Carnegie Mellon HeinzCollege

Master of Entertainment Industry Management

Course Information	**FANDOM in MUSIC and MEDIA – CLASS 93.859 (SPRING 2021)** Friday March 5, March 12, March 26, April 2, 2:30 – 5:30 pm Instructor: Joe Cuello joecuello1@gmail.com
Description	Fandom and all forms of entertainment are inextricably tied. From the earliest development of human expression to the technologically diverse present: visuals, performances, games, music, fiction, and play of all kinds, have catered to and been funded/supported/disseminated/worshipped/appropriated by FANS (casual or rabid). Music, Sports, Politics (increasingly), Movies, TV/Streaming, Video Games, Social Media Platforms themselves, are all arguably the most influential methods in history for exposing audiences to new artists/celebrities/micro-celebrities/ideas/heroes/villains. Fandom has become more than content consumption. The role of FANS can, and often does, serve as the key driver of entertainment business and creative decisions. The goal of this class is to provide students with the broadest understanding of the landscape of FANDOM today and historically, as well as the role it plays from the POV of decision makers and those that finance and produce content on the corporate level. We will also focus on the resources and processes for discovering artists/influencers/leaders/celebrities, mobilizing FANS as business strategies, navigating the process of FAN engagement effectively, satisfying business and legal affairs protocol in doing so, and pushing the role of FANDOM (and artists themselves) in broad strategic thinking beyond the final produced project.
Learning/Course Objectives*	The objectives of this class are to convey a broad understanding of how the role of FANDOM and their mobilization and how one navigates the creative process effectively from POV of the entertainment business. By the end of the course, students should be able to:

Learning Objective	How Assessed
Examine and Evaluate the development of FANS and incorporate them into a production/platform/ celebrity/ content company's holistic plan *The art of it.*	Class discussion
Articulate a cursory knowledge of the licensing issues, copyright/publishing concerns, liabilities and the various roles stakeholders have in the world of FANDOM and UGC. *The business of it.*	Class discussion and in class project. Written Final Exam

	Analyze the role of social media platforms, networks, streaming services, producers, creatives and legal that are vital to the relationship to FANS. Examine the bifurcated definition and meaning of "Cancel Culture", the broad mobilizations of KPOP FANDOM, the dark side of FAN attachment and action, and the long history and current state of Sports FANDOM *The psychology of it.*	Class discussion
	Gain understanding of the continuum from building a FAN base to seeing it mobilized, become self sustaining, and poised for growth and longevity. Between those points students will become familiar with various FAN subcultures, legal issues, effective mobilization methodologies, real vs. artificial FANS, and their relationships to a movie(s), franchise, video games, or TV shows etc. *The reality of it.*	In-class project and final exam
	Investigate various existing projects that inspire and exemplify successful FANDOMS across all media and their devotion ("good" or "bad"). *The beauty of it.*	Class discussion (or email thread) and group presentation

Guest Speakers	I will have occasional guest speakers, but no more than half of any one class. Speakers will only be presented if they have something interesting to say and are leaders in their fields. I do not believe in guests supplanting the main professor. However, if they can be a resource, we will use them.
Absences/Tardy:	Attendance is mandatory and will be reflected in the class participation portion of your grade. If you know you are going to be late or absent, please contact me prior to class via email (above). Copy Mary and Dan. 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+).
Course Materials (Required Text)	There will be no formal text but I will post or hand out assigned readings.
Evaluation* Method	<table><tr><td>Class Participation</td><td>10%</td></tr><tr><td>In-class Project</td><td>45%</td></tr><tr><td>Final Exam</td><td>45%</td></tr></table>

Class Participation Rubric	**Grading for Class Participation**
	As participation is a major factor in the grading of this class, I'm including a rubric for how I will be grading. Again, if you read the assigned articles and contribute in class you should be fine.

		A Grade	**B Grade**	**C Grade**	**D/R Grade**
	Frequency and Quality	Attends class regularly and *always contributes* 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 *sometimes contributes* to the discussion in the aforementioned ways.	Attends class regularly but *rarely contributes* to the discussion in the aforementioned ways.	Attends class regularly but *never contributes* to the discussion in the aforementioned ways.

Grading Scale*	
A+	99.0-100% Exceptional
A	94.0-98.9% Excellent
A-	91.0-93.9% Very Good
B+	88.0-90.9% Good
B	84.0-87.9% Acceptable
B-	81.0-83.9% Fair
C+	78.0-80.9% Poor
C	74.0-77.9% Very Poor
C-	71.0-73.9% Minimum Passing
R	below 71 pts (< 71%) Failing

Course/Topical Outline

Class 1: Friday, March 5, 2:30 – 5:30pm	
Topic	The class will focus on the broad 'state of the entertainment business' and narrow the focus to FANDOM across media. The expectation is to come to class with some self-directed research in areas outlined in deliverables.
Required Readings	Personal research in area of specific FANBASES and FAN movements
Deliverable	Assignment – Students are required to come to class with an example of FANDOM and their socio/cultural impact in KPOP specifically. Students will be asked to articulate what is unique in each example as well as specifics of their chosen KPOP FAN group (demo, UGC, output platform engagement, controversies, success stories, ancillary narratives).
	Extra credit for isolating specific FAN created viral content in viewable format to be reviewed in class. If you decide to share something, please come to this class with a moment cued up and ready to share. It would also be helpful if you could email the link of the clip to Mary Ryan.

Class 2: Friday, March 12, 2:30 – 5:30pm

Topic	We will lay out all relevant terms and concepts related to the business of FANDOM in terms of research/data and discuss applications of them in real world sentertainemnt business settings. We will likely have a guest speaker sharing their 'nuts and bolts' expertise in the field.
Required Readings	Personal research in areas of Qualitative and Quantitiave Entertainment Researcha and Data collection. Specific guidance will be given in Class 1.
Deliverable	Students are required to come to class with a one-sheet that covers key concepts from personal research. "What role does research/content-testing play in entertainment business decision making and strategy." "What are key terms, concepts, practices and evolutuons in entertainment research and data." This one-sheet will be revisited and fine tuned throughout the semester with the goal of having a personal resource for reference and expansion. Specific guidance will be given in class 1

Class 3: Friday, March 26, 2:30 – 5:30pm

Topic	Building on first class assignment, each student will bring 2 examples of successful/effective FANDOM events/moments/collective expressions in 2 different categories: TV, Film, Video Game / Sports / Politics/ Other. OBJECT of said FANDOM should be analyzed in terms of cultural impact and level of FAN energy expended in support of that artist/celebrity/athlete/political figure etc. Students will be asked to articulate what was effective in each example as well as specifics of each. Also students should bring in your top "undiscovered" and /or emerging FANDOM that has the potential energy to become a significant presence in pop culture in the near to mid future.
Required Readings	Personal research / FANDOM discovery. Specific guidance given in Class 1
Deliverable	The goal of presenting FAN narratives in each of the following categories : 1) emerging (self-made via "amateur" platform 2) signed/corporation-backed (eg: record label, content network, professional sports) 3) underground / niche

Class 4: Friday, April 2 2:30 – 5:30pm

Topic	Final Exam and presentations. Written exam will be term based with one essay. One hour total. Accomodations for time will be offered.
Deliverable	Finished projects viewable in class. Each team will prepare a PowerPoint presentation that explains the entire process of a contemporary artist (group)/athlete/politician/celebrity/influencer/other's lifecycle to date and how their FANS have grown alongside that example's development. One exemplary piece of content that illustrates the significant role of FANS and their impact on pop culture alongside that chosen figure. Detailed guidance given in Class 1

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.