Playlist (<i>ongoing</i>) 	Required Reading <i>(to be done after class)</i>	<p><u>This Business of Concert Promotion and Touring -Waddell, Barnet, Berry</u></p> <ul style="list-style-type: none"> ● Chapter 1: Key Representatives for Touring Artists -pg. 12 – 28 ● Chapter 3: Why, When, Where to tour -pg. 41 -53 ● Chapter 8: Launching the Tour > Tour Publicist -pg. 106 -107 <p><u>All You Need to Know About the Music Business -Donald S. Passman</u></p> <ul style="list-style-type: none"> ● Chapter 23: Roles of Team Members -Pg. 395 - 400
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Class 2: Thursday, January 25 6:30 – 9:20 pm

Topic	<p>Touring & Money: Talent Buyers & Show Offers Revenues, Expenses & Tour Budgeting</p>
Deliverables	<p><i>Due:</i></p> <ul style="list-style-type: none"> • <i>Tour Comparison Chart</i> • <i>Week One Reading Review</i> <p><i>Assigned:</i></p> <ul style="list-style-type: none"> • <i>Week Two Reading Review (due week 3)</i> • <i>Job Variations Chart (ongoing, due week 6)</i> • <i>Spotify Collaborative Playlist (ongoing)</i>
Required Reading <i>(to be done after class)</i>	<p><u>This Business of Concert Promotion and Touring -Waddell, Bernet, Berry</u></p> <ul style="list-style-type: none"> • Chapter 4: Budgeting the tour 55-65 • Chapter 9: Types of Talent Buyers -pg. 111 - 124 • Chapter 10: Getting Paid -pg. 125 - 136 <p><u>All You Need to Know About the Music Business -Donald S. Passman</u></p> <ul style="list-style-type: none"> • Chapter 23: Marketing, Personal Appearance Deals: pg. 401-419

Class 3: Thursday, February 1 6:30 – 9:20 pm

Topic	<p>Maximizing Revenues: Marketing Merchandising Sponsorship</p> <p>In-Class Tour Planning Project: Rusted Root Tour Case Study</p>
Deliverables	<p><i>Due:</i></p> <ul style="list-style-type: none"> • <i>Week Two Reading Review</i> <p><i>Assigned:</i></p> <ul style="list-style-type: none"> • <i>In-Class Tour Planning Project: Tour Case Study (in-class, finish out of class, due week 4)</i> • <i>Week Three Reading Review (due week 4)</i> • <i>Job Variations Chart (ongoing, due week 6)</i> • <i>Spotify Collaborative Playlist (ongoing)</i>

<p>Required Reading (to be done after class)</p>	<p><u>This Business of Concert Promotion and Touring</u> -Waddell, Barnet, Berry</p> <ul style="list-style-type: none"> • Chapter 2: Making money on the road -pg. 29 – 39 • Chapter 13: Budgeting the Show -pg. 183 -192 • Chapter 14: Promoting the Event -pg.193 - 208 <p><u>All You Need to Know About the Music Business</u> -Donald S. Passman</p> <ul style="list-style-type: none"> • Chapter 24: Tour Merchandising pg.: 423 – 432
<p>Class 4: Thursday, February 8 6:30 – 9:20 pm</p>	
<p>Topic</p>	<p>Group Tour Planning Project: Overview Group Tour Planning Project: In-class work</p> <ul style="list-style-type: none"> • Form teams, choose jobs, choose band • Research & tour structuring • Agenda planning • Negotiations
<p>Deliverables</p>	<p><i>Due:</i></p> <ul style="list-style-type: none"> • In-Class Tour Planning Project: Tour Case Study • Week Three Reading Review <p><i>Assigned:</i></p> <ul style="list-style-type: none"> • Job Variations Chart (ongoing, due week 6) • <i>Week Four Reading Review (optional for extra credit, due week 5)</i> • Spotify Collaborative Playlist (<i>ongoing</i>)
<p>Required Reading (to be done after class)</p>	<p><u>This Business of Concert Promotion and Touring</u> -Waddell, Barnet, Berry</p> <ul style="list-style-type: none"> • Chapter 8: Launching the Tour - pg. 97-106 • Chapter 11: Performance Agreements - pg. 137 – 169
<p>Class 5: Thursday, February 15 6:30-9:20pm</p>	
<p>Topic</p>	<p>Group Tour Planning Project:</p> <ul style="list-style-type: none"> • Group Work <ul style="list-style-type: none"> ○ Assignment Review/ Meetings with Instructor ○ Asset finalization <p>Finalizing your plans</p> <p>Group Tour Planning Project: Team Updates & Peer Discussion</p>

Deliverables	<p><i>Due:</i></p> <ul style="list-style-type: none"> • Group Tour Planning Project: Foundation Assignment • Group Tour Planning Project: Assets Rough Draft Submission • Week Four Reading Review (<i>optional for extra credit</i>) <p><i>Assigned:</i></p> <ul style="list-style-type: none"> • Continued work on Group Tour Planning Project, in group meetings and individually. <ul style="list-style-type: none"> ○ Continue to develop all required assets for your job: <ul style="list-style-type: none"> ▪ General Overview Report <ul style="list-style-type: none"> • Summary of your individual presentation • Outline your role in the team, your planning process and how you interacted with the others ▪ Your job-specific documents ▪ PowerPoint presentation PDF <ul style="list-style-type: none"> • Any visual materials developed by you for the group presentation • Job Variations Chart (ongoing, due week 6) • Week Five Reading Review (<i>optional for extra credit, due week 6</i>)
Required Reading (to be done after class)	<p><u>This Business of Concert Promotion and Touring</u></p> <ul style="list-style-type: none"> • Chapter: 16: Venue Operations and Services -pg. 225 - 233 • Chapter: 17: Day of Show -pg. 235 - 247
Class 6: Saturday, February 24 1:00pm-3:00pm	
Topic	<p>On The Road: Location TBD</p> <p>The Show Day</p> <ul style="list-style-type: none"> • The Band • The Venue • The Promoter <p>○</p>
Deliverables	<p><i>Due:</i></p> <ul style="list-style-type: none"> • Week Five Reading Review (<i>optional for extra credit</i>) • Job Variations Chart <p><i>Assigned:</i></p> <ul style="list-style-type: none"> • Continued work on Group Tour Planning Project in group meetings and individually <ul style="list-style-type: none"> ○ Finalize all required assets for your job

	<ul style="list-style-type: none"> ○ Proofread one member of your team’s work (<i>for credit</i>) ○ Finalize group presentation and be ready to present next week <p>More details pending on Canvas as date approaches.</p>
Required Readings	Each team member must proofread another team member’s final project work (for credit).
Class 7: Thursday, February 29 6:00 – 8:50 pm	
Topic	Group Tour Planning Project: Final Presentations
Deliverables	<p><i>Due:</i></p> <ul style="list-style-type: none"> ● Group Tour Planning Project: (Digital Submission or Hard Copy as necessary) <ul style="list-style-type: none"> ○ General Overview Report <ul style="list-style-type: none"> ▪ Summary of your individual presentation ▪ Outline your role in the team, your planning process and how you interacted with the others ○ Your job-specific documents ○ PowerPoint presentation PDF <ul style="list-style-type: none"> ▪ Any visual materials developed by you for the group presentation ▪ Any templates, forms or documents you were responsible creating in your job position ● Group Tour Planning Project: Peer Reviews (<i>in class</i>)

Graded Components:		Points	DUE DATE
	Class Participation	Individual Grade	15
Spotify Playlist Contribution	Individual Grade	5	Ongoing
In Class Assignments			
Intro Survey	Individual Grade	2	During Class 1
Tour Comparison Chart	Individual Grade	10	Class 2
Job Variations Chart	Individual Grade	10	Class 6
In-Class Tour Planning Project: Tour Case Study	Group Grade	8	Class 3, Due Class 4
Reading Review Discussion Boards	Individual Grade	10	Classes 1-3
Reading Review Discussion Boards <i>(optional for extra credit, up to 4 points)</i>	Individual Grade		Classes 4-5
Group Tour Planning Project: Homework Assignments			
Group Tour Planning Project: Foundation Assignment	Individual Grade	5	Class 5
Group Tour Planning Project: Assets Rough Draft Submission	Individual Grade	5	Class 5
Group Tour Planning Project: Final Submissions			
Group Tour Planning Project: Overview report & job-specific assets	Individual Grade	20	Class 7
Group Tour Planning Project: Presentation	Group Grade	10	Class 7
	TOTAL:	100	

Plagiarism and Cheating Notice*

Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another's work as one's own is widely recognized as among the most serious violations. The violation is clearly flagrant when it occurs as plagiarism on a required paper or as cheating on an examination, including take-home as well as in-class examinations. The punishment for such offenses can involve expulsion from the MEIM Program and Heinz School.

Cheating includes but is not limited to:

1. Plagiarism (explained below);
2. Submission of work that is not the student's own;
3. Submission or use of falsified data;
4. Unauthorized access to an exam or assignment;
5. Use of a stand-in for an exam;
6. Use of unauthorized material in the preparation of an assignment or during an examination;
7. Supplying or communicating unauthorized information to another student for use in an assignment or exam;
8. Unauthorized collaboration on an assignment. Collaboration must be explicitly permitted by an instructor for it to be considered authorized.
9. Submission of the same work for credit in more than one course.

Plagiarism is the failure to indicate the source of work either with quotation marks or footnotes. The source can be a phrase, a graphic element, a proof, specific language, or an idea derived from the work of another person. Note that material on the web is another person's work and is therefore equally subject to the rules on plagiarism and cheating as any other source material.

Cheating and/or plagiarism on an essay assignment will result in a failing grade (0 points) for that assignment. The essay in which the cheating occurs will not be excluded from the offending student's assignments included in grade calculations; the points for that essay zero (0) will be factored into the grade.

Furthermore, the cheating student's final grade will be reduced one full letter grade. A cheating student's final grade will be impacted significantly. In addition, cases of cheating and plagiarism will be submitted to and reviewed by the Dean's Office; more severe penalties may be imposed, up to and including expulsion from the Heinz School.

Academic Dishonesty: Students are expected to maintain the highest ethical standards inside and outside the classroom. Cheating on exams and term papers (i.e., plagiarism and unauthorized collaboration) is obviously discouraged and will be treated appropriately. The usual penalty for violations is a failing grade for the particular assignment in question; however, in some instances, such actions may result in a failing grade for the course.

<p>Respect for Diversity</p>	<p>This class is designed to prepare students for a professional work environment. Any disrespect toward a fellow student during class will result in a loss of attendance credit for that class. Any gender discrimination, racism or marginalization will result in the offending student being asked to leave the class meeting.</p> <p>It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students’ learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.</p>
<p>Student Wellness</p>	<p>As a student, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. CMU services are available, and treatment does work. You can learn more about confidential mental health services available on campus at: http://www.cmu.edu/counseling/. Support is always available (24/7) from Counseling and Psychological Services: 412-268-2922.</p> <p><i>If you or someone you know is feeling suicidal or in danger of self-harm, call someone immediately, day or night: Re:solve Crisis Network: 888-796-8226</i></p> <p><i>If the situation is life threatening, call the police On campus: CMU Police: 412-268-2323 Off campus: 911</i></p> <p>If you have questions about this or your coursework, please let me know. Thank you and have a great semester.</p>
<p>Artificial Intelligence Policy:</p>	<p>In this class, you are welcome to use generative AI programs such as ChatGPT or DALL-E.</p> <p>Suggested uses include:</p> <ul style="list-style-type: none"> • Brainstorm new ideas • Develop example outlines or approaches to your work • Research topics, or generate different ways to talk about a problem <p>You may not use AI to:</p> <ul style="list-style-type: none"> • Generate content that you cut and paste into an assignment with a written component without quotations and a citation • Generate content that is not adequately paraphrased without a citation • Generate bibliographies for topics that you haven’t researched yourself

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| | <ul style="list-style-type: none">• Generate other content (images, video, others) unless expressly permitted and following provided guidance.• Otherwise use or present generative AI content that you pass off as your own work, when really it is not |
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If you use AI:

- You must acknowledge the use of AI tools within your work.
- You should recognize that large language models often provide incorrect information, fake citations, contradictory statements or incorporate plagiarized materials